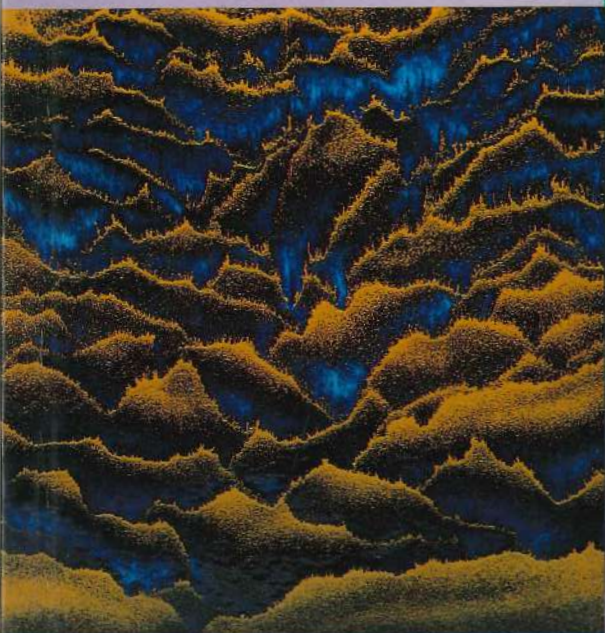


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第五屆陶藝金陶獎

THE FIFTH GOLDEN CERAMICS AWARD









第五屆陶藝金陶獎
【社會組·造型類】
金獎
主辦：國立傳統藝術中心



第五屆陶藝金陶獎

THE FIFTH GOLDEN CERAMICS AWARD



財團法人和成文教基金會 董事長 邱弘文先生
CHAIRMAN HON WEN CHIU



財團
法人 和成文教基金會

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金陶獎籌備會主任委員



邱俊榮 先生
TONY CHIU

在企業回饋社會的理念之下，和成欣業股份有限公司於民國八十一年成立了「和成文教基金會」，旋即於翌年斥資舉辦「金陶獎」陶藝競賽，以彰顯「源於陶藝，回饋陶藝」的飲水思源的不忘本態度；五年來國內經濟景氣持續低迷，但和成欣業不但不改初衷，卻更加擴大格局、開闊視野，將在一九九八年舉辦國際陶藝金陶獎。

「金陶獎」首屆純由學生參加，各區分為「傳統創新」和「造形創新」兩類，第二屆即分學生和社會兩組，首屆有二百一十七件作品，至本屆有將近六百件作品參賽，數量顯著增加、品質益發精湛，忠實反應了這幾年來陶藝界的蓬勃發展與「金陶獎」的舉辦有相輔相成的密不可分的關係，當今活躍於台灣陶藝界的藝術家十之八九都曾參與角逐，可見得她受專家寄望之切，受各界殷殷期盼之深。她的獎金優厚、評審過程講究專業、透明和公信力，是一公平公開公正的競賽，不但獎勵了現役的優秀陶藝家，更提拔具有潛力的創作者，在減輕經濟壓力、增進創作名聲與自信上，「金陶獎」都有所助益。

這樣具有歷史性與使命感的工作，自然需要投入龐大的人力物力，感謝每一位工作人員的付出，沒有你們的全心全意，「金陶獎」無法日臻完善，終於博取普遍的肯定與讚美。

建設台灣成為亞太營運中心，是當前國家發展的基本政策之一，然而政治難免有其禁錮，腳步不得不慢；經濟與文化的敏感度較低，影響力卻不可小覷，和成欣業以一民間企業，不自滿於國內衛浴業界的龍頭地位，將以經濟和文化雙管齊下的策略，為台灣的走向世界舞台奉獻棉薄之力，因此我們不斷開發研究，推陳出新，將觸角伸向國際，相繼在中國大陸、菲律賓、越南創廠投資，這是經濟上不自我侷限的宏觀；文化上則以「金陶獎」為先聲，立足台灣、胸懷全世界。

本屆「金陶獎」圓滿結束後，明年將停辦一年，利用這一年省察過去的經驗，縝密規劃未來、調整步伐，一本這五屆積極誠懇的態度，為一九九八年的「國際金陶獎」的舉辦奠下厚實基礎，冀望愛陶人士為陶藝進入二十一世紀而共襄盛舉。

邱俊榮

COMMITTEE DIRECTOR

In 1992 HCG Corporation founded the HCG Cultural and Educational Foundation under the belief that it is the obligation of corporations to repay the society. The following year the Foundation held its first annual Golden Ceramics Award Competition in order to further its pledge to the ceramics industry. Although for the past five years a continuing recession has been plaguing Taiwan's domestic economy, it has not deterred HCG from its initial commitment to the community. In fact, HCG even expands its involvement and broadens the role of the HCG Cultural and Educational Foundation onto the international arena. The Foundation will proudly host its first International Golden Ceramics Award Competition in 1998.

The first Golden Ceramics Award Competition was solely opened to students and had two categories for entry: one was "Innovation From Tradition" and other "Innovation In Form". The subsequent competition in 1994 was opened to students as well as professionals. While the number of entries for the Competition has tripled from its initial 217 pieces in 1993 to nearly 600 in 1996, the quality has also leapfrogged at the same time. This visible increase and improvement in quantity and quality truly reflect the rapid development of the

ceramics industry, aided by the tremendous input from the HCG Cultural and Educational Foundation. Most of Taiwan's elite ceramic artists have participated the Golden Ceramics Award Competition one time or the other; clearly it is a competition that the professional artists truly value and praise. The Competition not only awards generously in prize money, its judging criteria and evaluation process are highly objective, open, and credible. The Competition itself has helped many ceramic artists gain popular recognition and it has also uncovered many great hidden talents. The role and the influence of the HCG Cultural and Educational Foundation are clearly notable in Taiwan's ceramics industry.

An effort like this carries historical as well as social importance and it indeed demands commitment and input from each and every one of you who have worked diligently for setting up the Competition. Without you, the Golden Ceramics Award Competition could not have been made possible and could not have well deserved the public's approval and praises.

Building the Asia-Pacific Transport Center in Taiwan is undoubtedly the top priority of the nation's development as a whole, but it is a highly sensitive issue in the world's political

arena and should be dealt with great caution. However, in comparison, the idea of promoting cross culture exchange does not arouse political attention and may well be an effective tool to greatly advance Taiwan's international recognition. HCG, being the leader among Taiwan's bathroom toilet and sink manufactures, is contributing to the society by helping to put Taiwan on the international stage both culturally and economically. Culturally, it proudly sponsors an international Golden Ceramics Award Competition; economically, HCG helps Taiwan gain international attention by establishing branch offices and manufacturing facilities across the world in Mainland China, the Philippines, and also in Vietnam.

After the fifth Golden Ceramics Award Competition comes to a completion in 1996, it will be in recess next year. The Foundation will use next year's time to review the results and experiences from the past competitions and, with the same dedication and commitment, plan and prepare for the International Golden Ceramics Award Competition in 1998. We invite all of you who champion ceramic arts to come and join us as we march into the 21st century.

顧問



宋龍飛

Sung Lung-fei

第五屆金陶獎為國內陶藝展完美的畫下了句點，這也是財團法人和成文教基金會連續五年來，為了培植國內陶藝人才，所作的最大貢獻。國內由於有金陶獎的設立，使得許許多多默默耕耘的陶藝工作者，點燃了生命之光輝，奮發的衝上了另一個立足點，不僅提升了製作水準，同時也培養了無數後起之秀。金陶獎的理想，是希望將這個獎項提升至國際水準，使國內從事陶藝的人，有機會能與國際上從陶的朋友，有切磋觀摩的經驗，因此，擬於一九九八年將這個獎項提升為國際競賽金陶獎，使國內四十餘年來所培養的人才，能將觸角伸延至國際舞台。

一九九六年第五屆金陶獎競賽告一段落後，一九九七年將停辦一年，這一年停辦有極其深遠的意義，國內從陶的朋友，正好利用這一年，好好整備、好好深思，作出好的作品，以便迎接一九九八年，向國際金陶獎挑戰。

本屆金陶獎評審已圓滿結束，在評審委員公平、公正的審視下，名單正式揭曉，其中並無僥倖，顯示國內的陶藝創作者，在千錘百鍊之後，許多人已紮下穩固的基礎，金陶獎評審雖然年年在變，更換的幅度也是百分之百，但真金不怕火鍊，優秀的人才，仍然在名單中重現，使大會不得不敬服評審諸公的慧眼，也使得金陶獎真正做到了公正與公平。好的作品永遠不會寂寞，如果它是耀眼的，永遠不會被埋藏在沙堆裡，雖然仍有遺珠之憾！但因受名額的限制，大會也僅能做到這種地步，這是我們都應該諒解的！寄望國內從陶的朋友齊努力，迎接一九九八年國際金陶獎的來臨。本屆金陶獎就大體而言，作品較前更為進步，顯示青年一代的作者，逐步走向成熟，這是金陶獎主辦單位深感欣慰的。許多資深陶藝家作品，在這次競賽中落選，使大會深感意外，但此說明了國內的陶藝水準普遍提升了一大步，也說明諸位評審的標準是針對作品本身，而並非是某個個人。事實上，評審是絕對的嚴謹，評審者並不知創作者為何人，因此，雖然有極資淺的作者獲得了大獎，但在七位評審全票通過所作出的決議下，任何人都無法翻案，大會祇有接受此一事實，更說明了青年一代的努力，並沒有遭人冷落，祇要作品好仍然會有出頭的日子。我們希望這批後進繼續努力，得獎並非事業的終點，而應該要往更高更遠的方向努力，未來的成就，我們仍有待觀察。

祝福金陶獎國內競賽展，完美的畫下句點，也期待和成文教基金會為未來國際金陶獎，作出更大的貢獻。

Advisor

The fifth Golden Ceramics Award Internal Exhibition has been concluded satisfactorily under the sponsorship of the HCG Cultural and Educational Foundation which has made continuously in the passing five years all efforts in the culture of the technicians and experts in the arts of making the pottery.

Due to the establishment of the Golden Ceramics Award, those who have silently devoted themselves and endeavored in the arts of making pottery, being strongly encouraged with the light of hope in the life, strove to stand atop on the paramount of their career. Therefore, the technical standards of the pottery arts have been obviously up-graded while there are many heroes among the new faces appeared in the line of the circle.

The ideals of the Golden Ceramics Award is to promote itself from the standpoint of an internal exhibition to an international one, in the hope that the technicians, experts and artists working in the field would have good opportunities of exchanging experience with those friends from foreign countries of all over the world. It has been decided that, in the year of 1998, the Golden Ceramics Award will be an international competition that will offer an international stage of Pottery Arts Exhibition for our technicians, experts and artists who arose in the passing forty more years.

After the conclusion of the Fifth Golden Ceramics Award in 1996, the Exhibition will suspend for one year in 1997. The suspension has a deep meaning and thoughtful consideration. Our technicians, experts and artists would take advantage of this opportunity to be well prepared themselves with deeper ponderation to produce pottery art pieces with better designs, and better structure and shape of beauty, and better skill and finest workmanship to present in the coming Golden

Ceramics Award International Exhibition in 1998. The good intention of the HCG Cultural and Educational Foundation shall be well remembered with gratitude.

The Judges Group of the Fifth Golden Ceramics Award has done a good job satisfactorily, too. The list of the winners for the Awards was declared to show that it was under the fair judgment of justice by the respectful Judges Group. The best awards were awarded to the finest workmanship of the pottery pieces appropriately ranks. It was obvious that the honored artist winners were those who had devoted a long time in practice and research and in fact had in possession of very solid fundamental ideals of the pottery arts.

While the members of the Judges Group were changed completely from year to year with the rate of change even in one hundred percent(100%), and as the Chinese proverb saying: "Genuine gold is not afraid of fire", the best artists still occupy the ranks in the new list of the winners. All the members who had participated in the general meeting of the Exhibition were deeply moved and convinced by the excellent judgment of the Judges Group and by the fact that it was indeed a fair competition under justice of the respectful judges.

The best pieces of the finest workmanship of the pottery arts in the Exhibition will never be disappointed. It is really a shining piece, it will never, never be buried in the desert. Nevertheless, we still worry that there might be some good pieces still missing from the focus of our attention. Perhaps this would happen because the number of awards was very limited to what the Assembly afforded to. Such a situation is understood by us. Hereby we sincerely remind all our friends who are working in the field of making pottery to do their best in order to welcome and participate in the Golden Ceramics Award

International Exhibition in 1998 with great success.

In general speaking on the Fifth Ceramics Award, the workmanship has improved to make a great step forward. It is easily observed that the skillfulness of the artists of the younger generation has forwarded step by step towards the state of the art — that was deeply and joyfully appreciated by the sponsor of the Exhibition.

It was surprised that many art pieces of the senior artists were not selected and excluded from the list of the winners. However, it pointed out to the fact that the standards of the craftsmanship have raised up to a higher level. It proved that the judgment of the Judges Group was concentrated on the craftsmanship rather than the fame of the artists themselves.

It happened that a new comer got the big Award under the absolute majority of votes by the judges that nobody could make any objection. Of course, the decision was fully accepted by the Assembly. It was explicit that the efforts of the young generation was honored with respect and that the genuine good works are always exposed in the focus under the spotlight.

The young generation, instead of being satisfied themselves with the present honor of awards, should continue to devote themselves in the career and always endeavor to strive forward to reach the paramount of success in the future — this is what we sincerely expect of them to be.

