

光華昇起

財團法人和成文教基金會
HCG 和成窯 陶藝工作室
台北縣新店市23156和成街12巷7-9號
電話: 02-22140376 傳真: 02-22140673
E-mail: cer.art@msa.hinet.net

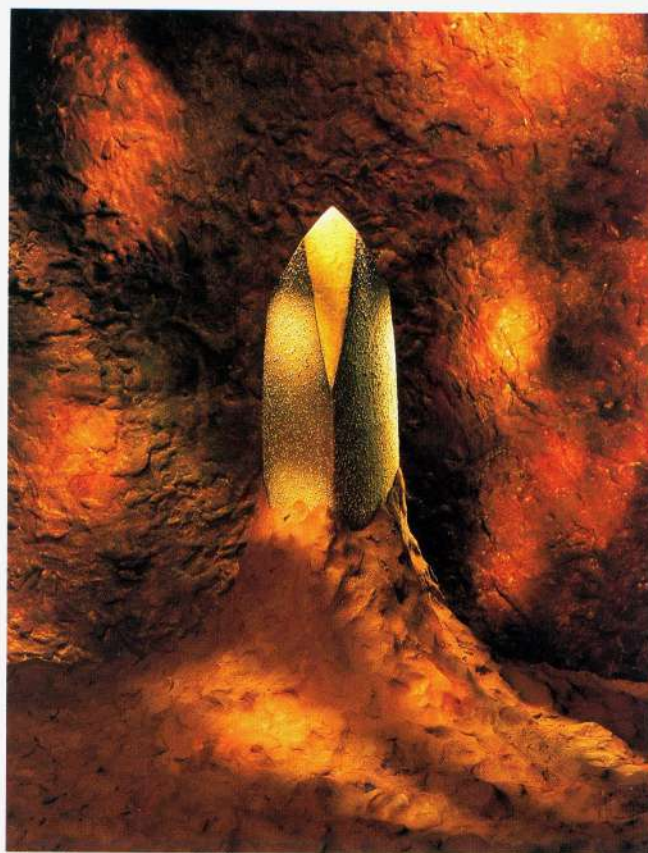
第三屆陶藝金陶獎

THE THIRD
GOLDEN
CERAMICS AWARD

粹鍊而後

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FROM PRACTICE TO PERFECT



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目錄

Content

序言	FORWORD	3
金陶的光環已照亮了台灣	THE AURORA OF THE GOLDEN CERAMICS AWARD HAS ILLUMINATED TAIWAN	5
評審感言	REMARKS OF THE JURY	7
得獎作品	WORKS OF WINNERS	
社會組傳統創新	Creative Tradition Award Public Group	22
學生組傳統創新	Student Group	48
社會組造形創新	Creative Style Award Public Group	68
學生組造形創新	Student Group	94
得獎者通訊錄	WINNER'S ADDRESS' & TELEPHONE NUMBER	115
活動大事記	A DIARY OF THE ACTIVITY	123
籌備會	PREPARATORY COMMITTEE	125

第三屆陶藝金陶獎序

Foreword to the 3rd Golden Ceramics Award

本著「取諸社會，用諸社會」的和成欣業股份有限公司，在歷經六十年的辛勤耕耘後，雖能在國內衛浴業界居於領導地位，仍不忘積極舉辦回饋社會的活動；於是在民國八十年成立了「和成文教基金會」來推動並贊助有關藝術、文化、科技、音樂、運動等性質之活動。而「陶藝金陶獎」就在此基金會的推動下邁入第三屆，不僅對當今從事陶藝創作者及在學學生給予莫大的鼓舞，更提昇一般民眾對陶瓷這項傳統藝術的認識與重視。並希望藉由此活動，喚起大眾對中華傳統藝術的意識，進而使國內在國際上有舉足輕重的地位。

從第一屆參賽件數即高達二百一十七件，的確引起了社會大眾頗多的回響，至第三屆已高達五百二十九件，不僅參賽件數打破國內各項陶藝競賽的件數，作品的水準也有相當大的提昇，使得評審在圈選作品時，一直不斷展開熱烈討論，深怕漏掉任何一件好的作品，所以在這屆比賽中，我們打破慣例，將得獎件數增加，讓好的作品皆能得到應有的肯定。

更讓我們主辦單位欣喜的是參賽對象已擴大至各年齡層，甚至有八十幾歲的老先生參賽，可見金陶獎的公正性，客觀性已普遍受到陶藝等各界人士之肯定，而得獎作品也將在台北市立美術館展出，期能帶給社會大眾一個知性與感性兼具的展覽。

第三屆金陶獎得以順利舉辦，除了本活動從籌備、收件、評審到展覽，歷經了近一年的時間外，更由於幕



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



金陶獎籌備會主任委員
邱俊榮 先生
COMMITTEE DIRECTOR
TONY CHIU

後工作人員，對金陶獎的全心投入。一個成功的活動，要投入的人力、財力及物力是非常龐大的，所以要感謝的人實在很多，本人在此向提供展覽會場的黃光男館長、此次活動的顧問宋龍飛先生、劉鎮洲教授及張文畢先生在百忙中仍能熱心參與籌備工作，並提供其寶貴的經驗及資料，讓工作人員能很快準備就緒，致上最誠摯的謝意，最後，更感謝七位評審在評審期間均本著大公無私，勿枉勿縱的執法態度，未達標準，絕無僥倖入選之機會，對於已達水準之作更放寬入選件數，如有存疑時，見各位評審在各自專業觀點上抒發己見，熱烈討論，但最後皆能遵守少數服從多數的民主程序，圓滿地解決。在此，向評審王修功先生、曾明男先生、徐翠嶺小姐、張清淵先生、黃志農先生、張敬德先生及趙國宗先生在兩天內審五百多件作品的辛勞致萬分謝意。

「陶藝金陶獎」從開辦迄今雖僅歷三屆，但已將國內的陶藝生態環境帶來正面的轉變與影響，在八五年將邁向國際性比賽之際，綜觀世界各國，莫不對於本土傳統文化極力保存，和成成立此金陶獎比賽的立意即在此，所以，更應有「熔舊鑄新，再創契機」的進軍國際的企圖心，不以目前的成就及掌聲感到自滿，讓數十年來的陶藝品在這個時代有更好的遠景，紀錄下中國人燦爛的藝術成就，並擁有能夠和西方藝術相抗衡的崇高地位。而透過金陶獎的國際化發展，令中國傳統藝術揚名於世。

第三屆陶藝金陶獎序

Foreword to the 3rd Golden Ceramics Award

COMMITTEE DIRECTOR Tony Chiu

Following the belief of "taking from the society and return them to the society", HCG Housing Facilities Limited never forgets to repay to the society ever since 1974 when it has lead the sanitaryware industry. In 1991, the company established the HCG Foundation for Culture and Education to promote and sponsor various activities associated with arts, culture, technology and sports. This year is the 3rd year for the Golden Ceramics Award. It is not only an encouragement to ceramic artists or students but also a learning experience to the general public about the ceramic tradition of our nation. The Foundation wishes to remind the public about the traditional arts of ceramic and to promote domestic ceramics to the world. The 1st Golden Ceramics Award has caused a tremendous feedback from the public. From 217 participants to 529 in the 2nd Golden Ceramics Award. A record that surpasses all other ceramic competition. Moreover, the quality of art pieces have improved causing intense debates among the jury during assessment, lest they would have missed something precious. Hence, in the coming competition, we have increased

the number of awards to recognize all excellent works. Moreover, the works of the winners will be displayed at the Taipei Museum of Fine Arts to give the public an intellectual as well as a sensational experience.

In addition to the preparation time, which lasted for almost a year, through collection of works assessment, and the exhibition, the success of the 3rd Golden Ceramics Award should owe its gratitude to the background crew who have dedicated to the realization of the award. One successful contest requires an investment of enormous labor, capital and materials and we are indebted to many people.

I have to express my gratitude to Director Hwang, Kuang-nan who has provided us places for the exhibition, consultant Mr. Sung, Lung-fai, Prof. Liu, Chen-chou, and Mr. Chang, Wen-pi who took part in the preparation of the activity and provided precious information and experiences for us even when they were busy, so that the crew could be prepared. Finally, we should thank the seven members of the jury who have been fair, righteous and faithful to their job.

They made sure that no work under the standards were accepted. At the same time they lowered the

limits to allow more qualified works to enter the final. They even debated among themselves when there was doubt over the selected works.

Thanks again to Mr. Wang, Shiu-kung, Mr. Cheng, Ming-nan, Mess Hsu, Tsui-ling, Mr. Chang, Ching-yun, Mr. Hwang, Chih-non, Mr. Chang, Ching-teh and Mr. Chao, Kuo-chung, who had to evaluate over 500 pieces of works within two days.

Although the Golden Ceramics Award is only three years of age, it has brought a positive change and influence to the domestic ceramic circle. Looking around the world in the course of the internationalization of the Golden Ceramics Award, conservation for local ceramic culture is not enough, which is a reason for HCG's to organize such award. Therefore, to enter into the international ceramic circle, we should not boast our achievement. We should give a better future for our ceramic heritage that descended thousands of years ago, record the glorious artistic achievement of Chinese, and to maintain a counterpart to the Western arts. Through the internationalization of the Golden Ceramics Award, we will spread the traditional art of Chinese to the whole world.

邱俊榮

金陶的光環已照亮了台灣

The Aurora of the Golden Award Illuminates Taiwan



宋龍飛

民國八十三年(1994)年第三屆金陶獎，大會邀請了七位評審，分別就他們的專業角度切入，給予參選的作品，作了極其嚴格而又審慎的評價，然後彙集了多數人的意見，對作品作了抉擇，使第三屆金陶獎入圍的作品，終於塵埃落定。

猶憶第二屆金陶獎，參選的作品總數共計三〇四件；其中來自台北的共計二二四件，來自台中的有七十件，來自高雄的則有一〇件。而今年舉辦的第三屆，參選作品共計五二九件；其中來自台北的共計三七四件，來自台中的有九十九件，來自高雄的有共五十六件，今年應徵參選的件數，僅台北一區就有三七四件作品，已超過去年應徵作品之總和百分之二十三。而今年金陶獎收件總數五二九件也超過去年應徵的總件三〇四件，高達百分之七十四之多。此一數字顯示金陶獎參與的人數逐漸擴大中，它成長的速度令我們感

到震驚，年增長率達百分之七十四，這個高成長數字，毫無疑問的，是金陶的光環已擴散開來，使從事陶藝的朋友，肯定了金陶獎的價值與地位。

在今年參賽的作品中，我們不僅看到作者豐沛的創造力，同時也看到一個多元化的陶藝世界來臨；創作技巧的翻新、材料思想的整合以及裝飾釉藥的廣泛使用，已使國內陶藝創作內涵大為改觀，並趨於成熟完整的境界，為金陶獎邁向國際競賽，奠定了穩固的基礎。

本屆應徵參加競賽作品，已超過歷年來國內所舉辦之

陶藝競賽展收件之紀錄，大會為免遺珠之憾，特別也增列了幾個入選名額，因為好的作品太多，各位評審委員在幾經投票與辯論之後，為本屆陶展，開創了增加入選名額的先例，此為在激烈競爭下經評審嚴格的圈選之後，所表現出的人情味，也是可圈可點的。

本屆金陶獎競賽，作品水準大幅提昇，參與的人口打破歷年來各陶展參與的人口數字，顯示金陶的光環，已照亮了台灣，使從事陶藝創作的朋友，人人以參與金陶獎為榮。金陶獎競賽在穩定中成長，台灣作為一個國際陶藝發展的矚目的焦點，已略具雛型，我們寄望金陶獎自第六屆起，將徹底轉移世人的目光而走向國際化，使中國「陶瓷母邦」的封號，真正從台灣復興，而成為名符其實的陶瓷文化大國。

敬愛的陶藝界朋友們！讓我們攜手共同努力吧！

Sung, Lung-Fei

The organizer of the 3rd Golden Ceramics Award in 1994 invited seven artists to form the jury to assess the works participated in the competition according to their professional point of view. The organizer then collected their majority opinions to make the final decision, putting a denouement to the competition. I could still remember that 224 out of the total of 304 pieces of work took part in the 2nd Golden Ceramics Award were from Taipei, 70 out of which were from Taichung, and 10 from Kaohsiung. However, in the 3rd Golden Ceramics Award, 374 out of the total of 529 pieces of work were from Taipei, 99 out of which were from Taichung and 56 from Kaohsiung. From the number of works, we can notice that the number of works in Taipei is already greater than the total of last year by 23%. The total number of works this year is greater than last year by 74%. These figures reveal the number of supporters for the Golden Ceramics Award is increasing in a way that's unimagin-

able. From the annual growth as high as 74%, it is no doubt that the aurora of the Golden Ceramics Award has been dissipated into the society and earned recognition and support from fellow ceramist friends. From the works in the recent competition, it is not difficult to discover the abundant creativity of the participants; moreover, the diversification of ceramics is foreseen. The renewed technique, coordination of materials and thoughts and the popular use of glazes for decoration have provided a different appearance not far from maturity and completeness for ceramics creation in Taiwan. Such changes have laid down good foundation for the internationalization of the Golden Ceramics Award.