Congratulation to the satisfactory conclusion of the Fifth Golden Ceramics Award International Exhibition! We sincerely expect that the HCG Cultural and Educational Foundation will make great contributions to the Golden Ceramics Award International Exhibition in 1998.

主任評審



陳佐導

Chen Tzuoo-Tao

本屆參賽的作品在造形創新方面有相當好的表現與進步，但傳統創新則有很多應屬造形創新的作品，真正屬於傳統創新的作品進步不多，數量也少。若干年來，多少專家學者不斷的大聲疾呼，要重視中華陶藝文化的延續及創新與發揚，中華陶藝文化源遠流長、蘊藉深厚，我們應該不斷取精用弘，把中華陶藝文化的根、莖、葉理出來，更要不斷創新與發揚，才有希望代表時代而不致消失。經常有人問「傳統要如何創新？」我認為原則很簡單，方法也多樣，並非一定要燒出特殊新釉，例如大多數的新造形（現代造形），只要適當增加能代表中華文化特徵的包括造形、裝飾浮雕或彩繪等，就變成中華傳統創新了。

在此我要特別強調「陶」與「藝」兩字的相輔相成，「陶」要以優秀的技術為基礎，「藝」是更重要的因素。一流的技術與高深的藝術修養相配合，才容易出現成功的作品，有技術而無藝術則淪為陶匠，有藝術而無技術，則只是將陶瓷當畫布使用。我們製作陶藝，要使陶品脫俗氣、除匠氣，必先修身與養性，要使學識淵博、謙卑有禮、心地慈悲、品德高雅，還要以爐火純青的技術與潛移默化的藝術造詣，及終身追求最高藝術的境界，與永遠追求作品能永垂藝史等等為努力目標。

本屆社會組與學生組的傳統創新兩項金獎碰巧都是所謂的“瓶瓶罐罐”，但是只要作品好，“瓶瓶罐罐”有什麼不好？就如日本美濃某屆世界陶賽徵件說明文內的兩句話，其大意是：「那怕是一個極簡單造形的碗，由於運用了曜變天目釉的成功，成為公認的世界珍寶。」例如社會組傳統創新金獎作品“豐收”，初看不很起眼，相當傳統，似乎創新不多，但從初選至複選再進入決選，令人愈看愈愛，雖瓶形簡單，但釉色的自然斑點變化與立體感效果，尤其運用黑油滴釉紋飾之稻穗，其大小與位置佈局頗富藝術構思，表現出作品的特殊個性，是件成功之作。學生組傳統創新金獎作品“變”比社會組傳統創新金獎作品更傳統，深暗銅紅窯變釉燒得也不算成功，但瓶形突顯其扁平與圓滑，小巧玲瓏引人入勝。這兩件獲得高票當選為金獎，確是有些意外，尤其是後者，但這證明喜愛中華陶藝風格者不在少數。

Chief Juror

The works of the pottery arts in the Fifth Exhibition appeared with good progress in creative shape and structure. The traditional creative arts should mainly stress in the creative ideals in the shape and structure. However, the progress in this field was very limited, perhaps due to the few works in the style of the Traditions. For many years, the loud voice of experts and scholars has appealed to give respect to the extension and creative development of Chinese Traditional Pottery Arts, which has a long, long story in the history, with treasury resources of Chinese Culture to be utilized and benefitted by us.

Concentrated study and research should be carried out to find out what are the roots, the trunk and branches, and the leaves of the pottery arts of Chinese traditions, and to develop creative ideals in the fine pottery arts that will stand up to represent the time of our generation. There was always the question: How to have creative ideals for the pottery arts of Chinese Traditions? In my opinion, it is very simple and there is various methods for the purpose. It does not necessary to produce a completely new and special glaze out of oven. For example, many of the art pieces in the new shape and structure (the Modern Shapes), if more characteristics of the Chinese Culture were reflected and expressed in the shape and structure, in decorative sculptural skill, or in the colourful drawings and paintings, will be creative performance under the Traditions.

Hereby I would like to stress that "Pottery craftsmanship" and "Artist philosophy" are kindred brothers who cooperate and help

each other. It is the combined creative forces of the "Pottery craftsmanship" and the "Artist philosophy" that will definitely produce creative works of arts. A man in possession of only the skills in making pottery is only a craftsman while an artist without the skills in pottery making can only use the ceramic as a piece of canvas for painting. Therefore, if we intend to have creative pottery art works without the smelling of the secular world and to really add something essential to the art works, it is indispensable to cultivate ourselves with profound knowledge, to seek moral and ethical integrity, to maintain always humble manners out of a kind heart, to have a dignified supreme personality, and further more, even when being able to master the sublime craftsmanship with the artist philosophy, we shall remain steady in the life pursuit of the highest perfection in artist expression so that our works of pottery arts will last and stand up with the history.

In the Fifth Exhibition, the items of pottery arts of the candidates for the Golden Awards in the divisions of the "Traditional Arts" and the "New Creative Model" happened to be in the same shape and structure of "Cans and Bottles". What is wrong with them? If they were fine. It does not matter even if it is "Cans and Bottles".

"A bowl in simplicity was a hit of wonderful success and became recognized publicly as a rare piece of art treasury, because the appropriate utilization of the special glaze of the Twinkling changing eyes of the heaven", it was the caption on the bowl that was honoured in one of the exhibitions of pottery

arts in Japan.

For example, the art piece named "Good Harvest" participating in the "Division of Creative Traditions" for the amateurs was not quite attractive to the first sight of the judges in the first round of voting. It appeared rather traditional than creative in style. But it succeeded from the first and second rounds of voting and advanced into the parade of the candidates for the final round of competition. The vase in simplicity became more and more attractive each time under the scrutiny of the eyes of the judges. The feeling on the three-dimensions effect out of the various natural spots spread on the white glaze, with the useful fine decorative sculptural spikes of rice plants by black glaze of oil drops and the subtle sizes harmoniously attributed on accurate locations reflected full of an artist philosophy and the exposure of the characteristics of the art work. It is indeed successful.

The art work named "Change" by the candidate in the "Student Division of Creative Traditions" is more rich in the traditional style than that of the work by the amateur mentioned-above. Although the glaze in dark red bronze was not successful, the shape of the vase in thin flat with round smoothness together with the delicate size is very, very attractive. It was a big surprise that these two art pieces won the Golden Awards with majority of votes, especially the latter. This is a proof that the pottery arts in Chinese Traditional Style are beloved by many fans.

評審委員



梁秀中

Liang show-Chung

今年第五屆陶藝金陶獎，於日前經過七位評審委員仔細的評審，多次的投票，終於順利產生了得獎者。我們慶幸能發掘出許多極富潛力的創作人才，也驚訝於發現許多製陶的新面孔，當然難免仍有遺珠之憾。

陶藝是中國傳統文化，近年由於和成公司的大力提倡與推展，使社會大眾對陶藝的重視、陶藝的研究與創新快速的成長，也逐漸看到豐收的成果。金陶獎的鼓勵與榮譽，相信這種往下紮根的工作，是需要再接再勵，大家共同努力的。

這次我忝為評審委員之一，能看到許多質精又富於創新的作品，使我感官上受很大的刺激與心靈上獲得很大的滿足，發覺現代年輕人，都非常有研究精神，能將傳統的釉料加以變化，再以新的造形表現出各自不同的結構美，將陶藝的多元性技藝表現得淋漓盡致，也正符合主辦單位徵選的宗旨：以發揚中華傳統文化、獎勵具有陶藝創作潛力的人才，促進陶藝教育之發展，提高陶藝水準，以激起社會的迴響，蔚成新的陶藝文明。

金陶獎重視創新觀念，也希望繼承傳統更發揚光大。從得獎與參展者的作品中，我們可以觀賞到作者們莫不在其圓融的技法中，展現了深刻的創作理念與思想，希冀藉由此次獎賞，使陶藝的創作領域能有更大的擴展。

Juror

After many times of voting and meetings and under the scrutiny examination of the Judges Group in seven days, the list of the winners for The Golden Ceramics Award was finally and smoothly announced. We were very glad to find that there were many artists who were gifted with creative potentials. We were also surprised to find so many new faces among them. However, it was a pity and unavoidable that some real fine pieces of art works might have escaped from the care of the Exhibition.

Making ceramic belongs to the Chinese traditional culture. Because in recent years, the HCG Enterprise has invested good efforts to promote and to sponsor the Exhibitions, our society gave more attention to the pottery arts. The fashion of research and study on the pottery arts had rapidly and

flourishingly grown up to be gradually in sight of good harvest. Although being with the encouragement and honour of The Golden Ceramics Award, we are required to devote accumulative common efforts on fortification of the fundamentals.

Being a judge in the Fifth Exhibition, I found many art works being rich of creative ideals. I felt much excited satisfactorily. Many modern young people I found were in high spirit in research works and had creative ideals applied on the use of glaze colours together with new shape and structure and with presentation of extraordinary beauty in appearance. They also disclosed different fields of the pottery arts craftsmanship in a complete picture. These were all agreeable to the aims of The Golden Ceramics Award: to encourage the artists of gifted creative

potentials to work on the Chinese Traditional Pottery Arts, to promote and develop the education of the pottery arts, to elevate the level of standards of the arts, to raise wide response from our society, and to start a new culture of Pottery Arts.

The Golden Ceramics Award respects and stresses on the creative ideals while the traditions are also expected to be further developed. From the art works rewarded with Golden Award, we appreciated the mastery of craftsmanship as well as the expression full of creative ideals. After The Fifth Golden Ceramics Awards Exhibition and from now on, we sincerely expect our artists to accomplish more art works in wider fields of the pottery arts.

評審委員



蔡曉芳
Tsai Hsiao-Fang

今年受邀為和成文教基金會所舉辦第五屆陶藝金陶獎評審，看到有那麼多的陶藝作品響應參加，內心頗為感動，一則和成企業對陶瓷藝術文化的提昇付出的人力、物力；二則有這麼多陶藝工作者，往各種不同領域的陶藝在盡心力，彷彿看到中華陶瓷之聞名世界再現有望。

從此次參選作品及本人從事陶瓷工作的感想，台灣陶瓷藝術的發展，需要注入更正確的觀念及方向，以求突破，一件良好的作品，應顧及造形、釉色、質地、火候、困難度及藝術性等方面。此次得獎作品，固然代表較為完整、成熟、用功，也有些許運氣；而未入選或未得高獎作品，也有許多好的作品，有的顏色、造形相當可取，但有些比較實用性陶瓷，設計上還不夠成熟，這也是陶藝工作者應努力提昇與突破的目標。

此次得高獎作品，大致造形完整，富有涵意，表面處理良好，用色典雅富變化，如國內少見的油滴釉的應用、無光銅紅與藍綠釉的雙色運用等，扁壺的造形、素雅的彩繪粧飾等皆相當可取，但我國古代陶瓷講求的質地堅實及豐潤的釉面，似乎是再求進步的目標，望來年有所進步與蛻變。

Juror

Being invited as a member of the Judges Group in the Fifth Golden Ceramics Award Exhibition sponsored by HCG Cultural and Educational Foundation, I was moved affectionately by witnessing the zealous wide response from so many candidates who had contributed their art works of pottery for the Exhibition. It seems that our great expectation of Chinese Pottery Arts to be predominant in the world is not far away due to the fact that the HCG Enterprise had invested so much both in manpower and in finance to strongly promote and support the culture of Chinese Pottery Arts, and that there are so many devotees in search of the different fields of the pottery arts in Taiwan.

Being a devotee myself in the circle and eye witnessed with art works in the Exhibition, I consider that it is required of a correct

direction with accurate ideals for the development of pottery arts in Taiwan, which would lead to a break through for outlets. A piece of fine art work must be on consideration of the shape and structure, the glaze colours, the material quality, the process through the fire, and all the difficulties out of every step of the treatment skills and etc.. Those works that won Awards in the Exhibition are, of course, the representatives of the art pieces rather matured in presentation in experienced way of expression, perhaps together with a good luck. As for those works that did not get any awards, among them there were many good pieces either with pleasant colours, or with agreeable shape. But the design of some utensil works were not well developed, which is one of the necks for the artists to break

through.

Those art works rewarded with Golden Awards in the Fifth Exhibition are in general accomplished in shape and structure, conceivable, with subtle facial treatment by classical flexible glaze colours, especially the rare use of the glaze colours of the oil drops and that of the non-reflexing dark red bronze plus dark blue in two glaze colours and etc., and the drawings in light colours decorated on the works. Look at the great works of Chinese Traditional Pottery Arts that always expose, from the facial glaze, the solid fine quality and a feeling of being rich in resources—These seemed the aims to be searched for. We expect the great advance, evolution and brilliant achievement in the Chinese Pottery Arts in the coming years.

評審委員



楊元太
Yang Yuan-Tai

近十幾年來，台灣陶藝蓬勃地發展，除陶藝界自身的努力外，頻繁的陶藝展、有心人士陸續地參與推動，以及隨著富裕的生活，促使購陶人口驟增，相對的提昇了整體對陶藝欣賞的能力，而陶藝競賽的舉辦等，相信應也同時助長了這股風潮。其中和成文教基金會自一九九二年起，每年舉辦金陶獎，今年已邁入第五屆，即是獲得廣泛回響的最佳寫照。

土經過火淬煉後轉變成陶，是個簡單有趣的自然過程。我們欣喜陶藝風氣蓬勃發展之後，更多人躍躍欲試，希望享受製陶的成就感，但是在風潮擴散神速之餘，我常常會產生深切的沈思，陶藝的本質究竟為何？從事者個人的陶藝之路又何在？能做一件獲獎的作品，能否同時成就自己的陶藝世界，走出一條具有個人風格的路？

如果台灣陶藝的創作，能夠因為環境條件的提昇，而在創作的可能性上得到釋放和解脫，也許製陶者更應積極思考陶藝本質，掌握自己所應扮演的角色，如何以自己的語言展露自己的個性，並賦予作品無限的想像空間和旺盛的生命力。期待面對作品時，不僅是在視覺上得到衝擊，也應從造形上、材質上去營造氣氛，源源不斷由生活中醞釀出新的嘗試，表現各種可能性。

陶藝以「土」為媒材，從造形開始，最後以「火」來完成，「土」、「火」是陶藝的主要因素，以現代雕塑的觀點，我尊重媒材特質與造形能力的展現。在這次競賽作品中，造形貧乏是普遍的現象，其實能展露「形」與「空間」的雕刻氣質，並將形制與釉彩巧妙結合者較能引人入勝，脫穎而出，多數得獎作品皆能散發這種特質。

另外，主辦單位將參加者分為社會組、學生組，能讓全部的製陶者參加，立意非常好。但是作品範圍分傳統創新、造形創新兩類，我倒覺得不很妥當，如果直截了當，分為實用、非實用，可能較不會造成混淆。這次在造形創新類裡出現不少實用性瓶罐，而在傳統創新類裡也出現部份純造形的作品，我曾向主辦單位請教，得到的答案是每年都有這種現象出現，的確造成困擾。

每次參加評審之後，內心總覺得有點難過，評選會當然盡量做到公平、公正、公開，但「藝術」存在於「主觀」與「客觀」之間，很難有客觀的標準，所以遺珠之憾在所難免，假使能體認到追求藝術是一生的志趣，少點「得失」、「功利」之心，相信更有助於創作靈感的活現。

陶藝的範圍很廣，尤其五〇年代後，不少歐美藝術家嘗試以「土」、「火」為媒材，在藝術創作上提供了一股不可忽視的活力。台灣雖然起步較晚，但隨著資訊快速流通，在陶藝創作與欣賞方面已趨向多元化，這是可喜的現象，如果陶藝工作者能以銳利的眼光，更寬廣的心胸埋首創作，相信還會有更好的作品出現。

Juror

The art of making pottery developed rapidly and flourishingly in recent ten more years in Taiwan. Not only those people who are working in this line of business, but also many other devotees zealously promoted and participated in many exhibitions from time to time. Living in the circumstances of a rich and easy life, crowds of people purchased and had collections of pottery arts works.

In proportion, it elevated the ability of the whole society in appreciation and enjoyment of the pottery arts. The various awards in the exhibitions also raised the tides of the fashion. Since 1992, the HCG Cultural and Educational Foundation sponsored the yearly Golden Ceramics Award Exhibition. It was the Fifth Exhibition in 1996 which, having received widely response of our society, is the best of the kind. Koalin became ceramic or pottery works out of the fire of the oven, which is an interesting, natural and simple process. Having been glad in the rapid and flourishing development of the fashion in the pottery art works, more devotees would like to try and experience in the hope of having the taste and enjoyment of the success in making pottery. In the span of the interweaves of the tides of the fashion, I usually pondered deeply and wondered on: What is the essence of the pottery arts? Where is the Broadway for the worker of the pottery arts? Having a piece of pottery arts honoured by a Golden Award, will he stand up in the world of the Pottery Arts and walk on the way with his personal features?

Provided that in the improved conditions in environments there would appear the releases and outlets of the potentiality for creative works of pottery arts in Taiwan,

then perhaps the devotees should consider in the depth over what is the essence of pottery arts, play the role of their own, speak in an accurate language to express their personality, and to have art works enlivened with wonderful imagination. On confronting his art works, the artist should expect not only the impact out of the vision, but also that of the shape and structure and material that may be well used to provide new atmosphere, to appear possible styles through continuous, active and variant experimentations.

The pottery arts with the use of koalin as basical material begins with the Shape and Structure, then to be accomplished through the process of the Fire in the oven. Thus the Koalin and Fire are the important elements. However, from the point of views of a modern sculptor, I respect and stress on the features of the material and the whole appeal of the shape and structure of the art work.

It is a common phenomenon that it lacked of appeal from shape and structure among the works present in the Exhibition. In fact, the stately exposure of the Shape and Space with the glaze colours gives the most attraction and enable the piece of the art work triumph. This is the features of which most of the art works of the Award winners are in possession.

It was good arrangement to have divisions for the amateurs and the students respectfully. However, from my opinion, to divide the art works into the Division of Creative Traditions and the Division of New Creative Shape seemed inappropriate. It is more practical to have the divisions of utensil and Decoration that would avoid un-

necessary obscurity. For example, many works exhibited under the New Creative Shape should belong to the Utensils of vases and bottles while many others under the Creative Traditions are actual creative shape for Decoration. The host of the Exhibition explained, Every year we confront this perplexity. After every meeting of the judges, I felt rather sad. Of course, every one would exert best effort to keep it a fair and open competition in justice. However, the Arts do exist in between the Subjective View and the Objective View. It is very difficult to have the standards of objective views. Therefore it is unavoidable that some very fine art works might escape the attention of the judges. If the candidate, having had it the main interest in the life pursuit of the pottery arts without the worries over the Fame, the Award and the Fortune, would see that he would feel more actively with confidence in making pottery creatively.

The scope of the pottery arts is very wide, specially after the 1950s, a lot a European and American artists tried to produce art works through the process of the Kaolin and the Fire that arose a force of undespisable. Although it was rather late for us to start the adventure in Taiwan, we are in a circumstance with all facilities for communications and fast information exchanges, and it is a good phenomenon that it is the tendency to have different taste in creation and appreciation of pottery arts. If the artist could well use his sharp sight with a broadened mind and concentrated in his creative works, he will in confidence produce pottery art works with fine features.

評審委員



蘇世雄

Su Shih-Hsiung

和成文教基金會所舉辦每年一次的陶藝大賽「金陶獎」，今年已是第五屆了。這個由民間文教團體持之以恆的大規模比賽，對台灣的陶藝發展有其必然的影響力，已成為多數陶藝工作者所期待的榮耀殿堂。欣聞後年起即將成為國際性陶藝大賽，真是充滿了希望與信心，此舉更提昇了和成文教基金會將我國工藝文明結晶的陶藝推進國際，宣揚我國文化的崇高貢獻，也是本土陶藝工作者的一劑興奮劑。

本屆參賽的作品經七位評審委員在兩整天以極嚴謹的態度，順利評選出各組獎項的名次，沒有什麼爭議性，公平性是沒有問題的。今年各組的金、銀、銅獎只取一名，名額比以前更少了，在此對各位得獎者能從眾多參賽者中獲選，表達賀意並期望百尺竿頭更進一步。

參與本次評審，個人對台灣現況之陶藝發展，有一個很大的感慨，作品琳瑯滿目，卻鮮少中國傳統風貌之作，中國傳統悠久的陶瓷文明，到了現代式微了，外來文化的衝擊，標榜新潮和前衛的聲浪席捲整個台灣的藝術。傳統風格並非重覆歷史，模擬古代的陶瓷製作，而是在傳統的基礎上追求新的風格，包括形制、釉彩、個人風格等內涵。藝術應是有歷史延續的精神性，傳統並非永恆一成不變的，這是文化發展的過程，我們經歷了中國歷代傳統的演變，希望現代更能形成一種新的傳統，它吸收了現代外來的文化，它是中國的傳統融合了外來的文化，而非外來的文化取代了中國文化。

Juror

The yearly competition for making pottery under The Golden Ceramics Award sponsored by HCG Cultural and Educational Foundation was the fifth exhibition in 1996. Such an annual exhibition in a large scale would definitely have great influence on the development of making pottery in Taiwan. In fact, it has become the hope of honour and glory for which most of the technicians, experts and artists in the line of pottery arts eagerly expect. We were very glad to know that, from the year after next, this Exhibition would become an international competition. We are confident in the belief that such efforts under the sponsorship of HCG Cultural and Educational Foundation will bring the culture of the fine pottery arts of our country into the international theatre, and promote our country's highest contributions in the culture. This news is also an exciting encouragement for all our technicians, experts, and artists in the circle.

The seven members of the Judges Group, who had worked very hard, spent two whole days in critical examining all the works of pottery arts of the candidates and reached

smoothly the results of the lists of winners for different divisions of art works under absolute fair judgement that nobody would make any objection. The awards of the year were distributed as follows: a Golden Award for the first prize, a Silver Award for the second prize, and a Bronze Award for the third prize, for a Division of Pottery Arts; and each prize was awarded to only one winner as a rule. Thus the number of the total winners was less than before. We heartily congratulate all those who were lucky and got hold of the awards from so many candidates will devote more efforts in their works so as to reach greater progress in the future.

Being a member of the Judges Group, on the development of the pottery arts nowadays in Taiwan, I felt deeply sorry and it is rather a pity that among a great number of the pottery arts works being present in the Exhibition 1996, but only a very few pieces were in the style of Chinese Traditions, which although with a long history, has been in decline and fall, and gave way to the new fashion of the foreign pottery arts under the

brand of Foreguard with impacts of the new waves of the foreign culture.

To follow the style of the Chinese Traditions is by no means to repeat the history, nor to have replica of the works of pottery arts of our old dynasties. On the contrary, it is to develop the new characteristics that are based on the Chinese Traditions—the shape and structure, the unique colourful glaze, and personal features in craftsmanship performance and etc.. The fine arts and its spirit last for long in history and stands in well with generations to generations. To follow the traditional style does not mean without any slight changes in the proceeding and development of the culture. Having experienced with the traditional evolutions in Chinese old dynasties, we expect that a new model will be moulded in a way that the foreign attractions in arts will be included and smoothly melted in the new model of pottery arts of Chinese Traditions. The worst thing is to see the Chinese Culture being replaced by foreigner.

評審委員



郭清治

Kuo Ching-Chih

由於陶藝與雕塑同屬立體表現的藝術，因此，以一個雕塑家作者的立場，我一向對陶藝十分關注與支持，也隨時注意台灣陶藝的發展，和其表現風格的衍變情況。

戰後數十年來，陶藝在國際間蓬勃發展，蔚為新興的藝術表現手法。去年九月，我專程去參觀九五威尼斯國際雙年展，在其展覽兩大類項之一的立體部門中，有三分之一的展品竟然是陶作品——以陶燒為媒材的造形創作；我驚訝的發現，陶作已然是國際美術界重要的藝術創作主流之一。今年間，雕塑學會與日本九州和琉球地區藝術界，舉辦交流展覽活動，日方的展品中，也有許多陶作相當優異而突出，也展現其民族風味特色，其大型陶作，有三公尺以上之巨構，是當地的“公共藝術”作品。由此可見“現代陶”的觀念已經跨越陶瓷器皿的框限，成為極具特色與當代性的藝術形式。

金陶獎舉辦至今已有五年，本屆參選作品總數約六百件之多，作品質量年年都有提昇，風格表現各具形貌、多彩多姿，而且新人輩出；可見台灣陶藝的蓬勃盛況，是十分可喜的現象。若就創作的表現面來看，則在作品類分和其發展軌跡上，顯現有觀念曖昧的現象，因之在「傳統創新」的作品裡，在“創新”的迷惑下，有多少傳統的優美精緻和典雅能留存下來？在「造形創新」的作品中，往往陷於傳統陶工藝觀念的困羈，而難於達到「現代陶」的藝術表現境地，這些值得商榷與思考的問題，也是當前陶藝界面臨的基本課題。

傳統陶瓷具千百年之歷史，其藝術傳承應予保存和發揚光大。現代陶則為國際上的新銳藝術導向，其發展方興未艾，是我們陶藝和雕塑界極力推動的目標。在本土文化的推展上，兩者都具有重要地位，但在藝術屬性上，則各有領域，和其各自的發展方向，在觀念與認知上不能混淆。

台灣陶藝經過熱心人士的倡導與推動，十數年來已經有相當耀眼的成績和紮實的基礎，但是藝術的發展和成長，不能光靠提倡和獎勵，最重要的是專業教育。因此，台灣開辦陶瓷學院或設立陶瓷科系，是當前最重要的措施，且已到刻不容緩的時候，有待大家共同努力來推動和促成。

有幸參與第五屆金陶獎的評審工作，深深領會陶藝工作者許多年來的辛勤努力，以及主辦單位熱心推展陶藝創作的魄力與用心，內心深為感動與敬佩；因而不揣淺見，與藝界同仁共勉之，衷心希望金陶獎帶動台灣陶藝日日精進，更上層樓，讓我們欣喜的迎接新陶藝時代的降臨。

Juror

Pottery arts and sculpture belong to the arts that are with same kind of presentation in three dimensions. Being a sculptor, I used to pay my constant attention and support to the development, the characteristics and evolutions in fashion.

After the World War II, pottery arts developed rapidly and flourishingly in foreign countries and became new means of expression of the art of beauty. The number of pottery arts works constituted one third of the total art pieces exhibited under the Division of Art Works in 3 Dimensions, that was one of the two large divisions. These pottery art works were all made out of kaolin through the fire process. I was surprised to find that pottery art works had long time become leader of the fashion in international creative arts. In last year, Kyushu Artists Society and Ryukyu Artists Society in Japan and our Sculptors Association had an Exhibition for Cultural Inter-Exchanges. There were many outstanding art works of pottery arts among the Japanese works. Such works disclosed the Japanese national characteristics. There was a fine piece in huge size of more than three meters high. This huge size pottery art work was to be on display at a public location in the city. From this, it testified that modern pottery art works had stroven into new fields other than that of utensils in the house and become a new category of arts enliven with very special characters of the time.