Since the number of works participated in the 3rd Golden Ceramics Award has exceeded that of all the ceramics competitions in Taiwan, the organizer increased the number of finalists. As there were too many good works, members of the jury had to debate and vote for the winners. The increase of the number

of finalist has display the love of good works of the members of the jury. That is what we should cherish. The level of the works in the 3rd Golden Ceramics Awards have been largely raised. The number of participants has broken the record of that of all other ceramics competition. It indicates that the aurora of the Golden Ceramics Award has illuminated Taiwan, and all ceramists would be proud of their participation in the Golden Ceramics Award. The Golden Ceramics Award has maintained a steady growth, and Taiwan's becoming the focus for the development of international ceramics has been shaped. We expect that the 6th Golden Ceramics Award will be an international activity and the name of "Home of Ceramics" be restored in Taiwan, in order to become the main player of ceramics. Dear fellow ceramist friend, let us join and work for a better tomorrow.

「和成」第二屆「金陶獎」，不祇參賽的人數驟增，一般來說作品的素質也顯著的提昇。令人很強烈的感覺到許多陶友都十分的盡心竭力，投注於他參與的作品上。自身也是陶藝從事者，一時忝為評委，好像成了無情的殺手，要一次再一次的從眾多的優秀作品裡，挑出自認為最傑出，而不得不狠下心打壓一件又一件未必就不很出色的陶作，老實說，內心並不是很舒服的。由不同專業領域所組成的七人評委，經過一天半的冗長時光，後初選、複選又複選，決選再決選，討論復討論，終於產生了學生與社會兩組的各個獎項。過程確實稱得上流行的所謂「三公」——公開、公正、而又公平。尤其在決選階段，意見竟是相當的分歧，但再經一番熱烈的討論，最後在遵從相當的多數——而未必是絕對的多數的原則下，金、銀、銅獎遂告確定。但每個評委多少都不免有難以釋然的情懷。

茲就獲獎作品，摘要略抒一點淺見：

社會組傳統創新金獎，初看是一很不起眼的陶塑品。一天真坐於屋頂上的女頑童，整體建構與捏塑的手法簡練，神情自若，而釉飾又相當的呈古民俗味，但卻無一點匠氣。據說，作者原是從事水墨畫創作，而又赴美習陶歸來的一位陶藝老師，竟無一點洋味兒，十分的令人訝異。



王修功

社會組造型金獎，是採用美國白土塑製，乍看也有點美國少數民族的風味，作者以很抽象、誇張的手法，用薄陶片塑成高而削瘦的一個人——一個男人，配以金屬線肢體，雖煅燒沒有耀眼的釉飾，可是給人的感覺，卻十分的突出。在決選的過程中，也有人質疑是否相當程度受到國外類似陶作的影響，但經一番討論後：若無明顯的抄襲情形，仍票決而作為金獎的得主。另一件很篤實的巨形帶魚陶塑，其製作的困難度，無論表達的功力，釉色的渾樸，以及溫潤的質感，都受到評委們的推崇，可惜支撐的幾支鐵條與台座，對作品主體甚不相稱，而減損了他獲金獎的分數，十分的令人遺憾。

學生造型創作金獎，是以美國白土塑燒而成，一件近似兩個扭轉圓融而有律動感的角形陶塑。塑製的手法細膩、穩實，無釉飾，並具渾樸的質感。在「不鏽鋼

怪態」泛濫潮中，頗予人一新眼目的感覺。

以我個人也是從陶者的立場，只能錦上添花的對少數獲獎者予以讚美，而不宜老氣橫秋的數落未獲選者的不是。還望同好給予諒解。

由於對所謂傳統的定義不很明確，與對傳統的取向分歧，而對傳統獎的設置，似還未達到如預期的目的。值得「金陶獎」籌備方面，作進一步的明確規劃，使以後「金陶獎」的參賽者，有一定的指標可遵循，進而使傳統創新這個獎項，能產生較熱烈的響應。

「和成」以他們成功的企業獲利、回饋社會所成立的一和成文教基金會，近年來除了「金陶獎」的設置外，對其他如音樂、美術等方面的有意義活動，也都大力的資助。其所設很具遠見的「奧斯來利科技公司」，除對他們的本業——衛浴研發，日新又新外，更把其研發有成的精密陶瓷，應用在高品味的生活用品方面。此外，「和成」能與義大利著名設計專家合作培育台灣高水準產品設計人才。又據邱董事長透露：如果有適當的土地面積，設一所有規模的陶藝學校，「和成」也極願投入。果爾，這對台灣現代陶藝教育層次的提升，將產生巨大的促進作用。

這一切不是來自螢光幕前——衛浴之外的訊息，更應受到國人的重視與推崇。

Wang, Shiu-Kung

During the 3rd Golden Ceramics Award, not only the number of participants has been largely increased, but also the level of the works has been raised in general. The incident makes one strongly feel that ceramist friends were very dedicated on their works. As a ceramist, I was chosen to be the member of the jury for the 3rd Golden Ceramics Award, it seemed that I had become a cold blood killer who had executed work that may not be bad one piece after another, in order to select the best works from many outstanding works. Frankly speaking, it was a difficult time.

Forming by seven members from different profession, the jury spent one and a half day on the selection, from heat, through semifinal and re-semifinal, to the final and refinal, until the very last minute, from discussion to discussion, we finally made the decision on the winners of each group. The procedures can be described by the popular terms "Sankung" -- open, righteous and fair. It is specially the case for the final, because the opinions of the members of the jury were quite different. However, after heated discussions, the decision was made according to the relative majority consent (it may not be the absolute majority). But each member of the jury was not completely satisfied with the present result.

Here are some of my opinions over the works of the winners:

The work of the gold award winner in the public group of the Creative Tradition Award did not draw any attention in the beginning. It is a naughty girl sitting on the roof. The integral architecture and the

fingering are simple but refined, spiritual expression is natural. Although glazing is a little bit embellished, there is no sign of an artisan work. In addition, although the winner is a color painting painter who studied ceramics in the USA, it is surprised that his work does not contain any western style.

The gold medal winner of the Creative Style (public group) uses US white clay to complete his work. It looks like the work of the minority ethnic groups from the USA. Making use of the abstract style and exaggeration, the winner makes the work very thin and slim like metal strings. Although it is smoke-burnt without glazing, it is very outstanding and impressive. During the discussion at the final, some of the jury members even questioned whether the work was influenced by the some similar work overseas; however, after heated discussion, if there was no sign of copy, the gold medal should be awarded to the winner.

Another outstanding work is a large sword fish ceramic sculpture, the technical difficulty, whether from the competence in expression, the naturalness of glazing and the warm and smooth quality, is highly recommended by all the members of the jury. However, it is the metal stand that does not provide a best match for the work, making it impossible to win the gold medal. That is the only frustration of the work.

The gold medal work of the Creative Style Award from the student group is made of US white clay. It is a pair of revertedly placed polygons with a strong sense of certain rules. The craftsmanship is detailed and weighted, though without glazing, it has a strong

of primitiveness. It offers a fresh sense in the abuse of stainless steel".

Being a ceramist myself, I cannot just point out all the mistakes of these works but saying something good about the works. I am asking the understanding of fellow ceramist friends.

As it lacks a clear definition for tradition, and since the identification to tradition is different, the result of the Creative Tradition Award still cannot reach the expectation. It is thus necessary for the organizer of the Golden Ceramics Award to provide clearer definition on tradition, so that participants can obtain a more substantial guidelines for the award, in order to cause heated feedback for the Creative Tradition Award.

Repaying the society with their profits, HCG Industry Ltd. specially founded the HCG Foundation for Education and Culture. Besides the Golden Ceramics Award, the Foundation has been active in the either the organization or the sponsor of music and art activities in recent years. HCG also sets up an Oslali Ltd. to research and develop toilet equipments on one hand and apply the precision ceramics to the high class daily products on the other. Moreover, HCG even proposes a cooperation with Italian designers to cultivate product design in Taiwan. According to President Chiu of HCG, if there is a suitable place to set up a school for ceramics, HCG will sponsor such project. If it is so, it will be a good promotion for the upgrade of the ceramic education in Taiwan.

These information are not part of the TV commercials on toilet equipment, they should be respected by people in Taiwan.



張敬德

1917-12-25 生於上海

住址：或北市106永康街12巷6號 TEL：3416672

現職：德聯建築師事務所所長 1942迄今

曾任：台北市攝影學會理事長 1972—1974

台灣攝影發行人 1987—1989

台北攝影發行人 1972—1974

淡江大學建築系教授 1978—1993

榮銜：英國皇家攝影學會博學會士 1979

英國職業攝影學院博學院士 1990

美國攝影學會博學會士 1987

聯合國國際影藝聯盟榮譽博學會士 1974

中國攝影學會榮譽博學會士，博學會士 1960

以上等等共34項

展覽：國立歷史博物館邀請個展 1978，1987

美國紐約攝影學會邀請個展 1985，1987

新加坡第二屆藝術節邀請展及演講 1988

新加坡Photo Fair邀請展及演講 1989

馬來西亞邀請個展 1969 1980 1989

1992

著作：建築攝影 1979

實用建築攝影 1992

攝影創作實例 1993

陶瓷和青銅器同樣是中華民族物文明的財富，精神文明的結晶陶瓷與建築、雕塑、繪畫、文學、音樂、宗教、茶道、詩歌、設計……有密切關係，是一種多元性的技藝，製作時亦多注意實用性、經濟性、耐久性，進而注意欣賞性、科技性。

和成欣業，為提倡、推動，並贊助文化、科技等性質之活動，回饋社會，成立了“和成文教基金會”，舉辦陶藝金陶獎，金陶獎分學生組與社會兩組，各設造型創新——表現造形結構美的創作，與傳統創新——表現傳統彩釉變化美的創作——兩類，各定巨額獎金，堪稱世界同類比賽中最高額獎金。

“傳統”可以刺激“創新”，創新作品中如仍能找出傳統的根跡，表示創新能力尚未發揮到極致。為要擺脫作品中有傳統的痕跡，必經創作時的痛苦和掙扎，為能達到佛學對藝術精進三階段的第三階段時，則思想成熟，技藝充實，心物合一，自由自在，隨心所欲而進入藝術的最高境界。

和成文教基金會鑑於陶瓷是多元性的技藝，故金陶獎的評審委員，包括陶藝家、畫家、設計家、評論家、建築師，故作品須符合多方面的要求和欣賞方能獲獎。

此次評審經兩整天的初選，複選，再複選，決選，再決選，反覆研商，方作金、銀、銅獎的決定，鄭重、公平、公正。

欣聞和成文教基金會將以得獎所品，參加國際比賽，創辦國際性比賽，則對提昇我國陶藝層次，和宣揚我國陶瓷文化，為國民外交盡力，使我國成為世界陶瓷藝術強國，意義深長，不勝欽佩企盼。

第三屆陶藝金陶獎評後

Remarks After the 3rd Golden Ceramics Award

Prof. C. T. Chang

Date of Birth: Dec. 25, 1917 in Shanghai

Address: 6 Lane 12, Yung Kang Street, Taipei 10621, Taiwan, R.O.C. Tel: (02)341-6672

Present occupation and position:

President, C. T. Chang, Architects and Engineers

Position held previously:

Professor, Architectural Dept. Tam-Kang University

President, Photographic Society of Taipei

Publisher, PSTP JOURNAL of The Photographic Society of Taipei

Publisher, PSTW JOURNAL of The Photographic Society of Taiwan

Distinctions:

Honorary Fellow, The Photographic Society of China

Honorary Fellow, The International Federation of Photographic Art

Fellow, The Royal Photographic Society

Fellow, The British Institute of Professional Photography

Fellow, The Photographic Society of America

Exhibitions:

32 exhibitions exhibited by invitation in Taiwan,

South-East Asia, United States, China,.....

Books Published:

Architectural Photography

A Practical Architectural Photography

Sculptures of Nature

Ceramics and bronze are the properties of the substantial civilization and the crystal of spiritual civilization of Chinese. Ceramics has a close association with architecture, sculpture, painting, literature, music, religion, tea art, poetry, design... It is an art of multifold that consists of pragmatism, economicality, durability, decorativeness and technology.

In order to promote and sponsor cultural and technological activities to repay to the society, HCG Housing Facilities Industrial Limited founded the HCG Foundation for Culture and Education which organizes the Golden Ceramics Award. The Golden Ceramics Award is divided into two groups, the student and public, and there are two awards for each group, namely the Creative Style Award -- a display of the beauty of style and structure, and the Creative Tradition Award -- a display of the beauty of traditional glaze changes. In addition, each award is accompanied with a considerable amount of prize, which is believed to be the highest among all awards of the same kind in the world.

"Tradition" can stimulate "innovation". If an innovation can reflect the trace of tradition it means that there is still room for improvement for such creativity. In order to get rid of the trace of tradition in an innovation, we must struggle to reach the third stage of the actualization of an art work as defined

in Buddhism. At this stage, our thoughts become mature, technique becomes skillful, and we are free to enter into the highest level of art.

Knowing that ceramics is an art of multifold, HCG Foundation has specially assigned a jury consisted of ceramists, painters, designers, critics and architects; therefore, works participated in the competition should satisfy different requirements. The two-day assessment has gone through the heat, primary semifinal, semifinal, primary final and the secondary final. The decision of the winners of the gold, silver and bronze awards has been made after repeated discussion and assessment. Therefore, it is serious, fair and righteous.

The writer is glad to hear that HCG Foundation will send the awarded works to participate international competition. Moreover, the Foundation is going to organize an international ceramics competition. Besides upgrading the ceramic level and promoting the ceramic culture of our country, as well as making effort to promote national diplomacy. It is also significant to make Taiwan to be one of the active players in the world for ceramics.

第三屆陶藝金陶評審感言

Remarks After the 3rd Golden Ceramics Award

陶藝金陶獎今年已進入第三屆，在這三屆之中，每屆參賽的件數都成倍數的增加，其作品的素質也一次比一次好，可見陶藝金陶獎已獲得普遍的肯定並且已產生預期的效果和影響力。這樣的成果應該是得之於主辦單位的公正、認真和熱心。

這次評審工作歷經為時兩天的時間才評審完畢，這在國內是所罕見的，可見其謹慎的一般。為使真正好的作品能正確的得其所應得的獎項，不但每個過程都經過了嚴密的評選，甚至於最後得到大獎的作品還經過充分的討論。評審是一項見仁見智的事，沒有人能說每項得獎的作品是絕對正確，但是絕對公正是無可置疑的。

陶藝金陶獎的「傳統創新」獎是一項極具遠見的創舉。過去數年以來，眼見國內陶藝在政府機構有意無意的主導之下，發展的方向，漸失均衡，我曾在不少次的場合中提出建言，今天看到陶藝金陶獎已及時導正這種偏向，是一件令人讚賞的事。這三屆以來傳統創新項目的作品進步神速，可見這個獎項的設置已獲得相



曾明男

學經歷背景介紹：

- 1937年出生於台灣省澎湖望安，現在住在南投草屯。
- 國立台灣藝術專科學校美術工藝科畢業，專業陶藝創作。
- 曾應邀在國立歷史博物館、台灣省立美術館等個展及曾參加中日陶藝展、法國華樂利國際陶藝展、故宮博物院當代藝術嘗試展等。
- 作品曾獲台北市立美術館、台灣省立美術館、台北縣立文化中心等典藏。
- 曾任行政院文建會民族工藝獎、中華民國陶藝雙年展、台北市美展、高雄市美展、南瀛獎、金陶獎等評審委員。著有「現代陶」、「陶藝」等書。
- 曾任台中師範學院美勞系兼任講師。
- 創立台灣省陶藝學會，現任第一屆理事長。

當的成效。不過在這個獎項設立之初，一般參賽者對「傳統」作品的定義，不是很清楚，在這幾次參賽的作品中，不難看到在選擇參賽的種類時，許多人顯然是送錯參選的項目，而吃虧不少，學生組的情況更為嚴重。當然，字面上要分辨「造形創新」與「傳統創新」的正確分別，不是很容易的事，尤其對在學的學生更是困難。如何在比賽簡章之中，把傳統創新的說明上更明確的註明其定義，是刻不容緩的事。現在簡章上所講傳統創新的定義，單是「表現傳統釉彩變化美的創新」，顯然是不夠完備。如果能從造形、釉色、內涵及用途上，以更廣闊的視野來加以界定，可能會更加周全。

和成企業單位所屬邱和成文教基金會所舉辦的這項陶藝金陶獎的成功，將帶給台灣陶藝發展一個新的境界，以該企業雄厚的財力，寬宏的視野和熱愛台灣的情懷，透過陶藝金陶獎的繼續和擴大（國際展）的推行之下，我可以樂觀的預期，台灣陶藝可以在國際上創出另一項台灣奇蹟。

第三屆陶藝金陶獎感言

Remarks After the 3rd Golden Ceramics Award

This is the third year for the Golden Ceramics Award. During the past three years the number of works took part in the competition have been increased doubly year after year, and the standard and quality of these works have also increased as well. It implies that the Golden Ceramics Award has earned general recognition and the desired effectiveness and influence have been achieved. Such achievement should be indebted to the fairness and seriousness of the organizer. The assessment for the 3rd Golden Ceramics Award lasted for two days, which is rare for activities of the same kind in Taiwan. Of course, the serious attitude of the organizer is also shown. In order for works to deserve the award, not only every process should receive strict assessment, even the gold award preparation have gone through many discussions. Assessment is subjective, although not every awarded work was definite, each piece of work has received fair treatment.

The setup of the Creative Tradition Award of the Golden Ceramics Award is a visionary act. In the past few years, whether by intention or not, some government organizations had led ceramic development go astray, and I had made many suggestions in different occasions. Now that the Golden Ceramics Award has remedied the mistakes, it is fascinated. During the past three years, works took part in the Creative Tradition Award have made many progresses, and the objective of the award has thus been reached. However, at the

Cheng, Ming-Nan

Date of Birth: 1937 in Penghu-Wanan

Address: Chaotung, Nantuo

Present Occupation and Position: Ceramist

Education: Section of Arts and Handicraft, National Academy of Fine Arts, Taiwan.

Position Held Previously:

Member of the jury for the Folk Handicraft Award, Cultural Reconstruction Commission, Executive Yuan; ROC Ceramics Biannual Exhibition; Taipei Fine Arts Exhibition; Kaohsiung Fine Arts Exhibition; Nanying Award and Golden Ceramics Award.

Part-time Instructor, Department of Fine Arts, Taichung College of Education.

Founder & Director of Taiwan Ceramics Society

Distinctions:

Works have become collection of the Taipei Museum of Fine Arts, Taiwan Provincial Museum of Fine Arts and Taipei County Cultural Center.

Exhibitions:

Personal exhibition at National Museum of History and Taiwan Provincial Museum of Fine Arts

Participation in Sino-Japanese Ceramics Exhibition

Participation in Walleli International Ceramics Exhibition, France

Participation in Modern Arts Exhibition, National Museum

Books Published:

Modern Ceramics
Ceramics

beginning of the setup of the award, many participants did not understand the meaning of "tradition", and from the works of the competitions, it is not difficult to tell that many participants had made the wrong participation that deprived them from winning the award. The situation was even worse for the student group. Of course, it is difficult to define the meaning of "Creative Style" and "Creative Tradition" literally, it is especially ambiguous to students. Therefore, it is important that the organizer should give clearer definition on the "Creative Tradition Award" on the application requirements. For the definition in the present requirements "Creative Tradition Award -- a display of the beauty of traditional glaze changes" is incomplete. If the organizer can give a definition according to the style, glaze color, content and usage of the ceramics, the definition of "Creative Tradition" will be largely elucidated.

The success of the Golden Ceramics Award organized by the HCG Foundation for Culture and Education founded by the HCG Housing Facilities Ltd. will bring the ceramic development of Taiwan to a new age. With the abundant financial support, wide vision and the love of Taiwan from the HCG Housing Facilities Ltd, and through the continuance and expansion (internationalization) of the Golden Ceramics Awards, I can predict in a optimistic tone that Taiwan ceramics can create another Taiwan miracle in the world.

第三屆陶藝金陶獎評審感言

Remarks After the 3rd Golden Ceramics Award



徐翠嶺

1958 8月2日生於台灣省台北市
1977 移居美國加利福尼亞州
1977-80 美國加州大學IRVINE分校綜合美術系
1983 獎學金畢業於LAGUNA BEACH ACADEMY OF ART 現代陶藝系

得獎典藏

1983 美國加州國際西木雕塑首獎
1988 台南市傑出藝術家獎
1991 作品台北市立美術館永久典藏
1993 作品台北縣立文化中心永久典藏出版
1985 編著「陶的世界」中華民國中級課外讀物

重要個展

1980-83 曾在加州私人藝廊個展五次
1981 加州大學畫廊個展「我追尋的手磨光陶」
1981-82 聯合國協會藝廊／加州
1982-83 ETTINGER畫廊個展／加州
1984 春之畫廊個展／台灣台北
1986 雄獅畫廊個展／台灣台北
1986 高雄文化中心／台灣高雄
1989 台北市立美術館個展／台灣台北
1990 串門藝術空間／台灣高雄
1991 「陶朋舍」個展／台灣台北
1991 梵藝術中心個展／台灣台南
1993 新生態藝術環境／台灣台南
1993 亞帝藝術中心個展／台灣台北

重要聯展

1981 COSTA MESA 市聯盟藝術展／美國

1982 STRATFORD 藝廊聯展／美國
1983 INK AND CLAY POMONA／美國
1985 NEW JICE 加州傑出青年現代藝術聯展
1986-90 「傳統中創新」故宮博物院近代館
1987 女性陶藝雙人展／福華沙龍
1988 當代陶瓷展／台中省立美術館
1989-90 中華民國當代陶歐洲巡迴展
1991 土11人聯展／台北市立美術館
1991 香港「TRIGRAM」畫廊開幕聯展
1992 台灣藝術新生態開幕聯展
1993-94 「FOCUS ON TAIWAN ARTISTS」美國巡迴展
1993 香港及海外華藝術家邀請展／SOGO畫廊
1993 香港及海外華藝術家邀請展1993／香港三行畫廊
1994 生命力之美—樂燒母女情／台北新光三越百貨特選沙龍
1994 台灣畫廊博覽會

在傳統組的競賽中各位委員各述己見，以個人不同的專業角度、學術背景，在評審過程中，銀、銅獎不分上下，難以分出高低，可見參展作品的創作潛力，皆比往年更趨成熟。

傳統創新，注重的不只是表面的傳統器形，釉色華美之外，更重要的是能反映當代的文化背景和精神內涵。

肌、裡、內涵三者，才是一件好作品的本質，從傳統出發，我們的祖先留給我們何其豐富的陶瓷藝術（上自仰韶彩陶、宋、元、明、清官窯瓷器）今天我們更須將傳統文化承繼在新的層面上，自傳統中汲取菁華，用土與火去表達用思想，來傳達創作理念，希望每一年的金陶獎我們都能發掘更多與傳統文化承接的創新作品。

造形創新（社會組金獎）作者以簡單的燒烤方式沒有施釉讓「土」成爲一種直接而赤裸的造形表現素材以泥土的最原始語言，創造出作品獨特的風貌而自成一格，從170件脫穎而出。

由今年的參展作品中，我們不難發現台灣陶藝的創作觀念在改變而不再停留在受限瓶罐、釉藥美、實用陶中，而呈多元發展，很多新觀念的開啓，重視素材本質表現的現象。也就是「土」由幕後轉變成台上主角，重視土的原始語言，而藝術工作者，以土作爲創作的素材、利用其豐富而動人的面貌，爲創作表現的媒介，來傳達自己的意念，使陶藝創作邁向更自由，開放的創作空間，欣見此次參展作品有更多的表現形式，及更寬廣的視覺感受。今年金陶獎參展人口的踴躍，也是空前的，更爲台灣陶藝的發展導引出更蓬勃的發展空間。

第三屆陶藝金陶獎評審感言

Remarks After the 3rd Golden Ceramics Award

Hsu, Tsui-Ling

Biodata

- 1958 2 August born in Tainan City, Taiwan
- 1977 Emigrated to California, USA
- 1977-80 Department of Fine Arts, UC at Irvine.
- 1983 Graduated from Department of Modern Ceramics, Laguna Beach Academy of Art with scholarship

Distinctions & Collections

- 1983 Gold medal in the International Westwood Sculpture Award, California, USA
- 1988 Outstanding Artist Award, Tainan City, Taiwan
- 1991 Works became permanent collection of Taipei Museum of Fine Arts
- 1993 Works became collection of the Modern Arts Foundation, France

Publication

- 1985 Edition of "The World of Ceramics, an extracurricular reader for junior high school in ROC."