It was The Fifth Golden Ceramics Award

Internal Exhibition in 1996 in which more than five hundred art works were exhibited. The number of art works increased while the quality improved every year. Different kinds of works with different shape and structure, different features appeared attractively. There were many new faces among the artists. We were very glad to have witnessed the wide and rapid development of pottery arts in Taiwan. On consideration of the display of creative ability in the pottery arts, and from the trace of the divisions of the arts and its development, there were something obscure in ideals of the arts. Under the Division of the Creative Traditions, how much features of the Traditions remained in the art works because of the perplexity out of the ideal of creative, which make it more difficult to reach the high level of sound exposure of the beauty in the art works. The fundamental problem is worth while for deep thinking for the modern artists.

The Chinese Traditional Pottery Arts with a long history of more than a thousand years is in need of great efforts for further development and promotion. The modern pottery arts has become a new fashion in international Exhibitions and growing up everyday stronger.

It is our aim to promote our pottery traditions to the level of that of the modern international pottery arts. On the point of view for the development of the native culture, it occupies a very important position

for both the arts of the modern international and that of our traditions. However, each of both kinds has its own characteristics that should never be confused.

Under the promotion activities by the zealous devotees in the passing decade, the pottery arts of Chinese Traditions in Taiwan achieved brilliant results and established a solid foundation. The development and growing of the culture of arts depending upon promotional activities with awards is not sufficient. It is import and the right time to open a school or college of pottery arts in Taiwan. The need is immediate and there is no time to wait and waste. But it is required that all our efforts should be invested and contributed to have the school of pottery arts realized as soon as possible.

It was my great honour to be included in the Judges Group. During the occasion, I got the chances to understand that many years accumulative efforts of the artists of pottery arts as well as the good intention and far-sight of the host that promoted the pottery arts in Taiwan. My respect to them from the bottom of my heart. My best wishes to my colleagues in the group of judges. I also wish and hope that Golden Ceramics Award Exhibitions will lead to daily progress of pottery arts in Taiwan. And more over, we are very glad to welcome the time of the modern pottery arts.

評審委員



張木養

Chang Mu-Yang

本屆的評審和成文教基金會搜羅了當代之精英，七位評審委員中，除陶瓷家外，為求公平，並有雕塑家、美術教育家、畫家、民俗藝術學者及近代造形之建築師參與。

五百餘件作品在二天緊湊的審查過程中，要一一細覽每件作品的主題、創作性、藝術性，尋覓它的精華所在，並要找出創作者所要表達的意境、內涵，自審查委員詳審每件作品的表情中，可窺出緊張的氣氛。在每組審閱後開票的結果亦難放鬆沉重的心緒，確有很多優秀的瑰寶，遺憾未能登上金陶獎群之寶座，但和成當局已訂下1998年舉辦“世界性的金陶獎”之計畫，並交代公司主管著手計畫進行時間表，屆時相信必有一番金陶族之國際奧斯卡場面出現。

我以下屆要參選展出、懷有雄心之“有志”建言一二：

一、天地經緯必有章，無論是來自傳統的靈感或創新的意念，創作者必須要有信心、自信自己創作的作品在參賽的數百件作品中必然是突出的，可能是鶴立雞群的，要有挾泰山跨北海的信心，天地出自你的努力，經緯就是你努力開出來的花果，“美”必有它的章法，希望有志的你、妳能把握住機會。

二、作品的內涵、造形，甚至於技術方面之彩釉之流派、或宗法等，漸忘以懷，靜心生慧，求其有完整的自我，不受他家之影響，由無的境界去衝破混沌迷離的雜念，而有象、有形而產生“創意”。

三、下定決心去創作，必有自己的新局。

祝偉大的作品誕生。

Juror

For the Fifth Exhibition, HCG Cultural and Educational Foundation had invited the best artists of our time to organize the Judges Group. In order to keep the resolution of the meeting in justice, there were, among the seven judges; one sculptor, one teacher of fine arts, one painter, one folklore artist, and one who is architect and artist of modern sculptural structure, in addition to the artists of pottery arts.

Five hundred and more pieces of pottery arts works were closely examined in a short period of two-day meetings. The subject, the creative ideal, the craftsmanship, the features of art, and every conceivable detail in relation to the art work was scrutiny examined one by one. From the expressions of the judges during the meetings, we felt that there was nervous atmosphere every corner in the meeting room. After the voting each time for a division of art works and the list of the winners decided by votes, every one of the Judges Group still could not feel at easy. Because there were still many excellent art works that did not have the chances to be rewarded and honoured by

Awards. However, HCG Cultural and Educational Foundation had decided a plan to hold The Golden Ceramics Award International Exhibition in 1998 and gave instructions to the executives to start planning a schedule for the Exhibition. It will be certainly a grand international theatre similar to the Oscar Movies Festival for the devotees and artists of the pottery arts.

For the artists who will participate in the International Exhibition, my advice is as follows:

1. As there are meridians and parallels on the globe, the artist should find out what direction he will follow and study and research carefully what are the traditional ideals and what are the creative ideals of shape and structure. Then he shall be in confidence to make pottery art works outstanding in the International Exhibition among hundreds of pottery art works to be exhibited there..

The future depends on your mind and your hands. If you want to be on the top rank of the pottery artists, it is import to give accumulative efforts with resolution in search

of perfection in expression in your art works. Accomplishment and beauty emerges under certain conditions and circumstances that the artists must be aware of.. Hope that you will succeed in the coming opportunity.

2. You should be familiar with each school of the pottery artists for the contents, the shape and structure, the craftsmanship, and the skills in the use of glaze colours. Then you should be pondering and considering your own way of expression and presentation and do your best to avoid the affections of any other schools. In other words, before start your work, it is better to clear out your mind so as to have a room for your imagination working out its own way to establish the shape and structure and etc.. Your art work will be out of creative ideals to expose your personal features, and

3. Make your decision with resolution to exercise in your own way, there will be a brightand brilliant future for you.

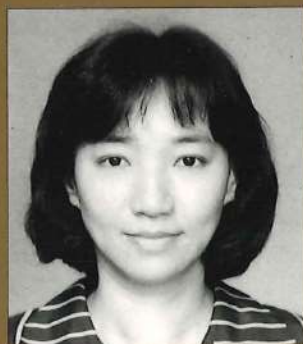
Master pieces of pottery arts will be expected from you.

社會組造形創新

PRO GROUP / INNOVATION IN FORM

金獎

GOLD AWARD



鄧惠芬 Deng Hui-Fen
桃園縣 Taoyuan County



四邊形的三次元
Three dimension in a parallelogram



95×26×48CM

銀獎

SILVER AWARD



張永昇 Chang Yung-Sheng
台中縣 Taichung County



柔
Gentleness



98×77×35CM

銅獎

BRONZE AWARD



陳舜壬 Chen Shun-Jen
高雄縣 Kaohsiung County



小寒碑
Little Cold Stone



66×50×12CM

評審特別獎

JUDGES' AWARD



洪天回 Hong Tien-Huei
金門縣 Kimman County

山的變奏（之二）－黃昏
Mountain changed tune (2)-Dawn



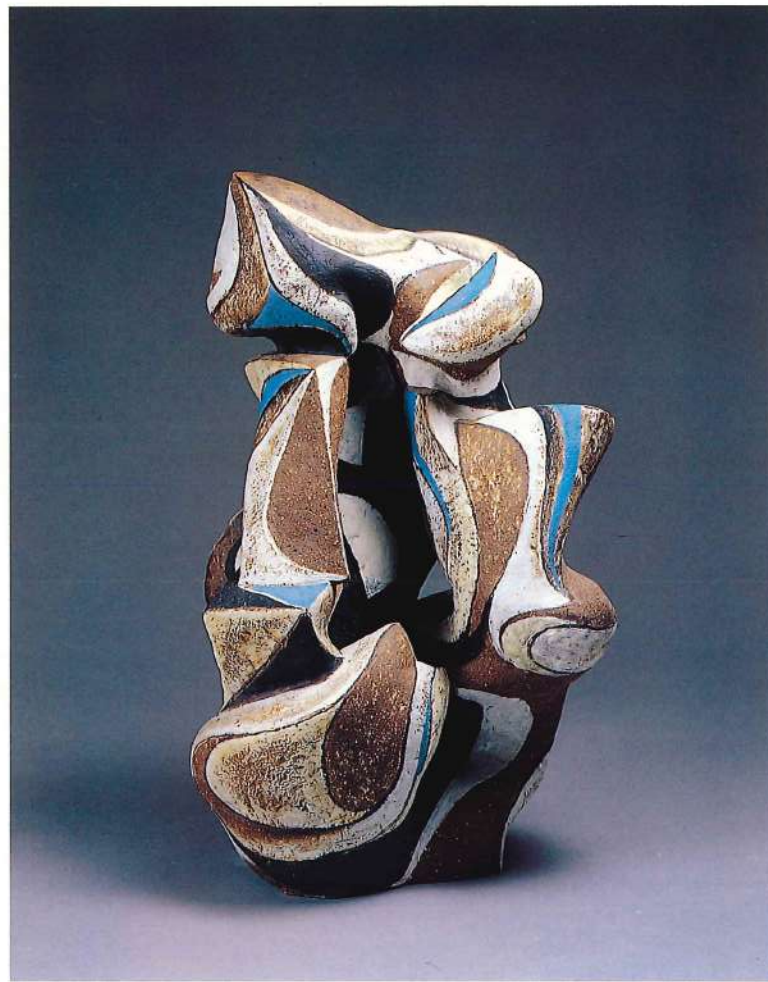
100×42×20CM

佳作 MERIT AWARD



100 x 36 x 22CM

廖瑞章 Ray J.C. Liao
英雄輓歌 Hero Elegy



50 x 50 x 73CM

蔡明旭 Tsai Ming-Shiuh
紊流 Disturbed Current



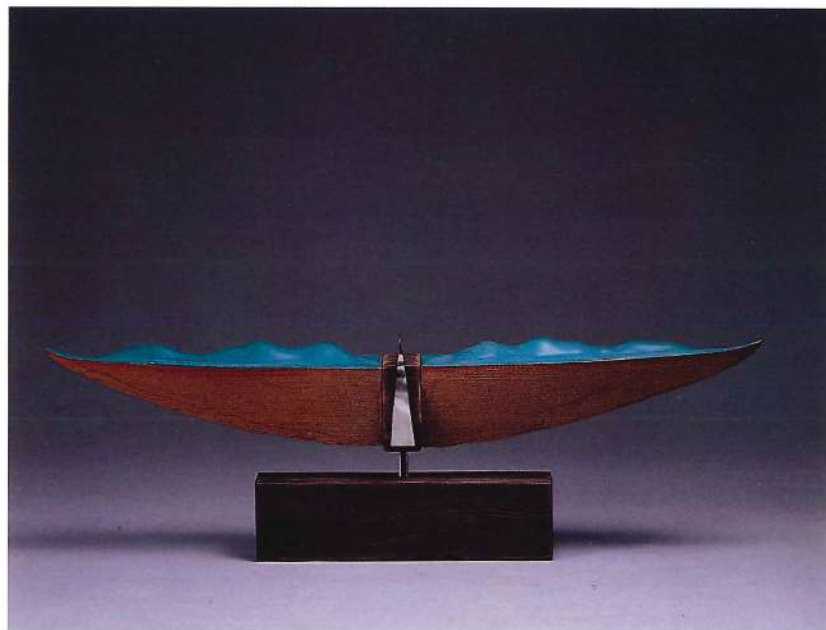
施性輝 Shih Hsing-Huei
紀念碑 Memorial

72×30×75CM



黃玉英 Huang Yu-Ying
湧 Spring

50×37×37CM



100 x 15 x 38CM

蔡坤錦 Tommy Tsai

平衡 Balance

入選 SELECTED WORKS



吳菊
Wu Chu

情系列51 (母與子)
Passion Series 51
(Mother and Son)