Important Personal Exhibition

- 1980-83 5 personal exhibitions at private galleries in California, USA
- 1981 "The Hand-Wounded Glazed Ceramics I Seek" at UC gallery
- 1981-82 UN Association Gallery, California, USA
- 1982-83 Personal Exhibition at Ettinger Gallery, California, USA
- 1984 Personal Exhibition at Spring Gallery, Taipei, Taiwan
- 1986 Personal Exhibition at Hsiungshi Gallery, Taipei, Taiwan
- 1986 Kaohsiung Cultural Center, Kaohsiung, Taiwan
- 1989 Personal Exhibition at Taipei Museum of Fine Arts, Taipei, Taiwan
- 1990 Space of the Art of Door Series, Kaohsiung, Taiwan
- 1991 "Home of Ceramist Friends" Personal Exhibition, Taipei, Taiwan
- 1991 Personal Exhibition at Buddha Art Center, Tainan, Taiwan

- 1993 New Ecology in Art Environment, Tainan, Taiwan
- 1993 Personal Exhibition at Arty Art Center, Taipei, Taiwan
- Important Joint Exhibition
- 1982 Union Art Exhibition, Costa Mesa City, USA
- 1982 Joint Exhibition at Stratford Art Gallery, USA
- 1983 Ink and Clay Pomona, USA
- 1985 New Juice Outstanding Youth Joint Exhibition on Modern Arts, California, USA
- 1986-90 "Innovation from Tradition", Hall of Modern Arts, National Museum
- 1987 Female Ceramic Duo Exhibition, Howard Salon
- 1988 Modern Ceramics Exhibition, Taiwan Provincial Museum of Fine Arts
- 1987-89 ROC Modern Ceramics Exhibition European Tour
- 1988 Chinese Traditional and Modern Ceramics Exhibition, HK
- 1989-90 Modern Chinese Ceramics Exhibition USA Tour
- 1991 Clay || Man Joint Exhibition, Taipei Museum of Fine Arts
- 1992 New Ecology for Arts Opening Joint Exhibition, Taiwan
- 1993-94 "Focus on Taiwan Artists" USA Tour Exhibition
- 1993 Joint Exhibition of HK and Overseas Chinese Artists, Sogo Gallery
- 1994 The Beauty of the Force of Life -- Burning of the Love of the Mother and Daughter, Mitukoshi Department Store Special Salon, Taipei, Taiwan.
- 1994 Taiwan Gallery Exposition

Members of the jury had expressed their opinions for the traditional group according to their different points of view and education backgrounds. During the assessment, the discrepancy between the Silver Award and Bronze Award was very little, and it was really difficult to distinguish which one was better than the other. The fact indicates the latent creativity of the works and their being more mature than that of the previous years.

The emphasis of the Creative Tradition Award does not only lie on the traditional form of ceramics and the colors of glaze, it is rather a call for an expression of the cultural background and spirit of modernity. The nature of a good work should include the form, color and content. We should start from the tradition, since our ancestors have left us abundance experiences in ceramics (since the Yungshiao color ceramics, through the government kiln of Sung, Yuen, Ming and Ching dynasties). Today, we should continue such tradition on a new point, absorb the essence of the tradition, use fire and clay to express, use thought to convey our conception. We hope to discover more creative works that continue the tradition in the coming Golden Ceramics Awards.

In the Creative Style Award (public group), the gold award winner only applied smokeburn to the work without glazing, making "clay" be a direct and naked style. The winner also makes use of the most primitive language of the material to create a unique style that allows him to win the competition from the total of 170 pieces of other works. From the works participated in the competition, it is not difficult to notice that the conception of ceramics in Taiwan has been changing. Many of them have been broken from the pragmatic tradition of making vase and using glaze; their development is diversified and their concept is new. They began to pay attention to the expression of the nature of the material. That is to say, the role of "clay" has changed from the behind to the front stage, the primitive language of clay has become an emphasis. Ceramists use clay as material for creation and their abundant and moving faces as media for expression to convey their conception, providing more free and open spaces for ceramic creation. I am so glad to see differences in style for this year's Golden Ceramics Award, it is an enjoyment of vision. Moreover, the number of participants in this year was unprecedented. It has laid down a foundation for a more prosperous development of ceramics in Taiwan.

首先感佩「和成文教基金會」推動並贊助藝術、文化、科技、運動等活動，「金陶獎」的設立依「源起於陶瓷回饋於陶瓷」的構想，來獎勵青年學子及陶藝家從事陶藝創作；經第一、二屆成功的舉辦，已獲得廣大的稱讚與喝采，因此第三屆參加競賽的作品，在質與量方面都達到很高的水準，對評審來說不是件輕鬆的事。

個人能參加「金陶獎」評審深獲榮幸並獲益良多，其規劃的評審組合非常合理多元，以各類創作理念的傑出陶藝家為主，輔以建築、工藝，設計等藝術相關領域的評審委員，評審過程中又有顧問的指導，這種多元化的，經驗豐富的評審群才能合理地去評鑑多元化的陶藝創作，更重要的是委員多能秉持嚴謹客觀的態度與方法，發揮個人的智慧與風範，從那麼多精彩的參選作品中去鑑賞遴選，並作充分的討論，然後以民主式的票決來決定得獎。「金陶獎」分學生組與社會組，每組又設「傳統創新」與「造形創新」項目，可意會到主辦單位的細心與用心，也可意會其重視鼓勵



趙國宗

的重點是「創新」；「傳統創新」項目可引導創作者從豐富優美的傳統文化中去吸取養分，創造出現代陶藝。如宋代官窯的精緻高雅，民窯的粗活生動，這些祖先智慧的結晶的文化寶藏是賴以成長的文化土壤，要以現代的意義來觀照傳統的文化；台灣早期文化，直接間接從大陸輸入，祖先渡海來台拓墾，又有原住民、荷蘭人、西班牙、日本人的接觸，這種特殊的歷史，特殊的地理環境，自然孕育出獨特的台灣傳統文化，藝術必將走向世界，然而藝術的國際化，也應該從基礎的本土化出發，所以傳統及創新是「金陶獎」將來努力發展的重點。

「造形創新」也是造形文化的覺醒；造形即形色相關的

創造活動，而「有計劃的造形」即是「設計」，設計 DESIGN 是近半世紀人類文化史上流行的名詞，是結合造形與科技以提昇人類生活品質為目的，來創造現代的文化，瑞士造形家馬克士 MAX BILL，認為造形即是形、機能與美，而機能也包含實用的及精神的，他認為藝術應深入現代工業領域，應該深入現代生活及環境裡；而日本「民藝運動」的倡導者——柳宗悅也主張生活的工藝，他為日本民藝建立了正確的理論基礎，以純樸自然為風格，其代表的陶藝大師北大路魯山人，濱田庄司也都創作實用的藝術作者。陶藝原本都是實用的、機能的，在二十世紀漸漸地被鼓勵作個人表現的新觀念，與超越其實用的角色，而創造出極佳的藝術作品，國內陶藝創作發展已有相當高的水準，以後努力的就是如何落實與生活結合，創作的方向應廣闊地擴展到全民的生活，期望台灣陶藝家能吸收現代藝術、傳統文化與生活的精髓，用土與火的表現，來創造台灣的新文化，我想藝術的生活化，是大家所關切的，我想也是「金陶獎」所要獎勵的。

Remarks After the 3rd Golden Ceramics Award

Chao, Kuo-Chung

I want to first thank the HCG Foundation for Education and Culture's sponsoring so many activities in arts, culture, technology and sports. The organization of the Golden Ceramics Award is based on the idea of "deriving from ceramics thus repaying to ceramics", the aim of the award is to encourage youth and ceramists to dedicate to ceramics creation. After the success of the 1st and the 2nd Golden Ceramics Award, the award has earned many acclaims and ovation from the society, and the number of participants and the quality of their works have been largely improved in the 3rd Golden Ceramics Award.

It was my great pleasure to be the member of the jury for the award. The formation of the jury is very reasonable and diversified. It consists of outstanding ceramists with different beliefs, architects, fine artists and artists from other associated arts. Besides, consultants are provided for the assessment. Without such a diversified and experienced jury it is not possible to give a fair assessment to nowadays ceramic creation of multifold. What is more important is the serious and analytical attitude of the jury. Each member of the jury could display their wisdom and comportment to select the best works from the many outstanding works. Although it was not easy to come to an unanimous consent, after heated discussion, however, we could demonstrate the spirit of demo-

cracy and made the final decision according to the opinions of the majority.

The Golden Ceramics Award is divided into the student and public groups, and there are Creative Tradition Award and Creative Style in each group. It is not difficult for one to discover the thoughtful and detailed organization of the organizer and its emphasis on "creativity". The Creative Tradition Award can guide participants to absorb the good points from tradition to create modern ceramics. Such as the elegance from the government kilt of Sung Dynasty and the primitiveness of the civil kilt. The essence of the wisdom of our ancestors and the treasure of the culture should be the nutrition of our growth and interpreted through modern arts. The earlier culture of Taiwan was imported from mainland China either directly or indirectly. Our ancestors crossed the strait to cultivate Taiwan, and there were contacts with aborigines, Dutch, Spaniard and Japanese. With such special history and peculiar geographic, we developed into a unique Taiwanese culture and tradition. Arts will become internationalized, however, such internationalization should start with local culture. Therefore, the creation from tradition should be the emphasis of the future development of the Golden Ceramics Award.

Creation in style is also an awakening for the culture of style. Style is the associated activity of form and

color, and a "planned style" often refers to "design", it has been a fashionable term since half a century ago. It is a combination of style and technology to improve the living standard of man to create modern culture. According to the Swiss stylist Max Bill, style is the combination of form, function and beauty, and function includes the practical and spiritual functions. He considers that art should walk into modern industry, modern life and environment. Even the initiator of the Japanese "Civil Arts Movement", Mr. Liu, Chung-yeu also suggested the arts for living, he has set up correct theoretical foundation for the Japanese civil arts. His style is natural and primitive. His followers, ceramists Peitalushanjen and Pintien Chuanshi also created ceramics for daily uses. Ceramics in fact is a practical art; moreover, it has become an expression of individual thoughts during the 20th century, and even exceeded the principle of pragmatism. As a result, many outstanding art works emerged. Ceramics standard is already very high in Taiwan, so we should work more on the practicality and popularization of ceramics. I hope ceramists in Taiwan can absorb more from modern arts, tradition and culture, and the essence of life, in order to create a new Taiwanese culture through the high ceramic standard. To make arts popular will be the concerns of all ceramists and also the aim of the Golden Ceramics Award.

第三屆陶藝金陶獎評審感言

Remarks After the 3rd Golden Ceramics Award

第三屆的金陶獎是我在離開台灣近六年後，首次有機會參與評審工作的第一次專業性的陶藝大獎。由於對台灣之近期陶藝的發展缺乏整體性的先前了解，本著自己近五、六年國外生活的經驗來選出可能最具創意，完成度最高的作品，惶恐的心情，直至今日依然存在，原因有許多，不外乎是在獲獎作品揭曉之後，深怕此次得獎作家的創作風格將成為下次金陶獎之參賽者之圭臬，因為在評審的過程中，實在存在著不少的作品可從前一、二屆之得獎作品中找到一些蛛絲馬跡。

不可否認，今天的台灣現代陶藝，進步的腳步之快，已與台灣的經濟一樣，有著令人極深刻的印象，技術的層面上，經由資訊的來源豐富，有極高的表現，但卻也隱藏著一些值得省思的問題存在，畢竟藝術的表現仍重於觀念的表達，技術只是呈現觀念的工具之一，過分依賴，眷戀於技術（部分外來的影響）的傳達，可能會對創作者自己本身產生障礙，創意也就在不知不覺中而被抹殺掉，殊不知好的創意，可激發經驗累積的技術突破，以達到百分之百的觀念表達，個人的風格與創作語彙也就在這裡產生，我們可由現今世界



張清淵

學經歷背景介紹

- | | |
|------------|--|
| 1983年 | 國立藝專美工科畢業 |
| 1984年 | 台北美國文化中心個展 |
| 1990年 | 美國紐約州羅徹斯特學院 (Rochester Institute of Technology)
美國工藝家學校 (School for American Craftman)
M.F.A. 主修陶瓷雕塑 |
| 1991, 1992 | 美國馬里蘭州巴爾第磨陶藝教中心
Lorina Salter 研究金得主。 |
| 1992 | 美國馬里蘭州年度最佳藝術家獎 |
| 1993-94 | “新城”台灣現陶藝，美國、加拿大巡迴展總籌劃 |

許多知名藝術家的作品容易的找到例證。

如上所言，我絕對是以“創意”與“清楚的觀念表達”作為我此次評審的標準。

評審的過程中，對參加“傳統”與“造型”之參賽者，有著很大的疑問，傳統的作品中夾雜著一些極具造型理念之佳作讓我不得不割捨，而在造型一組中仍出現相同的問題，同時參與多位評審也都有同樣的存疑，造成相當大的困擾。

在整個審察過程中，得知此次參賽人數遠超過幾個官辦的全國性比賽，多位評審也都抱持肯定的態度，整體作品水準之高是前所未見的。

任何比賽的結果，總會有遺珠之憾，在眾多未得獎或落選的作品之中，就有許多極具發展潛力的作品，期待創作者能持續與不斷激發自己的創造力，參賽與得獎只是整個藝術生命中的一小站。

金陶獎創立的目的乃是要鼓勵陶藝創作風氣的普及與提昇整體水準，因此在實質上，持續創作，不斷精進的創作者更是更應受到鼓勵的，而不是抱著簽“六合彩”的心理的投機者。

第三屆陶藝金陶獎評審感言

Remarks After the 3rd Golden Ceramics Award

The 3rd Golden Ceramics Award is the first professional ceramics award that invited me to be the member of the jury since my six year departure from Taiwan. Because I did not have a knowledge in the recent development of ceramics in Taiwan, I have selected the most creative and complete works according to my experiences accumulated in the foreign country during these years. Still I am very anxious about my decision. Because I am afraid that the works of the winners will become the standard for the participants of the next Golden Ceramics Award. I have discovered many works of this year owed their roots to the winning works in the previous years. It is undoubted that the progress of modern ceramics in Taiwan has become very fast, just as impressive as the economic development in Taiwan. Through the aid of information science, ceramic technique has been largely improved, however, there are some questions worth thinking. The expression of arts should be focused on the interpretation of idea, and technique is merely an instrument for interpretation. Exaggeration in technique (partially influenced by external influences) may causes barrier to ceramists themselves, and creativity will thus be buried by technique. In fact, good creativity stimulates breakthrough in technique accumulated from experience to allow full display of idea interpretation. It is from this form of expression personal style and vocabulary are created. We can

Chang, Ching-Yuan

Biodata

- 1983 Graduated from the Section of Fine Arts, National Academy of Fine Arts
- 1984 Personal exhibition at American Cultural Center, Taipei
- 1990 M.F.A in Ceramic Sculpture, Rochester Institute of Technology, School for American Craftsman
- 1991-92 Winner of Lormina Salter Scholarship, Baltimore Ceramics Education Center, Maryland, USA
- 1992 Artist of the Year, Maryland, USA
- 1993-94 Director of the Canada and USA tours for the Hsingcheng and Taiwan Modern Ceramics exhibitions.

find the proof from the works of famous artists in the world.

From the above description, it is clear that my standard for this assessment is based on "creativity" and "clear interpretation of idea".

I was dubious about the participants for the Creative Tradition Award and the Creative Style Award. I was forced to reject many good works that were very creative in style in the Creative Tradition Award, and it was the same for the Creative Style Award. It was the same feeling for all the members of the jury, and it had caused us many difficulties.

During the assessment, I learned that the number of participants had exceeded that of other national competitions organized by the government. Many members of the jury did agree to this point. The integral level of the works were unprecedentedly high.

Disappointments are common to all competition. There are many potential works among the rejected works. I hope those who lost in the competition continue to develop their talents and creativity. For competition and award winning are just a point in the whole life of an artist.

The aim of the Golden Ceramics Award is to encourage the popularization of creation and upgrade the level for ceramics; therefore, continuous creation and incessant progress should deserve more encouragement. For arts is a life rather than an investment.

第三屆陶藝金陶獎評審感言

Remarks After the 3rd Golden Ceramics Award

和成文教基金會的金陶獎，無疑是台灣地區陶瓷藝術最具規模的獎項，也是陶瓷藝術工作者最踴躍最肯定的年度賽會，設置雖然僅僅三年，而快速掀起的參賽熱潮，以及造成的正面影響，在台灣工藝界的確是令人興奮可喜的現象。

本屆金陶獎分為四組，有五百餘件作品參賽，評審工作得以順利進行，端賴行政作業之有效支援，和成企業在縝密的前置作業，妥善規劃，動員充裕人力資源等方面，展現了企業的工作效率，令人讚賞。而評審委員會在評審工作中獲得完整授權，評審員人人皆能充分表達意見，不惜繁複，但求公允。費時兩天近二十小時始完成評審工作，過程之審慎嚴謹可見一斑。從泛工藝的角度觀察參賽的五百餘件陶藝作品，毫無疑問的，陶瓷藝術的蓬勃發展，以及藝術水平的快速提昇，在台灣的其他工藝類項中無出其右；而在陶藝發展的趨勢上，本地陶藝家相當熱中於匯入國際潮流，由於資訊的發達，陶藝界的跨國交流，以及陶藝留學生的學成歸國，使得國外新的技法與造形，快速在本地被吸收與運用，陶藝成為台灣在世界性賽會中，少數能夠揚眉吐氣的工藝類項——面對五百餘件陶藝作品，強烈感受新潮、國際的藝術語彙，為我們的陶藝具有世界水平而興奮之同時，卻也還有一絲絲遺憾：似乎中國陶瓷的影子相當疏淡了。



黃志農

學經歷背景介紹

台中師範學校畢業

左羊藝術工作坊 負責人

左羊出版社 發行人

・主持鹿港媽祖文物館四年半

・擔任文建會民族工藝獎一至三屆委員

・擔任文建會台北國際工藝大展委員

・擔任文建會台北國際陶瓷博覽會委員

・擔任文建會八十三年全國文藝季諮詢評議委員

・擔任教育部八十三年民族藝術薪傳獎評審委員

・擔任台灣省文獻會採集文物評鑑委員

・擔任台中縣編織工藝獎籌備委員

・擔任台灣民俗村顧問

・台中縣立文化中心編織工藝館軟體設計

・雲林縣立文化中心台灣寺廟藝術館軟體設計執行

・彰化縣立文化中心南管中心規劃設計

・辦理「林葆家陶藝遺作展」、「吳毓棠陶藝展」、「崔國雄石灣陶藝展」、「李幸龍陶藝展」等巡迴展，並出版專輯。

時代脈動與國際視野是陶藝發展毋庸置疑的腳步，而傳統文化的面貌更是不可迷失的自我。陶藝工作者除了著眼於技法與造形之外，應深入了解中國陶瓷發展史，旁及其他傳統工藝，並深入探討中國美學，使作品更富內涵，不流於膚淺，才能逐步突破瓶頸，成就自我。

身為非陶藝工作者的評審員，對於「社會傳統創新組」獲得金銀牌獎的三件作品，印象十分深刻，錢正珠小姐的童年，學院科班訓練的技法，卻流露著民藝的趣味，不刻意於形式的暗示，卻十足的中國面貌。林素霞小姐的綠意，在毫不花俏的釉彩裡，有中國青綠山水的墨韻。蘇世雄先生的花卉雕釉瓶，取法於漆器的剔犀，在傳統工藝中移花接木，提供了陶藝技法創新上一個新的思考方向，極具創意。

從一個評審者的角度看金陶獎，是幾近滿分的。

從一個文化工作者的角度看金陶獎，最值得稱道的是「傳統創新組」、「學生組」的設置，昭示了主辦單位「維護傳統」與「培植人才」的明確宗旨，使金陶獎深具使命意味。

金陶獎的舉辦是台灣陶藝界之福，在第三屆評審工作圓滿完成之時，殷切期待更多有使命感的陶藝工作者在下一屆參賽——呼應這深具使命的獎項，這樣的期待，不是苛求吧！

第三屆陶藝金陶獎評審感言

Remarks After the 3rd Golden Ceramics Award

The Golden Ceramics Award organized by the HCG Foundation for Culture and Education is the biggest and most organized ceramic competition and thus the most participated ceramic competition in Taiwan. Though it has been set up only three years ago, the participation heat and the positive influence that caused is welcomed by the ceramic circle of Taiwan.

There were four groups in the 3rd Golden Ceramics Award. The number of works participated in the competition was more than five hundred. The success of the assessment was due to the effective support from administration. From the preparation, planning and assignment of labor for the competition, HCG Industrial Ltd. again displayed the agreeable efficiency that an enterprise should contain. All the members of the jury were enlisted to full power over the assessment of works, and all of them did fully express their opinions. Though it was a complicated work, all they wanted is to be fair. Therefore, they spent two days almost 20 hours on the assessment. The complexity and difficulty were thus understandable.

From the pan industry point of view to look at those works, it is no doubt that the development and artistic level of ceramics in Taiwan have been largely raised, and it is the same to the development of other handicraft. However, we discover from those works that there is a trend toward internationalization. It because of the vigorous development of information science that intensified the international exchange of ceramists and the return of students studying ceramics abroad who brought back the techniques and styles. These exotic techniques and styles are quickly adopted and used by local ceramists, making ceramics to be one of the very few outstanding achievements of Taiwan in the world. Having read more than five hundred works, I strongly felt the modern and universal vocabularies. Although it is delighted that our ceramic level has reached international standard; however, it is a regret that the

Hwang, Chi-Non

Biodata

Graduated from National Normal University

Director of Choyung Art Workshop

Distributor of Choyung Publication Ltd.

Director of Machu Museum, Lukang for 4 1/2 years.