30×43×51CM



林秀娘
Lin Shiu-Niang

生活
Life

54×27×71CM



陳明輝
Chen Ming-Huei
淡水山景
Dan-Suei
Mountain scenery

55×34×65CM



鄭永國
Cheng Yung-Kuo
浴女瓶
Bath lady bottle

75×41×30CM

鄭宏吏
Cheng Hong-Li
蛻
Molting



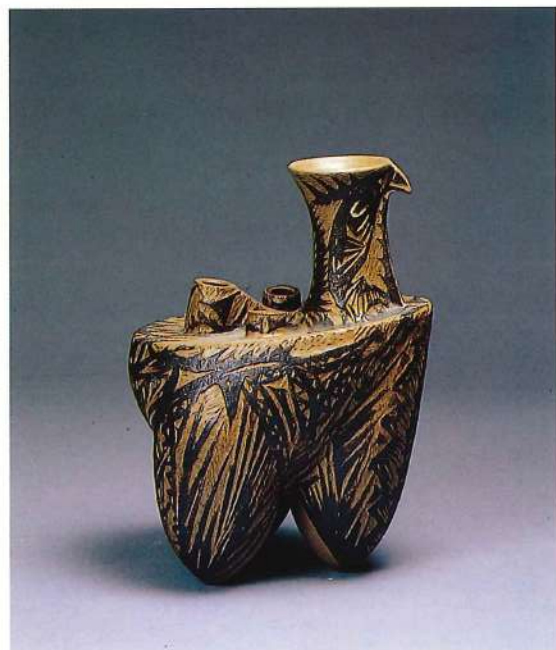
25×25×45CM

蕭昌永
Hsiao Chang-Yung
浴火淬煉
Purified under fire



56×38×21CM

賴唐鴉
Lai Tang-Ya
鳥師
Bird teacher



37×30×52CM

蘇為忠
Su Wei-Chung
風起時
Time to blow wind



62×53×56CM



32×80×15CM

何建德 Ho Chien-Te

載 Load



20×69×69CM

邱建清 Chiu Chien-Ching

神仙湖 God Lake



100×55×30CM

許偉斌 Hsu Wei-Pin

沈重的翅膀 Wing with burden



28×11.5×71CM 41×43×58CM

曾玉明 Tseng Yu-Ming

首席與Hot椅 First chair and Hot seat



80×26×47CM

蕭巨昌 Hsiao Chu-Chang

淨山矗立 Clean mountain standing



60×40×35CM

葉佐燁 Yeh Tzo-Yeh

風 Wind

社會組傳統創新

PRO GROUP / INNOVATION FROM TRADITION

金獎

GOLD AWARD



楊喜美 Yang Hsi-Mei
台中市 Taichung



豐收
Harvest



27×27×56CM

銀獎 SILVER AWARD



鄧惠芬 Deng Hui-Fen
桃園縣 Tao-Yuen County



結
Knot



44×28×47.5CM

銅獎 BRONZE AWARD



余維和 Yu Wei-Ho
台北縣 Taipei County



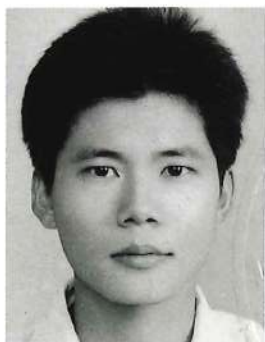
土塢幽思
Deep Thought under earth dome



73×27×93CM

評審特別獎

JUDGES' AWARD



陳忠儀 Chen Chung-Yi

台北縣 Taipei County

巒與巒

Mountain and Mist



65 × 53 × 22CM

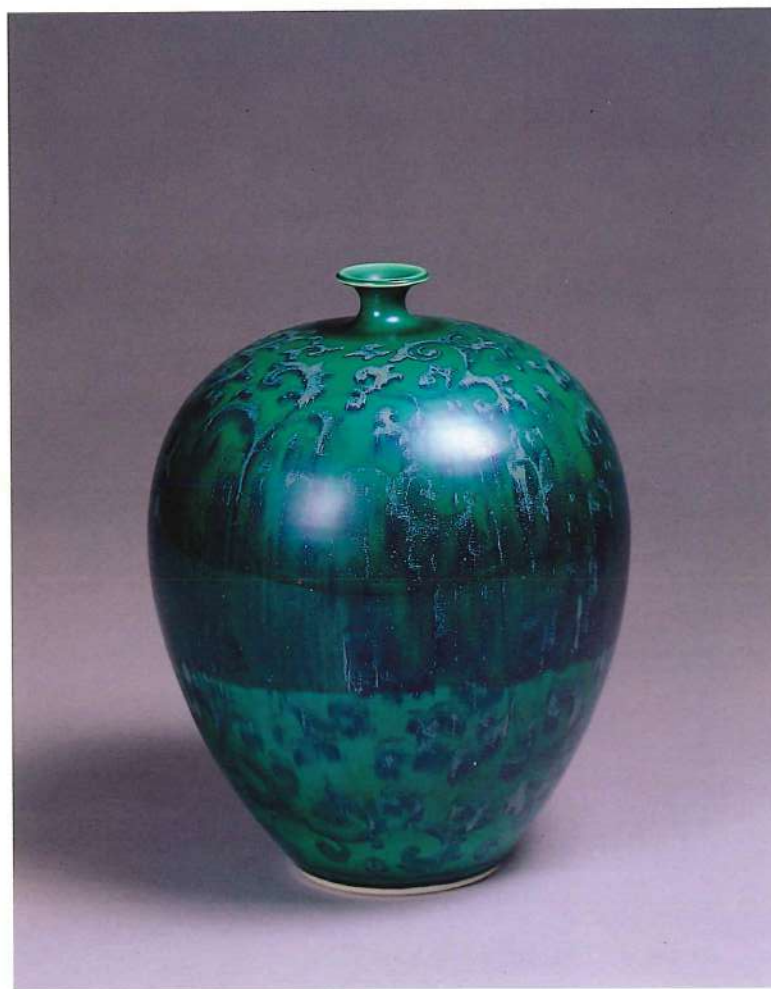
佳作 MERIT AWARD



45×41×19CM

林素霞 Lin Su-Hsia

雲淡峰青 Loose Cloud And Green Mountain



31×31×41CM

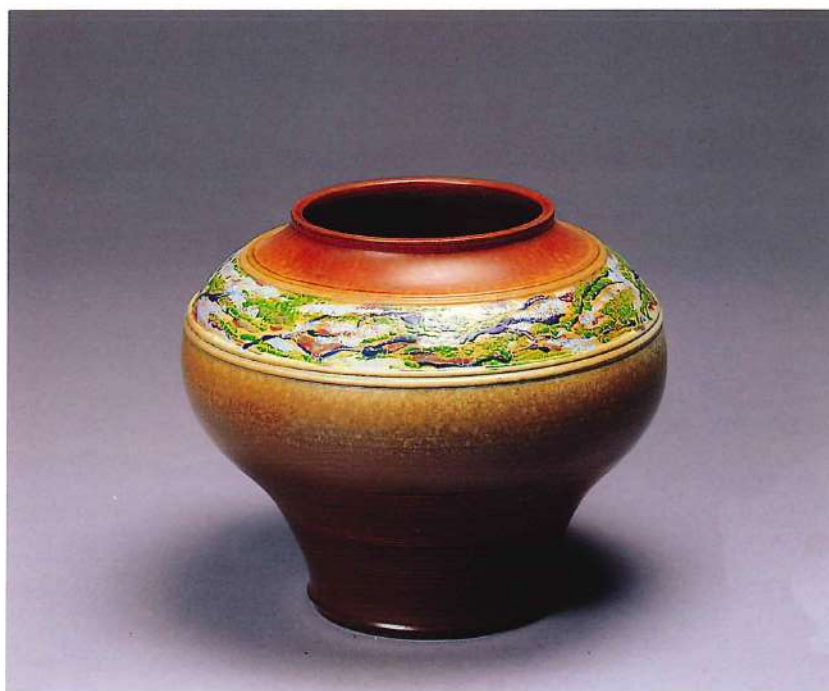
蘇正立 Su Cheng-Li

翠 Green



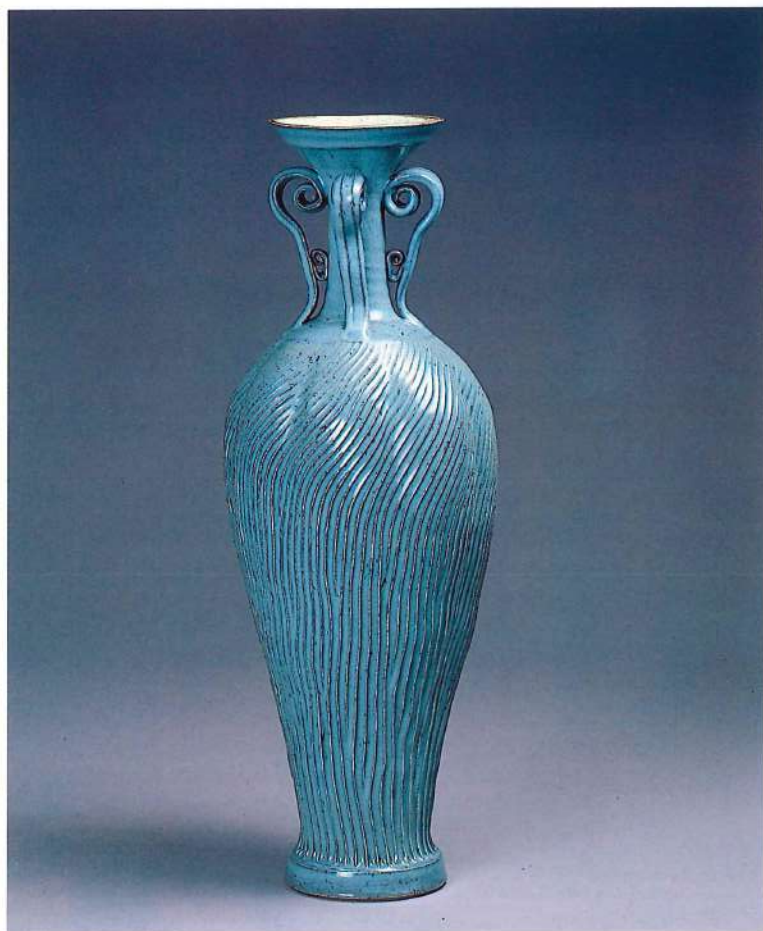
伍坤山Wu Kun-Shan
阿嬤的思想起
Grandma's Folk Song

55 x 18 x 36CM



王永義Wang Yung-Yi
鐵紅山水彩繪
Scenery Colorful painting

37 x 37 x 31CM



26 × 26 × 76CM

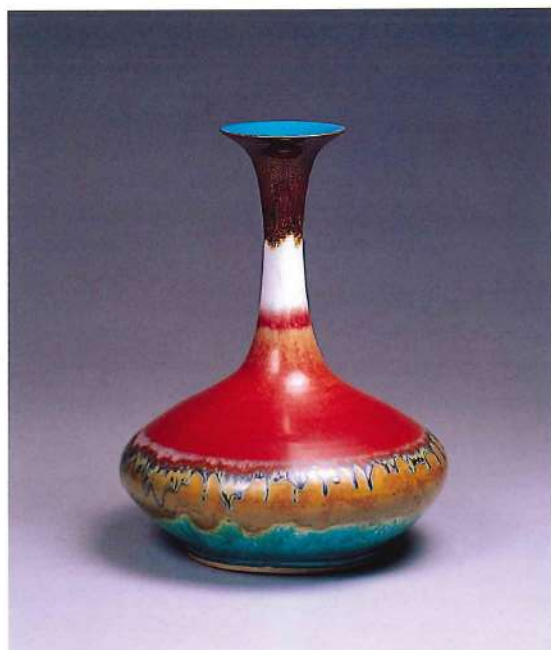
鄭永國 Cheng Yung-Kuo

如意紋瓶 Jade carved bottle

入選

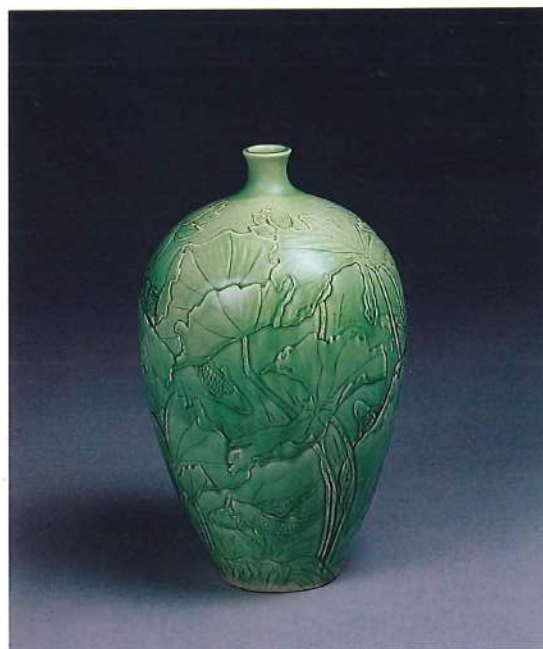
SELECTED WORKS

王永田
Wang Yung-Tien
釉之舞
Glaze Dance



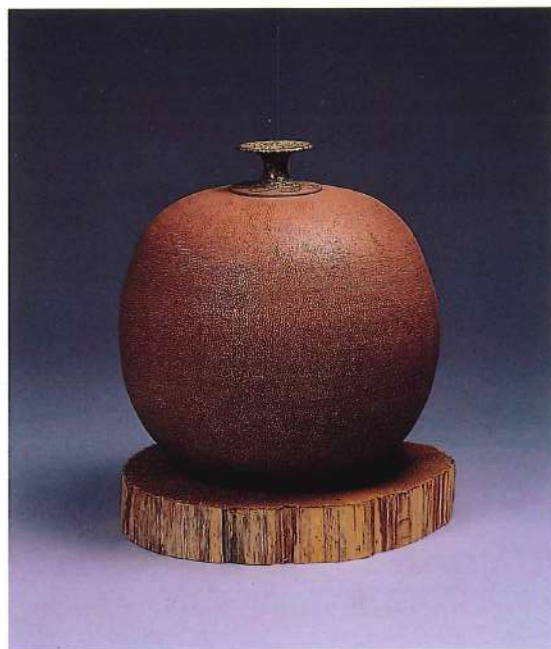
40 × 40 × 52CM

王淑珍
Wang Su-Chen
蓮蓮有魚
Fish Under Lily



28 × 28 × 41CM

王裕輝
Wang Yu-Huei
圓融
Perfection



42 × 38 × 42CM

吳菊
Wu Chu
情系列52 (對話)
Passion Series 52
(Dialog)