Committee member of the 1st to 3rd Folk Handicraft Award,

Culture Reconstruction Commission, Executive Yuan

Committee member of Taipei International Handicraft

Exhibition, Culture Reconstruction Commission, Executive Yuan

Committee member of Taipei International Ceramics

Exposition, Culture Reconstruction Commission, Executive Yuan

Assessment Committee member of 1994 National Literature and Arts Season, Culture Reconstruction Commission, Executive Yuan

Jury member of 1994 Folk Art Heritage Award, Ministry of Education

Assessment Committee member of Taiwan Provincial Monument & Document Collection Society

Preparation Committee member of Taichung County Weaving Art Award

Consultant of Taiwan Folk Village

Software designer for Weaving Art Exhibition Hall, Taichung County Cultural Center

Software designer for Taiwan Temple Art Exhibition Hall, Yuenlin County Cultural Center

Planning and design for the Nanguan Center, Changhua County Cultural Center

Organizer for Lin, Pochia Posthumous Ceramic Works Exhibition,

Wu, Yuchang Ceramics Exhibition, Chu, Kuohsiung Taiwan Ceramics Exhibition, tours and publication.

Chinese tradition is seemed forgot-ten.

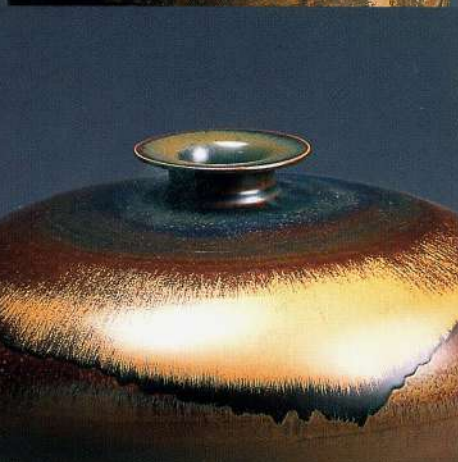
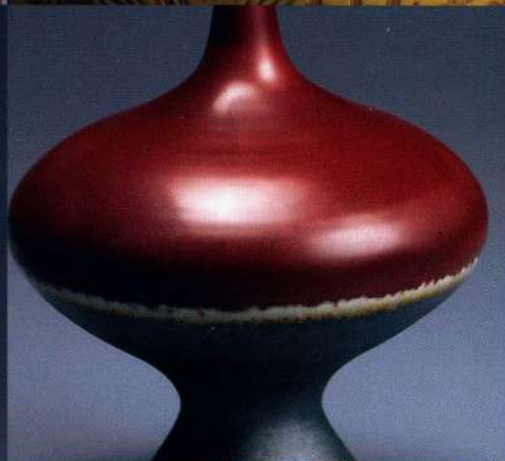
Although development of ceramics should not overlook the pulse of times and the horizon of the world, it is more important not to loss our tradition and culture. Besides technique and style, ceramists should have a deeper understanding of the development of Chinese ceramics and other tradition handicraft, as well as the esthetics of the Chinese culture, in order to enrich the content of our works, avoid superficiality, and to breakthrough the bottleneck to fulfill our goals.

As a non-ceramist jury member, I was impressed by the works of the winners of the social group of the Creative Tradition Award. The Souvenir of Enfant by Miss Chien, Cheng-chu expresses a taste of folk art, though the technique is from college training. Miss Chien does not make any intentional suggestion, but the Chinese taste is conveyed. From the humble glazing of the Green by Miss Lin, Chu-hsia, a sense of green mountain and blue stream found in Chinese ink painting diffuses from within. The sculpted glazed vase by Mr. Su, Shih-hsiung owes its root to rhino horn sculpture in painted container, Mr. Su applies this technique on ceramics is creative.

From the judge point of view, Golden Ceramics Award is almost perfect.

From a culture worker point of view, the most valuable thing of the competition is the setup of the Creative Tradition Award and the student group. For they reveal the organizer's aim to restore the tradition and cultivate people. It makes the Golden Ceramics Award possess a stronger sense of mission.

Golden Ceramics Award is a gospel to Taiwan ceramic circle. After the completion of the assessment of the 3rd Golden Ceramics Award, I wish there will be more ceramists to participate the competition in next year -- in order to give positive response to a missionary competition. I think such a wish should not be too harsh.



錢正珠

童年

燒成溫度：900°C

坯土與釉藥：雕塑土，化妝土，低溫釉及釉下彩。

Kathy Chyan

Childhood

Temperature: 900°C

Materials: Statuary clay, colored clay, low-fired glaze and underglaze.

作品說明：作品出自“安”字。

一女子在屋頂之下為“安”。而這一小女孩坐在屋頂上，小手拉了一個小球在玩耍。

童年短暫，天真無邪，我常回憶許多童年往事，或者喜歡觀看小孩的動作、舉止，他們常會帶給我一些在生活上的平衡，因為現代社會處於一種矛盾、混亂的狀態，藉著童年的幻想與歡樂，帶給現實生活上的一些舒解。

Description of Creation: This work implies a subject of “peace and safety”.

In Chinese characters, that a lady staying under a roof means “peace and safety”. But in this work, a young girl is seen sitting on the roof, playing with a ball in her hands.

Childhood is a short space of time in one's life free of care and “pollution” of mind. I like recalling my childhood and like to appreciate children's activities and behavior, in which I can preserve the equilibrium of my mind and temporarily relax myself from the chaotic and contradictory status in the real life.



金獎
Golden prize



林素霞

綠意

燒成溫度：1050°C

坯土與釉藥：美國進口白土，透明釉，銅釉色料。

Lin Su-hsia

Green

Temperature: 1050°C

Materials: Imported American earth, transparent glaze and copper glaze.

作品說明：觀察山上自然，衍生出的心情，來作此作品。
用黑色色料先上，加強整件作品立體不同面的質感。

Description of Creation: This work is developed from the appreciation of the scenery of mountains. The black background emphasize the touch of 3D in the whole work.



銀獎
Silver prize



尺寸：26 x 15 x 30 (cm)

蘇世雄

花卉雕釉瓶

燒成溫度：1230°C

坯土與釉藥：城門 #5 土加美國土色料釉。

Su Shih-hsiung

Carve Glaze Vase of Flowers

Temperature: 1230°C

Materials: Gate No. 5 earth and American clay-colored glaze.

作品說明：本作品以拉坯法成形。

素燒後以各色色料釉 (加高嶺土) 依計劃之色彩效果層次，完全塗布於素燒坯上。

以各式工具雕出需要的形狀及色層，最後噴上一層透明釉。

用電窯以1230°C緩慢燒成。

本技法為個人之新創，並賴個人原為畫家之素描技巧。

本作品上之花朵 (蕾) 共60朵，以紀念個人之六十生辰。

Description of Creation: This is completed by means of jiggering.

After the completion of biscuiting, glaze of different colors (mixed with kaolin) is applied on the biscuit layer by layer as planned.

Design is engraved with required tools until it comes in different layers of colors.

Finally, the biscuit is completed with sprayed transparent glaze.

The whole work is slowly completed in an electrical kiln at the temperature of 1230°C.

This technique is uniquely creative, especially the outstanding artistic sketching skill the creator has incorporated.

This design compose of 60 flowers/buds in commemoration of the creator's 60th birthday.



銀獎
Silver prize



尺寸：36 x 43 (cm)

周宜珍

泉源

Jane Chow

Fountain

作品說明：泉源象徵著生命的源源不絕生生不息。

此作品先以電窯燒低溫釉，再以樂燒的手法燒還原，使釉藥呈現不規則的變化以襯托主題。

Description of Creation: The fountain symbolizes the continuing source of life.

This work is completed after being electrically kilned at low temperature and then reduced at low temperature required for raku ware.



銅獎
Copper prize



尺寸：35 x 25 (cm)

洪 信 祥

夜瀑

燒成溫度：1240°C還原燒

坯土與釉藥：漁池土、黑鈎閃光貝殼釉

Hung Hsin-hsiang

Night Fall

Temperature: 1240°C reduced

Materials: Fishpond earth and black shell glaze

作品說明：運用傳統釉色與現代新釉共燒，企圖營造出想像中夜晚瀑布被月光照射下的情景。

氣勢磅礴，有感而發，想像與現實結合。

Description of Creation: In this work, the Creator tried to create an imaginary scene of a waterfall in the moonlight by incorporating traditional glaze color in modern glaze color. The tremendous sight provides us with a space in which imagination and reality is combined.



銅獎
Copper prize



尺寸：34 x 34 x 41 cm

賴福財

煙

燒成溫度：OF 1270°

坯土與釉藥：瓷土高溫釉

Lai Fu-tsai

High-fired Glaze Vase

Temperature: 1270°C

Materials: Porcelain clay and high-fired glaze

作品說明：生命之奧妙和意義，一直為人汲汲探索著。

創作陶藝，亦復如是，如何突破狹小瓶頸，達到最高境地，當紅發紫，是艱辛無比。

其過程有如僧佛入定，四大皆空，觀、靜、定、慮，遠離顛倒夢想，而後可得涅槃境地。

我不入地獄，誰入地獄，佛之精神，讓我滋養心智，專心貫注，創作不懈。


Description of Creation: The mystery and meanings of life is always an attractive article for people to study and search. So is the art of pottery. Every creator considers it the breakthrough the bottleneck to be his highest goal of his creation. In completing a work, a creator should keep his mind as tranquil as a monk in contemplation, no dreams and no visions, until he attains nirvana. I wish to concentrate my attention of my creation with the spirit of Buddha who sacrificed himself for the salvation of people.



銅獎
Copper prize



尺寸：100 x 27 (cm)



黃正欽

海韻

燒成溫度：1260°C

坯土與釉藥：陶土、均釉等。

Huang Cheng-chin

The Rhythm of the Sea

Temperature: 1260°C

Materials: Pottery clay and homogenized glaze

美術館獎

Art Museum's prize



尺寸：46 x 46 x 10 cm

佳作獎

Prize for outstanding works

張同良

迷思

燒成溫度：1250°C

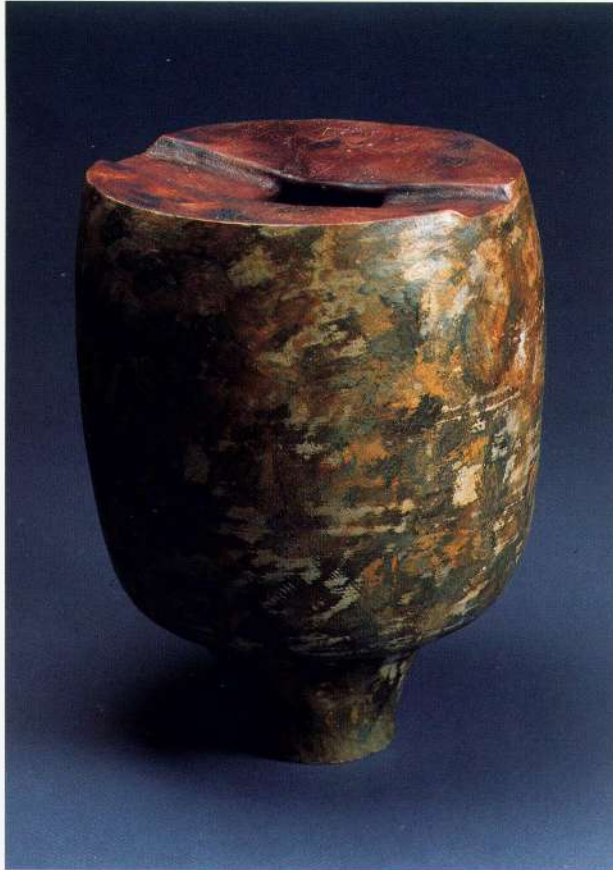
坯土與釉藥：陶土加熟料、化妝土、氧化鐵、油料。

Chang Tung-liang

Puzzling

Temperature: 1250°C

Materials: Pottery clay w/grog, colored slip, iron oxide and oil paint pigment.



尺寸：45 x 45 x 58 cm

劉再興

綠釉葵花盤

燒成溫度：1260°C 還原燒

坯土與釉藥：半陶瓷坯再噴陶土、長石釉、鉻青瓷冰片

Liu Tsai-hsing

Green Glaze Sunflower Plate

Temperature: 1260°C reduced

Materials: Semi-porcelain base sprayed with pottery clay, feldspar glaze, chrome celadon and borneol



尺寸：40 x 39 x 6.5 cm

佳作獎

Prize for outstanding works

林菊芳

金壁輝煌之七

燒成溫度：1250°C

坯土與釉藥：苗栗土、黑半透明釉
(釉上彩 720°C燒成) Hanovia Luster

Lin Chu-fang

No. 7 Collection of Splendor

Temperature: 1250°C

Materials: Miaoli clay, black tran-
slucent glaze (overglaze firing
with 720°C), Hanovia luster



尺寸：28 x 28 x 44 cm

郭聰仁

夢境

燒成溫度：R.F. 1300°C

坯土與釉藥：S-26 日本土、釉裡紅、透明釉。

Kuo Tsung-jen

Dreamland

Temperature: R.F. 1300°C

Materials: Japanese S-26 earth, glaze mixed with red and transparent glaze



尺寸：36 x 32 cm

佳作獎

Prize for outstanding works

陳文濱

清趣

燒成溫度：1225°C

坯土與釉藥：苗栗土、高溫釉、化妝土。

Chen Wen-pin

Title of Creation: The Appreciation of Leisure

Temperature: 1225°C

Materials: Miaoli clay, high-fired glaze and colored slip



尺寸：40 x 40 x 46 cm

張慧君

彩妝

燒成溫度：1250°C

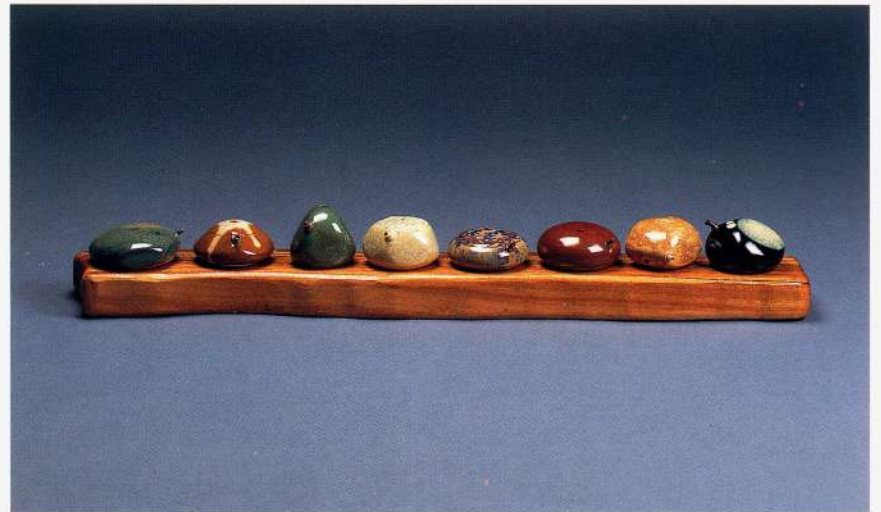
坯土與釉藥：陶、瓷土 黑天目釉 結晶釉 鐵紅釉

Jurvener Chang

The Beauty of Color

Temperature: 1250°C

Materials: Pottery clay, porcelain clay, black high-fired glaze, crystal glaze and rust red glaze



尺寸：83 x 12 x 12 cm

佳作獎

Prize for outstanding works

翁國珍

陶耕

燒成溫度：1280°C

杯土與釉藥：苗栗土、白色化妝

土加孔雀藍釉藥。

Wong Kuo-chen

The Work of Efforts

Temperature: 1280°C

Materials: Miaoli clay, white



尺寸：40.5 x 40.5 cm

邵棕揚

夜之幻

燒成溫度：1280°C

坯土與釉藥：日本 s-26 土 高溫顏色釉

Shao Jingyang

Night's Imagination

Temperature: 1280°C

Materials: Japanese X-26 earth and high-fired colored glaze



尺寸：36 x 33 cm

佳作獎

Prize for outstanding works

王惠仁

若水

燒成溫度：1240°C 還原焰

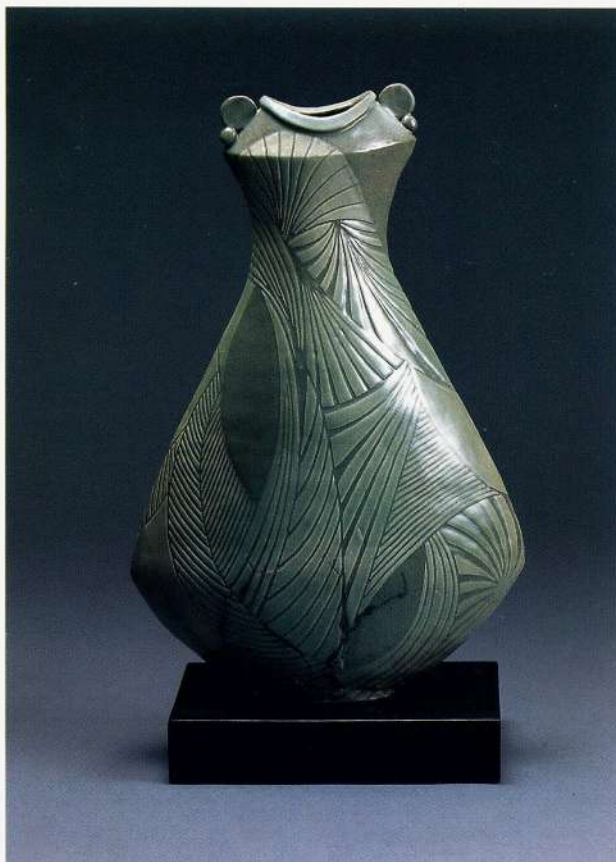
坯土與釉藥：熟料土、青瓷釉、白化妝土。

Wang Hui-jen

The Imitation of Water

Temperature: 1240°C reduction flame

Materials: Earth w/grog, celadon glaze and white colored slip



尺寸：70 x 48 x 21 cm

李幸龍

紀念堂裡褪色的記憶

燒成溫度：1230°C

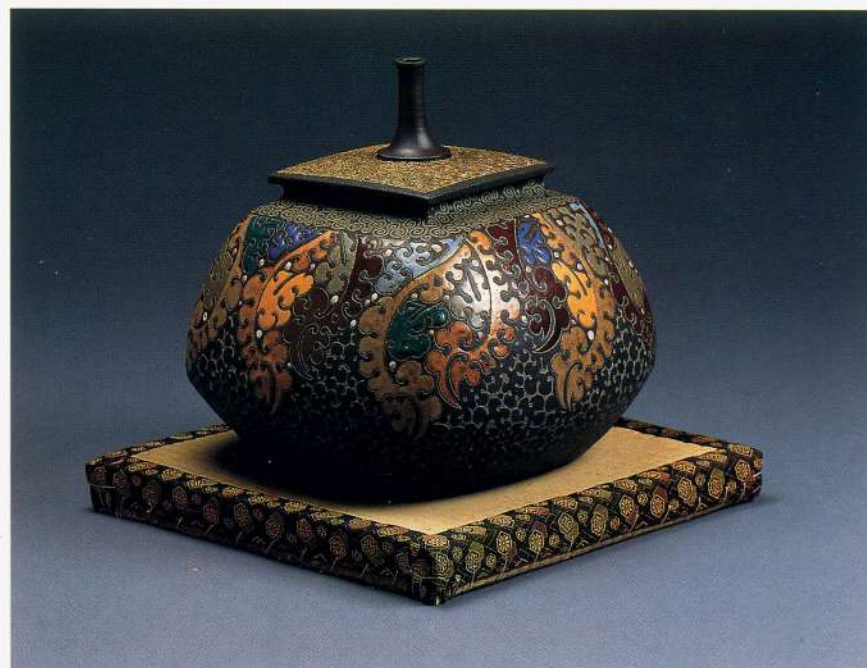
坯土與釉藥：苗栗土、熟料、高溫釉、金水

Lee Hsiing-lung

The Lost Memory in the Memorial Hall

Temperature: 1230°C

Materials: Miaoli clay w/grog, high-fired glaze and gold luster



尺寸：41 x 41 x 39 cm

佳作獎

Prize for outstanding works

史嘉祥

夢圓

燒成溫度：1226°C

坯土與釉藥：苗栗土、化妝土。

Shih Chia-hsiang

A Dream in the Round

Temperature: 1226°C

Materials: Miaoli clay and colored slip



尺寸：43 x 43 x 42 cm

郭明慶

春紅映新綠

燒成溫度：1300°C

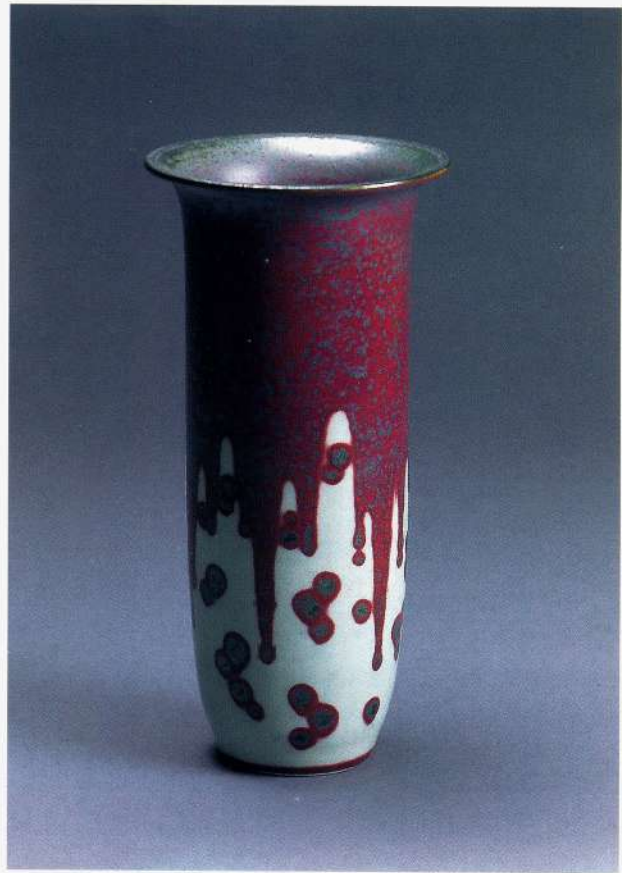
坯土與釉藥：還原瓷土、銅紅銅綠。

Kuo Ming-ching

The Charm of Colors

Temperature: 1300°C

Materials: Porcelain clay, bronze red, bronze green



尺寸：17 x 22 x 46 cm

佳作獎

Prize for outstanding works

何瑤如

太極圖說

燒成溫度：1230°C

坯土與釉藥：黑陶土加金箔

Ho Yao-ru

Of A Taiji Chart

Temperature: 1230°C

Materials: Black pottery clay w/gold foil



尺寸：50 x 50 x 5 cm

張永昇

花心

燒成溫度：1260°C

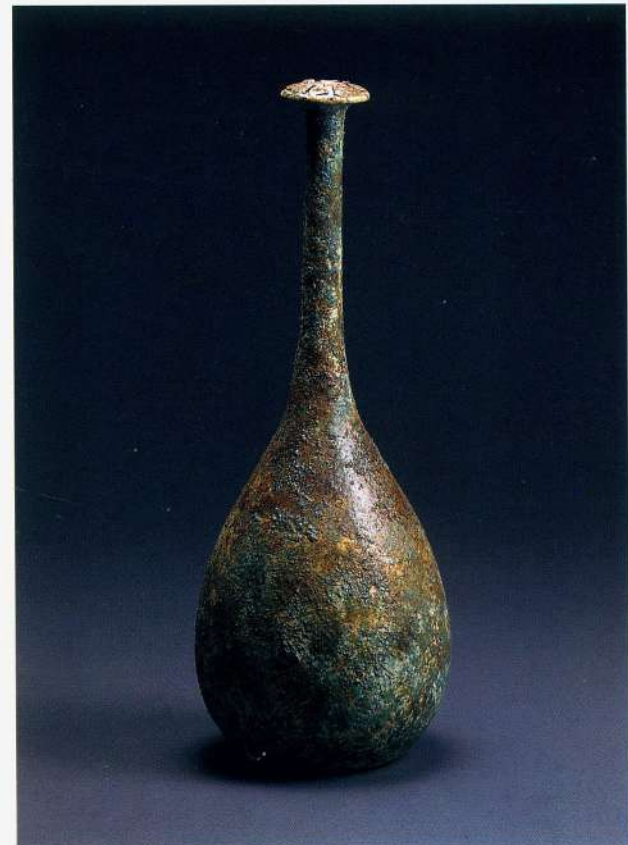
坯土與釉藥：苗栗土、灰釉、化妝土

Chang Yung-sheng

The Hearts of Flowers

Temperature: 1260°C

Materials: Miaoli clay, ash glaze and colored slip



尺寸：66 x 26 x 26 cm

入圍
Finalist



林碧燕

關係

尺寸：58 x 14 x 42 cm

Lin Pi-yan

Relations

Size: 58 x 14 x 42 (cm)