10 × 31 × 49CM

李志輝
Lee Chih-Huei

想?
Allowing



26 × 26 × 68CM

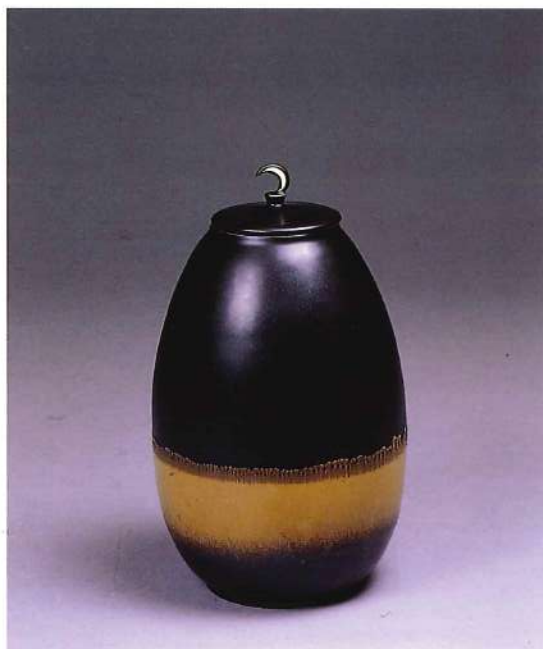
李國欽
Lee Kuo-Chin

逝II
Gone II



45 × 45 × 48CM

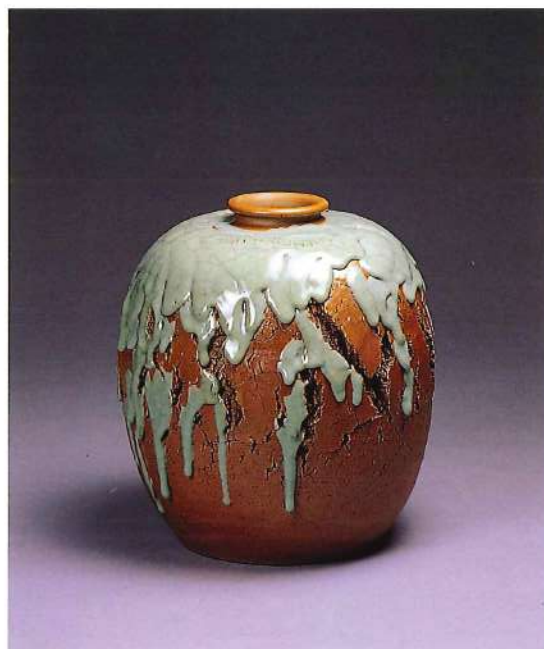
林茂榮
Lin Mao-Jung
星月交輝映長林
Stars and moon
shiny reflecting



25 × 25 × 42CM

翁國珍
Weng Kuo-Chen

冬雪
Winter Snow



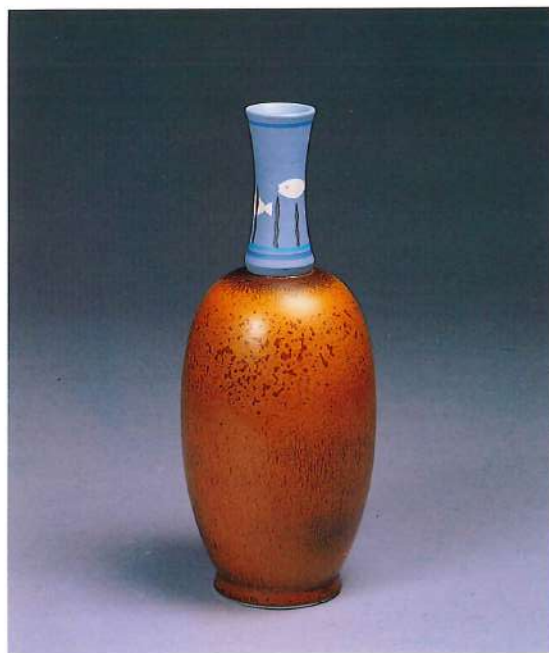
40.5 × 36.5 × 40.5CM

翁國華
Weng Kuo-Hwa
山中傳奇
Legend in the
mountain



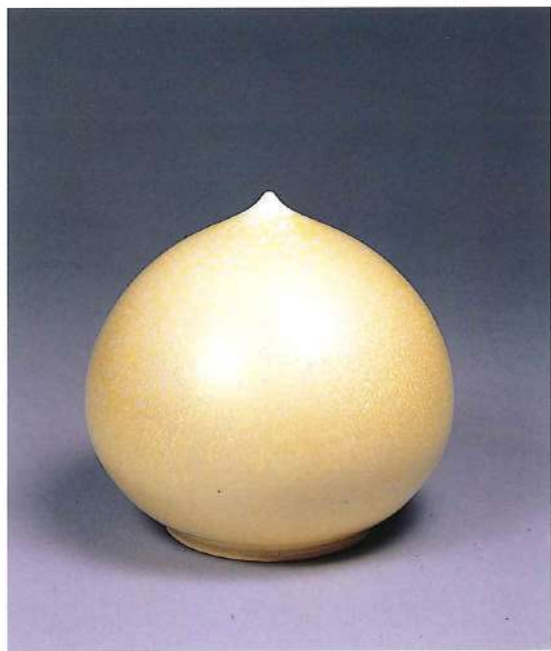
56×25CM

莊瑋
Herman Chuang
悠遊
Easy wondering



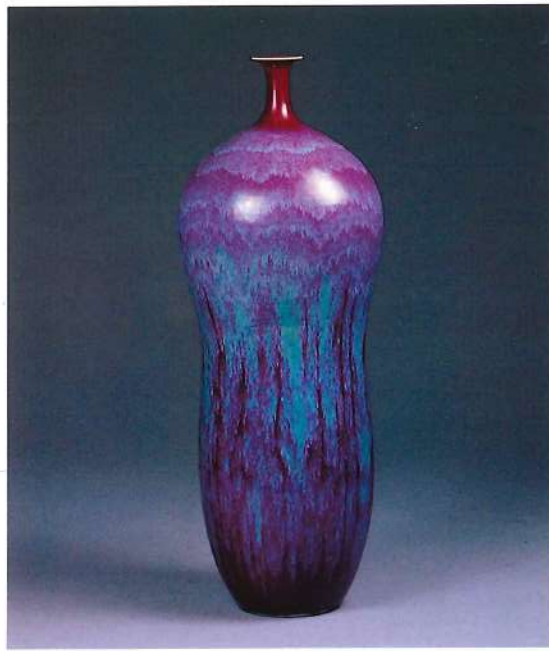
19×19×47CM

許揚仁
Hsu Yang-Jen
金陶
Gold Pot



34×33CM

郭明慶
Kuo Ming-Ching
源系列—飛瀑
Origin series-
Waterfall



33×33×87CM



39×39×33CM

吳明儀 Wu Ming-Yi
東方之珠 Pearl of the Orient



11×10×10CM

范仲德 Feng Chung-Te
迷戀佳洛水 Fantasy with Chia-Lo-Suei



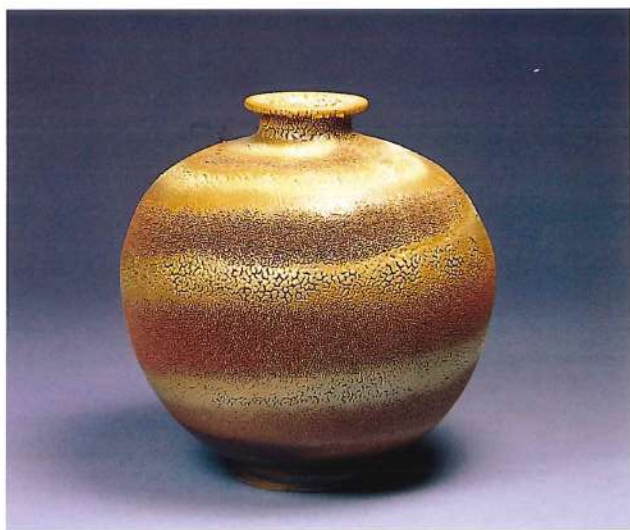
45×30CM

連炳龍 Lien Ping-Lung
華 Flora



50×50×26CM

陳一明 Chen Yi-Ming
擎 Lift



陳元杉 Chen Yuen-Shan
果子 Fruit



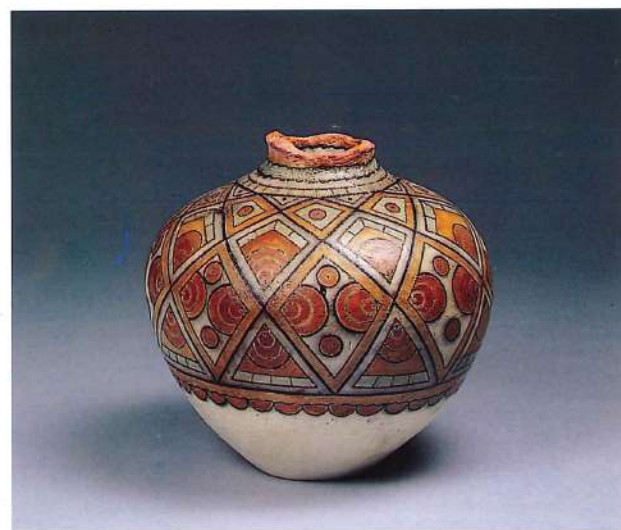
48 × 42 × 22CM

曾文生 Tseng Wen-Sheng
石石在在 Solid As Stone



40 × 40 × 37CM

黃永全 Huang Yung-Chuan
萬丈霞光 Stormily High Light



40 × 40 × 42CM

黃玉英 Huang Yu-Yin
彩陶新意 New Idea on colorful pottery



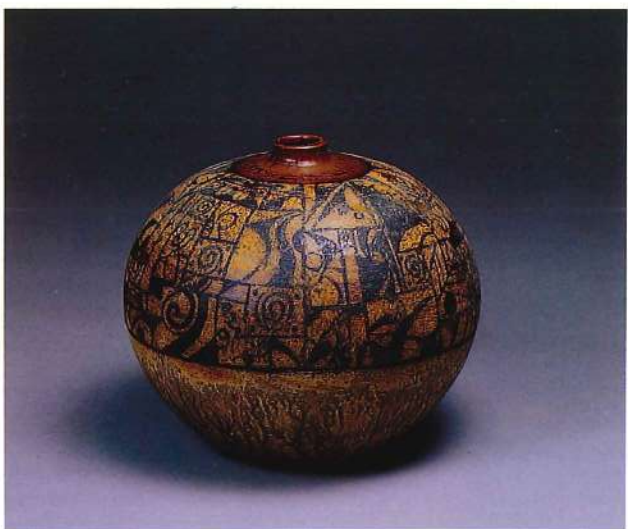
43 × 27 × 56CM

葉平和 Yeh Ping-Ho
峰迴路轉 Turning point



42 × 42 × 31CM

蕭巨杰 Hsiao Chu-Chieh
焰情 Flame passion



43 × 43 × 37CM

謝志成 Hsieh Chih-Cheng
彩陶九六 Color pottery 96



36 × 36 × 36CM

蘇瑞明 Su Juey-Ming
平溪春暖 Spring warmth near peaceful creek

謝志豐
Hsieh Chih-Feng

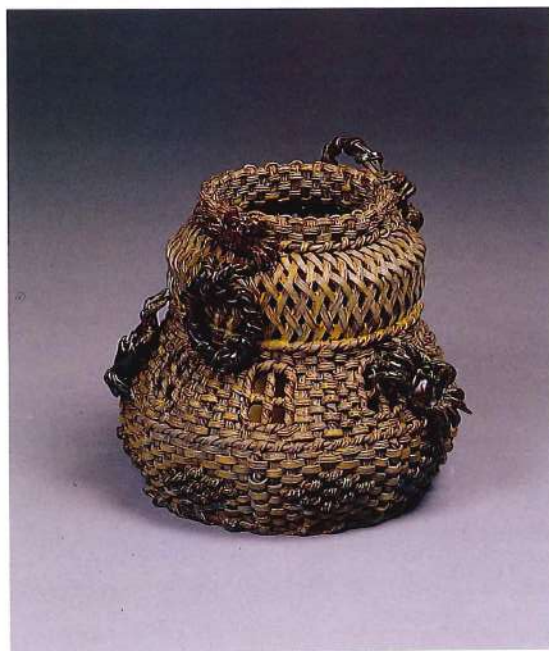
觀音大士
Bodhisattva



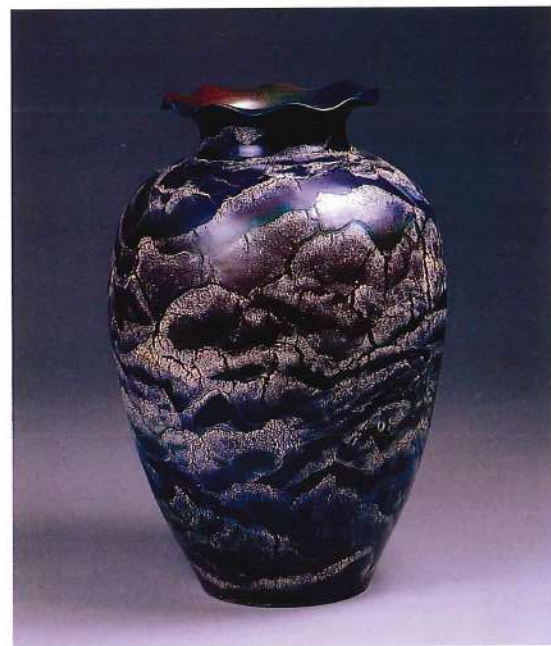
17×46×60CM

謝秀香
Hsieh Hsiu-Hsiang

豐收的季節
Harvest season



29×30×28CM



40×61CM

郭聰仁 Kuo Tsung-Jen

天地幻化 Fast change in universe

學生組造形創新

STUDENT GROUP / INNOVATION IN FORM

金獎

GOLD AWARD



巫鍵志 Wu Chien-Chih
台北市 Taipei



痕
Scar



69 x 69 x 10CM

銀獎 SILVER AWARD



施茂智 Shih Mao-Chih
台北縣 Taipei County



理性
Rationality



46 x 61.5 x 65CM

銅獎

BRONZE AWARD



李昶翰 Lee Chang-Han

台北縣 Taipei County



迴

Circle



45 × 24 × 95CM 45 × 24 × 66CM

評審特別獎

JUDGES' AWARD



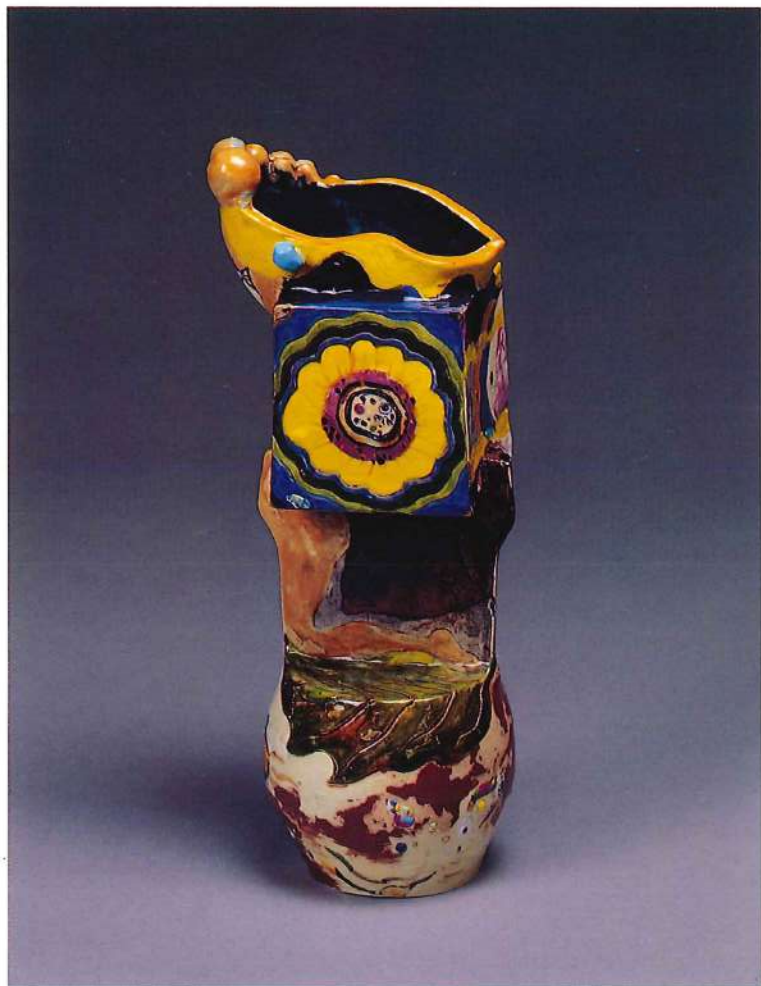
何慧芳 Ho Wai-Fong

馬來西亞 Malaysia

21世紀的盆栽
The Potted of 21th Century



80 x 65CM



18×41CM

何玉珍 Ho Yu-Chen

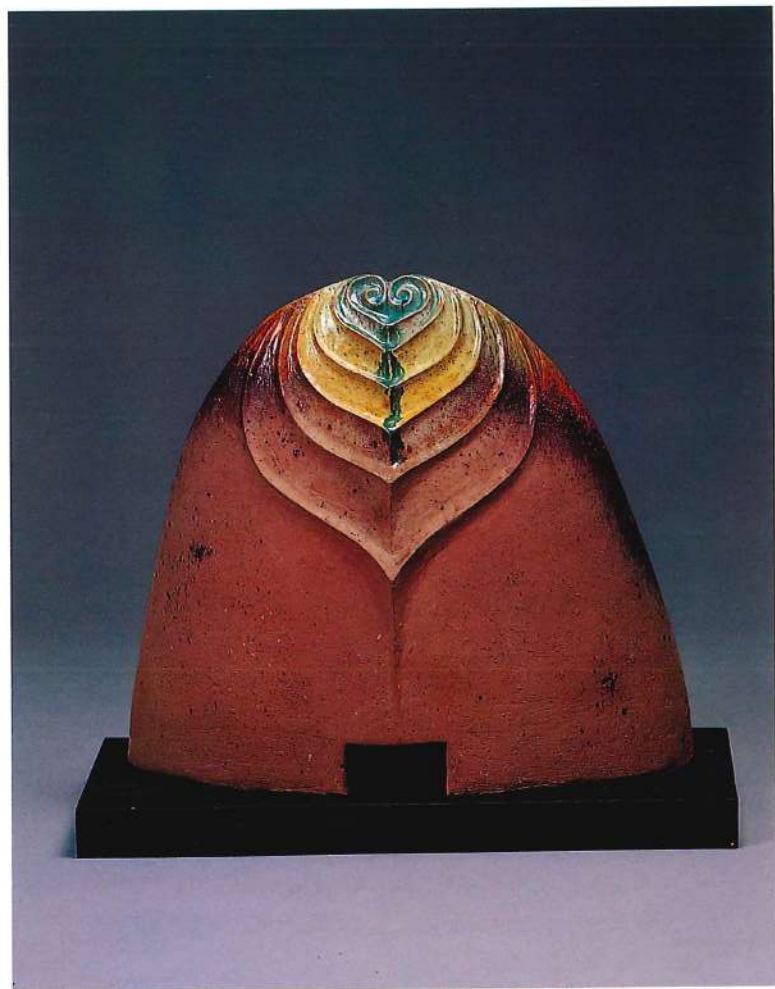
拯救美人魚的夢 Broken Dream



31×24.5×8.5CM

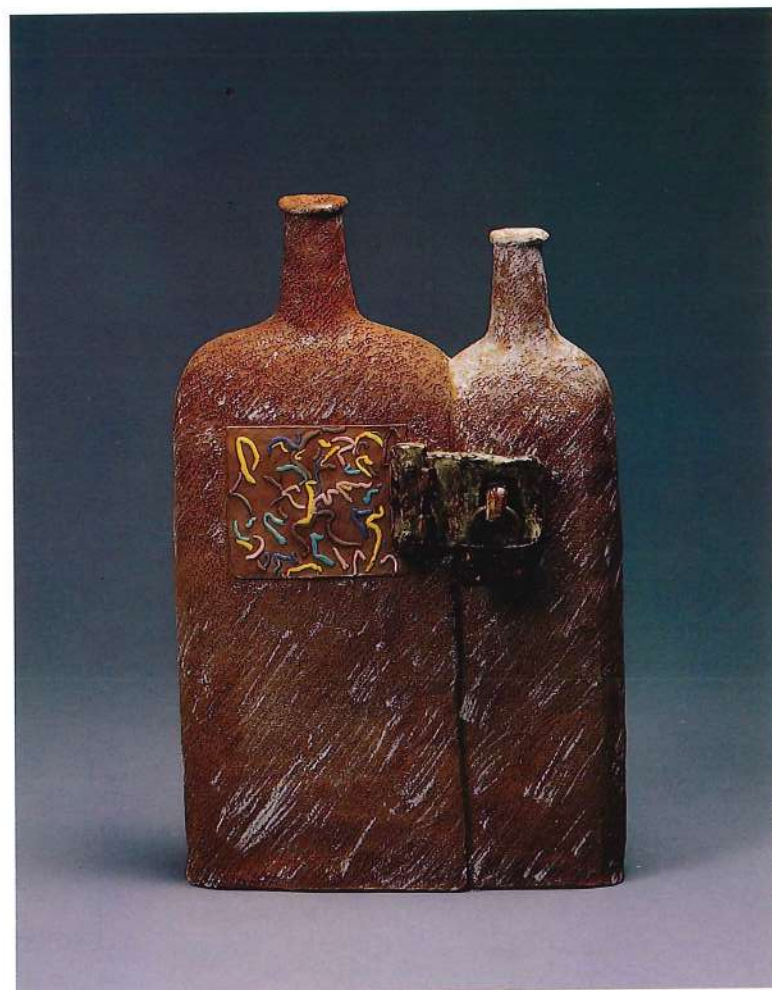
鄭雅綾 Cheng Ya-Ling

幾何與陶板 Geometry and Potter mold



55×28×65CM

黃美惠 Huang Mei-Hui
風化 Moral



41×8×68CM

孫艾苓 Shun Ai-Ling
失戀 Being dumped



黃耿茂 Huang Keng-Mao
噓…… Shush……

48×55×36CM



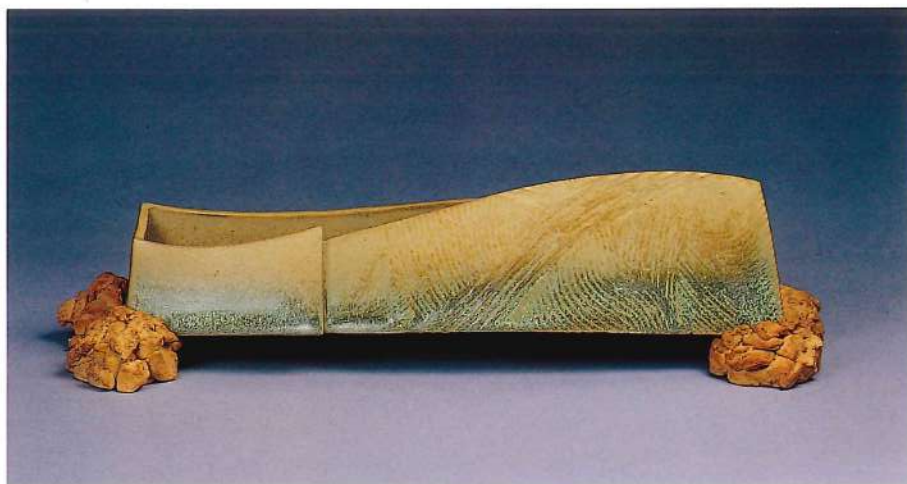
林湧順
Lin Yung-Shun
方圓之間
Between square and circle

100×25×10CM

入選

SELECTED WORKS

秦志潔
Chin Chih-Chie
歸鄉(II)
Going Home(II)



56×16×14CM

余俊達
Yu Chun-Ta
重生
Rebirth



47×20×20CM

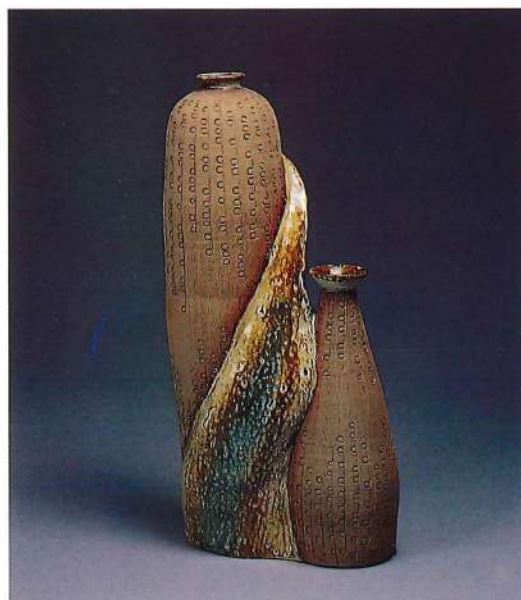
彭曉芬
Beau Peng
築夢
Dream building



42.7×20×20CM

林鈺娟
Lin Yu-Chuen

伴與絆
Companion and Burden



58 × 28 × 17CM

林昆義
Lin Kun-Hsi
叮嚀
Reminder



江枚芳
Chian Mei-Fang
夜色
Dark Night



36 × 36 × 95CM

學生組傳統創新

STUDENT GROUP / INNOVATION FROM TRADITION

金獎

GOLD AWARD



蔡鎮竹 Tsai Chen-Chu
新竹市 Hsintsu



變
Chromatism



30×30×11CM

銀獎

SILVER AWARD



詹雅媛 Eva Chan
台北縣 Taipei County



鳥
Bird



61 × 23 × 36CM

銅獎

BRONZE AWARD



蔡佶辰 Tsai Chi-chen
台北市 Taipei



陶壺
Pottery pot



36 × 35CM

評審特別獎

JUDGES' AWARD



吳建翰 Wu chien-Han

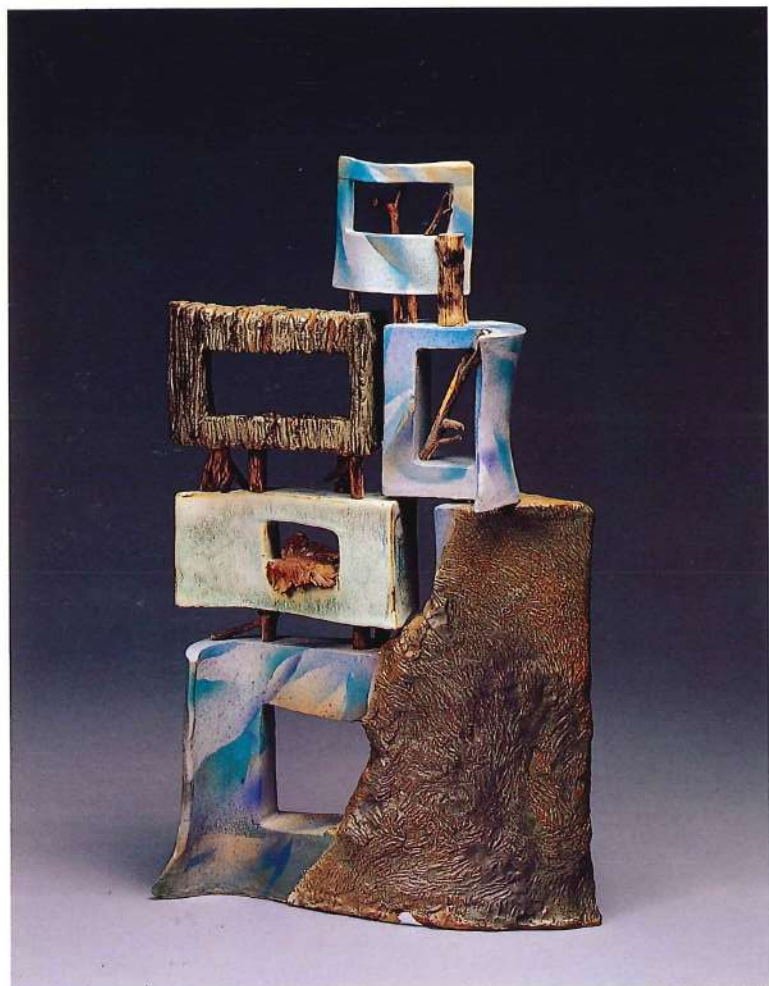
台南市 Tainan

三省吾身

Self review 3 times daily



40×41CM



40×15×66CM

江枚芳 Chian Mei-Fang

隨風而逝 Gong with the wind



83×13×13CM

巫鍵志 Wu Chien-Chih

土與火的聯想—親密關係
Combination thought for earth
and fire-Intimate relationship



40 x 40 x 40CM

劉桂玫 Liou Kei-Mei
浮生 Routine Life



55 x 23 x 23CM

邱曉詩 Chiu Hslao-Shih
原 Denotation



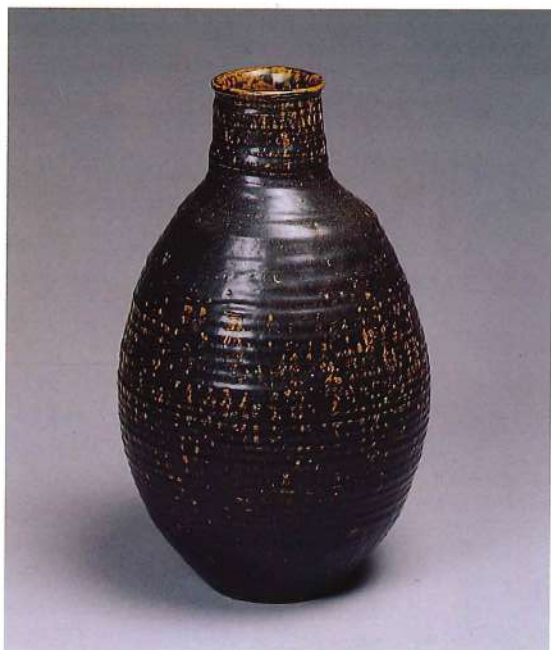
50 x 50 x 50CM

黃美惠 Huang Mei-Hui

立足 Footling

入選

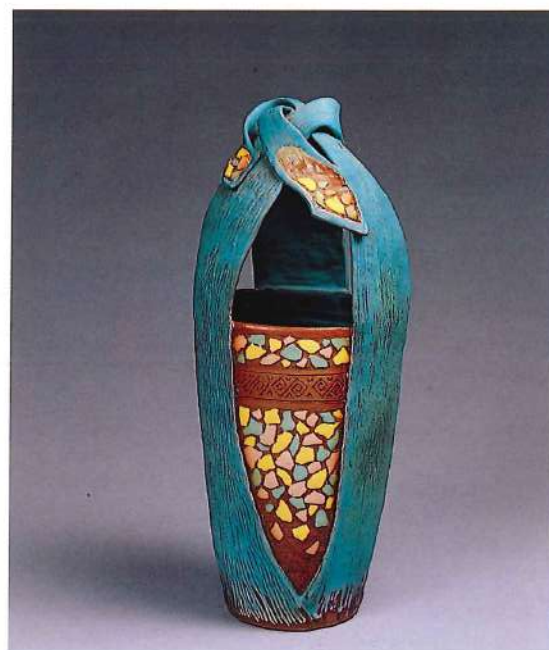
SELECTED WORKS



林友德
Lin Yu-Te

伊羅保大肚瓶
I-Paul big belly bottle

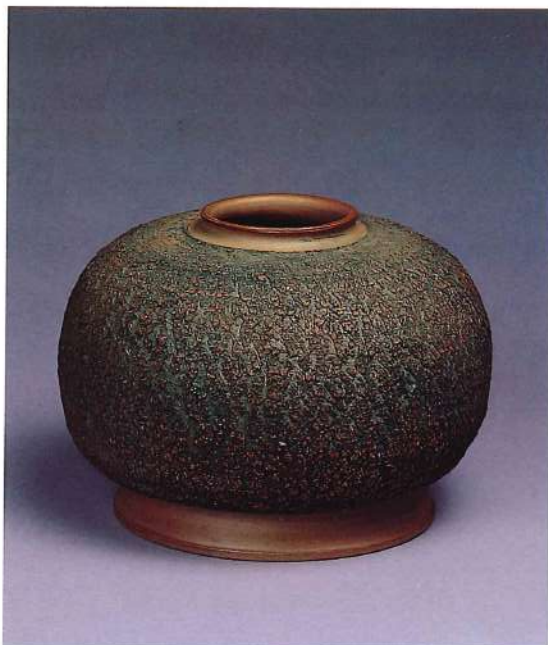
45 × 20 × 20 CM



邱淑君
Chiu Su-Chun

護
Guard

56 × 22 × 22 CM



林金龍
Lin Chin-Long

大地
Mother land

25 × 25 × 10 CM



黃耿茂
Huang Keng-Mao

漱
Spout

34 × 34 × 42 CM



31 x 31 x 60CM

林添枝 Lin Tien-Chih
浮現 Appear



35 x 35 x 22CM

廖俊豪
Liao Chun-Hao
原始新生地
Native New World



70 x 60 x 30CM

林湧順
Lin Yung-Shun
磯
Chi

第五屆金陶獎記事

85.01.13~29 第四屆金陶獎得獎作品與入選作品於台北市立美術館地下樓頒獎及展出。

85.07.10 第五屆金陶獎簡章修改；各類銀獎由原來的各二名更改為各一名，銅獎各三名，更改為各一名，佳作各十名，更改為各五名。展覽地點在國立台灣藝術教育館。1998年舉辦國際性金陶獎，委由陶藝雜誌做宣傳活動。

85.08.23 第五屆金陶獎展覽地點改於台北市立美術館舉行頒獎與展出。

85.11.08~17 參賽作品全省收件數量共533件。

85.11.28~29 評審參賽作品得獎名單揭曉。

Chronicles for the Fifth Golden Ceramics Award Competition in 1996

- 85.01.13 ~29 The award ceremony of the Fourth Golden Ceramics Award Competition was held and the winners' art works were exhibited at the Taipei Fine Arts Museum.
- 85.07.10 The general guidelines of the Golden Ceramics Award were modified with the following: The number of the Silver (2nd place) Award was reduced from two in each category to one, the Bronze Award from three to one, and the Honorable Mention from ten to now five. The exhibition was held at the Taiwan Fine Arts Education Hall. An international version of the Golden Ceramics Award Competition will be held in 1998. The promotional activities of the Sixth Competition will be placed in care of Taiwan Ceramic Arts Magazine.
- 85.08.23 The exhibition venue of the Fifth GCA award recipients' art works and the award ceremony were relocated to the Taipei Fine Arts Museum.
- 85.11.08 ~17 The number of entries for the Competition amounted to 533 pieces.
- 85.11.28 ~29 The winners of the Fifth GCA Competition were announced.

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台北縣 Taipei C.	114件
台北市 Taipei	47件
台中縣 Taichung C.	44件
台中市 Taichung	15件
桃園縣市 Taoyuan C.	14件
高雄縣 Kaohsiung C.	14件
高雄市 Kaohsiung	13件
苗栗縣市 Miaoli C.	13件
彰化縣市 Changhua C.	10件
花蓮縣 Hualien C.	9件
新竹縣市 Hsintsu C.	7件
台南縣市 Tainan C.	5件
雲林縣 Yunlin C.	5件
南投縣市 Nantou C.	4件
嘉義縣市 Chiayi C.	3件
屏東縣市 Pingtung C.	3件
宜蘭縣市 Yilan C.	2件
台東縣市 Taitung C.	2件
合 計 Total	324件

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國立藝專 National Taiwan College of Arts	28件
台北師範學院 National Taipei Teachers College	23件
復興美工 Fu-Hsin Trade & Art School	18件
新竹師範學院 National Hsintsu Teachers College	12件
師範大學 National Taiwan Normal University	10件
台北美國學校 Taipei America School	7件
交通大學 Chiao-Tung University	5件
大明中學 Ta Mine High School	4件
東海高中 Tung-Hai Hight School	4件
台灣大學 National Taiwan University	3件
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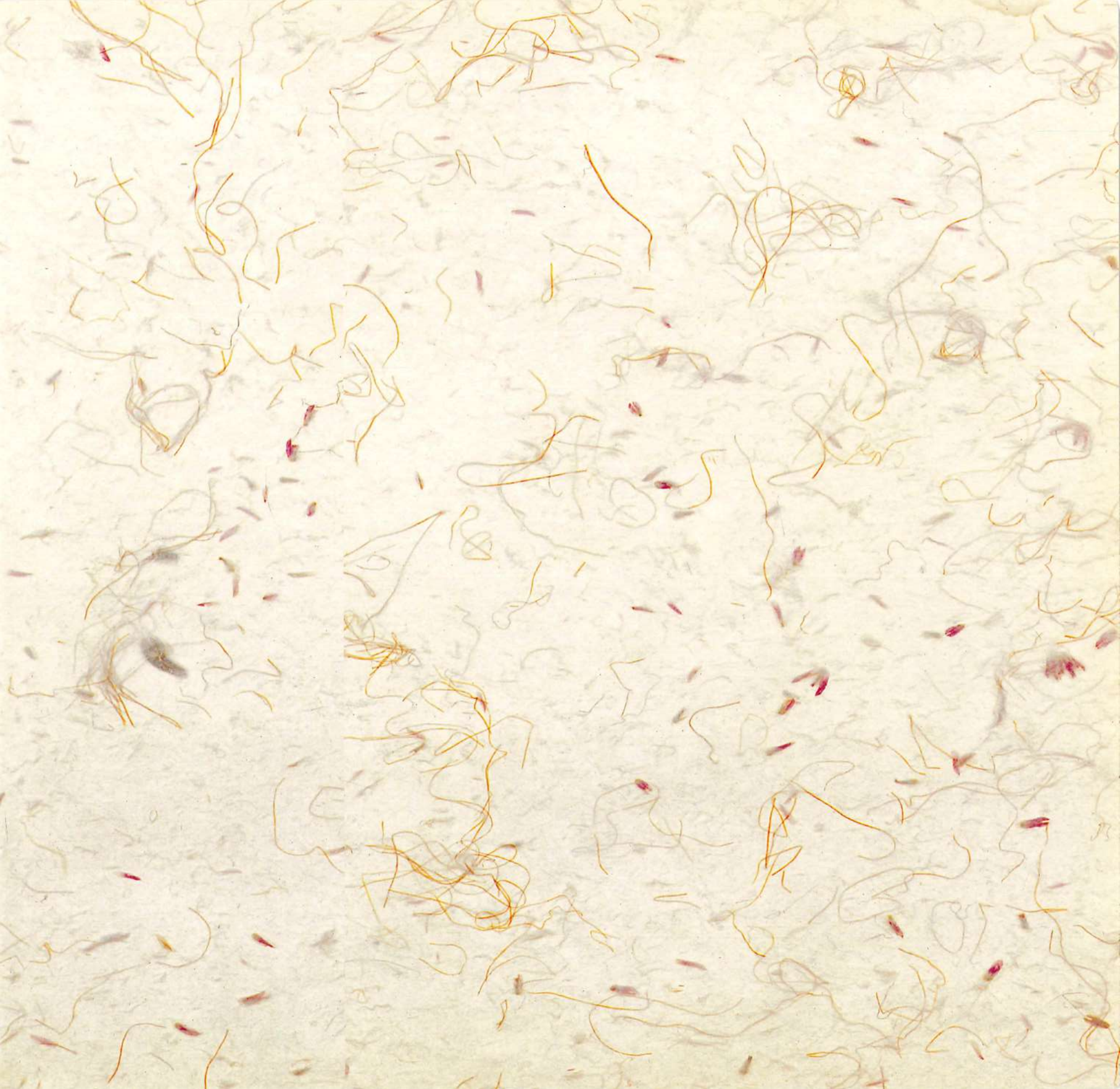
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