黃俊憲

媽霞

尺寸：45 x 29 cm

Huang Chun-hsian

A Fancy vase of Splendid

Colors

Size: 45 x 29 (cm)



黃永全

秋韻情長

尺寸：42 x 42 x 25 cm

Huang Yung-chuan

The Praise of Autumn

Size: 42 x 42 x 25 (cm)

入圍
Finalist



林豐生
歲月的眼睛
尺寸：34 x 20 cm
Lin Feng-sheng
The Eyes of Time
Size: 34 x 20 (cm)



施性輝
綺疏青瑣之七
尺寸：72 x 60 x 22 cm
Shih Hsing-hui
No. 7 Collection of Fantastic
Colored Tile
Size: 72 x 60 x 22 (cm)



黃天化
戀
尺寸：80 x 40 x 70 cm
Huang Tien-hua
Deep Love
Size: 80 x 40 x 70 (cm)



張淑娟

花器

燒成溫度：1230°C

坯土與釉藥：苗栗土，乳灰墨綠斑點

Chang Shu-chuan

Flower Vase

Temperature: 1230°C

Materials: Miaoli clay with milky gray & deep green spots

作品說明：打破傳統花器底盤平面的限制，採錐狀便利旋轉每一空間角度均可看到，輕往上推倒可便利取出，利於換水。

Description of Creation: With a breakthrough in design, this flower vase has a conoidal base on which the vase can be easily turned for any angle in its position. Besides, the vase can be easily taken out when being gently pushed upward if water should be replaced.



金獎
Golden prize



尺寸：28 x 30 cm

李寬池

壺系列Ⅲ

燒成溫度：1230 °C

坯土與釉藥：苗栗土

Lee Kuan-chih

No. 3 Collection of Tea Pots

Temperature: 1230°C

Materials: Miaoli clay

作品說明：以幾何造形為發展，將壺用現代之表現形式呈現，並從傳統中創新。

Description of Creation: This design, which is completed based on geometrical figures, stresses the incorporation of the touch of modern and the beauty of tradition.



銀獎
Silver prize



尺寸：10 x 8 x 12 cm

林恩順

夢兆

燒成溫度：1230°C

坯土與釉藥：熟料土 (石青釉，鐵紅釉，鈦白釉，無光黑釉)

Lin En-shun

Revelation of Dream

Temperature: 1230°C

Materials: Clay w/grog (blue stone glaze, iron glaze mixed with red, titanium glaze)

作品說明：有人喜歡作夢，有人害怕作夢，然而在平淡的人而言，夢想與現實之間，總是那麼地隨遇而安。

Description of Creation: Some people like to dream and some are afraid of it, yet, people never made choices between dream and reality.



銀獎
Silver prize



尺寸：35 x 42 x 20 cm

徐美月

不捨

燒成溫度：1230°C還原燒

坯土與釉藥：陶瓷混合土加稻穀、鐵釉

Hsu Mei-yue

The Lost in the Memory

Temperature: 1230°C reduced

Materials: The mixture of porcelain clay and pottery clay w/ rice shell and iron glaze

作品說明：面對傳統房子日漸式微，心中眷戀不捨，兒時記憶，舊日情懷，已漸模糊。

Description of Creation: Though declining day by day, the traditional style houses which bury the days of my childhood are can only be engraved in my memories.



銅獎
Copper prize



尺寸：50 x 42 x 18 cm

林秀桂

都會風情

燒成溫度：1230 °C

坯土與釉藥：苗栗土，透明釉，蘇打水，釉上彩加熟料

Lin Hsiu-kui

Metropolitan features

Temperature: 1230°C

Materials: Miaoli clay, transparent glaze, soda water and overglaze w/grog

作品說明：透過光與影 (色彩) 的結合，來創造陶瓷的另一層美，都會風情，戲夢人生，似幻似真，虛虛實實。

Description of Creation: Through the combination of light and shade (colors), this porcelain shows its beauty in an aspect that reveals the metropolitan features and the dramatically changing of life in which none can tell the real from the visionary or the true from the false.



銅獎
Copper prize



尺寸：寬 49 x 直徑 18

李慶豐

現代燠窯壺

燒成溫度：素燒 100°C 燠燒 400°C

坯土與釉藥：苗栗土，無釉藥

Lee Ching-feng

Stylish Tea Pot

Temperature: Biscuiting: 100°C; Slow-firing: 400°C

Materials: Miaoli clay without glaze

作品說明：以燠燒的方式賦予茶壺新的表情，不僅俱有實用價值，更可欣賞到熊熊烈火在茶壺表面的律動和火痕，別具一番風味。

Description of Creation: The tea pot which is completed with slow firing at low temperature shows unique features. It is not only useful but also eye-catching; especially the strong fire trace left on the surface of the pot which expresses the touch of rhythmical motions.



銅獎
Copper prize



尺寸：80 x 20 x 10 cm



盧詩丁

無極

燒成溫度：1240 °C

坯土與釉藥：苗栗土, 油滴天目, 結晶釉

Lu Shih-ting

The Immense

Temperature: 1240°C

Materials: Miaoli clay, high-fired glaze, crystal glaze

作品說明：以古典飽滿渾圓之造形，配合傳統沈穩內斂的釉色，展現寬廣，無窮之意境。

Description of Creation: The incorporation of classical round shape and the traditional dignity glaze color provides with the immense of vision.

美術館獎
Art Museum's prize



尺寸：27 x 27 x 28 cm

佳作獎

Prize for outstanding works

郭慶禮

思考中的破綻

燒成溫度：1230°C

坯土與釉藥：苗栗土加金門土 灰釉加鎳

Kuo Ching-li

A Flaw in Thinking

Temperature: 1230°C

Materials: Miaoli clay mixed with Kingmen clay; ash glaze



尺寸：59 x 16 x 16 cm

蔡坤錦

瓜之祭

燒成溫度：1230°C

坯土與釉藥：苗栗土、化妝土、乳白釉

Tsai Kun-chin

The Worship of Melons

Temperature: 1230°C

Materials: Miaoli clay, colored slip and milky white glaze



尺寸：2ps 18 x 60、22 x 53 cm

佳作獎

Prize for outstanding works

黃玉英

秋之聯想

燒成溫度：1230°C

坯土與釉藥：苗栗土、泥漿釉

Huang Yu-ying

The Association of Autumn

Temperature: 1230°C

Materials: Miaoli clay; muddy glaze



尺寸：40 x 26 x 55 cm

陳牧人

藏

燒成溫度：1230°C

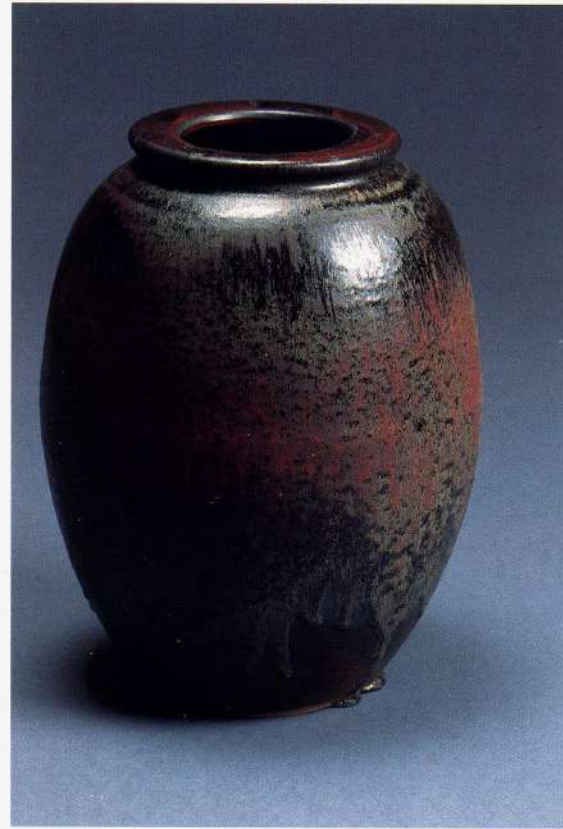
坯土與釉藥：苗栗土、鐵釉

Chen Mu-jen

Hiding

Temperature: 1230°C O.F.

Materials: Miaoli clay; iron glaze



尺寸：38 x 28 x 28 cm

佳作獎

Prize for outstanding works



林澤宜

封閉

燒成溫度：1230°C

坯土與釉藥：苗栗土、鐵紅釉

Lin Cheh-yi

The Closed

Temperature: 1230°C sintered

Materials: Miaoli clay, iron glaze mixed with red

尺寸：30 x 17 x 45 cm



張文發

飄

燒成溫度：1230°C

坯土與釉藥：苗栗土、透

明釉、色料、化妝土

Chang Wen-fa

Floating

Temperature: 1230°C

Materials: Miaoli clay,

transparent glaze,

pigment, colored slip

尺寸：25 x 6 x 45 cm



葉怡利

綠意

燒成溫度：1230°C 釉燒 800°C 素燒

坯土與釉藥：瓷土、綠釉

Yeh Yi-li

Green

Temperature: Glost firing: 1230°C; biscuiting: 800°C

Materials: Porcelain clay, green glaze

尺寸：25 x 15 x 7 cm

佳作獎

Prize for outstanding works



陸挽中

燃燒的森林

燒成溫度：1230°C

坯土與釉藥：苗栗土、青磁 + 銅紅（還原）

Lu Wan-chung

Burning woods

Temperature: 1230°C ± 10 °C (10.5 hours)

Materials: Miaoli clay, celadon mixed with copper red (reduced)

尺寸：25 x 25 cm



賴俊龍

望

燒成溫度：1230°C

坯土與釉藥：苗栗土、泥漿釉

尺寸：18 x 18 x 45 cm

Lai Chun-lung

Gazing

Temperature: 1230°C

Materials: Miaoli clay and muddy glaze



沈家弘

人生百態壺

燒成溫度：1230°C

坯土與釉藥：苗栗土、土黃釉、鐵釉

Shen Chia-hung

A Pot of Fantasy

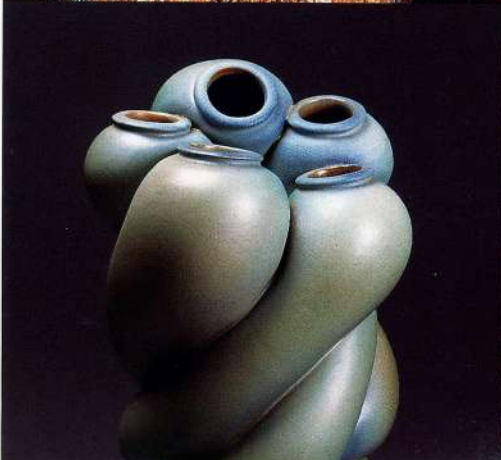
Temperature: 1230°C

Materials: Miaoli clay, bister glaze, iron glaze

尺寸：15 x 12 x 10 cm



社會組造型創新
Adult Group Of Design Creation



許慧娜

痕

燒成溫度：900°C 燻燒

坯土與釉藥：美國土，未上釉藥

Sheu Huey-Nuo

Traces

Temperature: 900°C slow firing

Materials: American clay; non-glazed

作品說明：人生的旅途中，每個人都會留下自己的足跡。

無論是值得炫耀的，或是不值得一提的，

這些足跡在生命中，都會留下或深或淺的印痕。

Description of Creation: Everyone leaves traces in the journey of life.

No matter whether they are worth boasting or not, they are left and cannot be vanished.



金獎
Golden prize



尺寸：100 x 17 x 10 cm
70

劉世平

棘

燒成溫度：1200°C 燻燒

坯土與釉藥：紫砂土

Liu Shih-ping

Thorn

Temperature: 1200°C slow firing

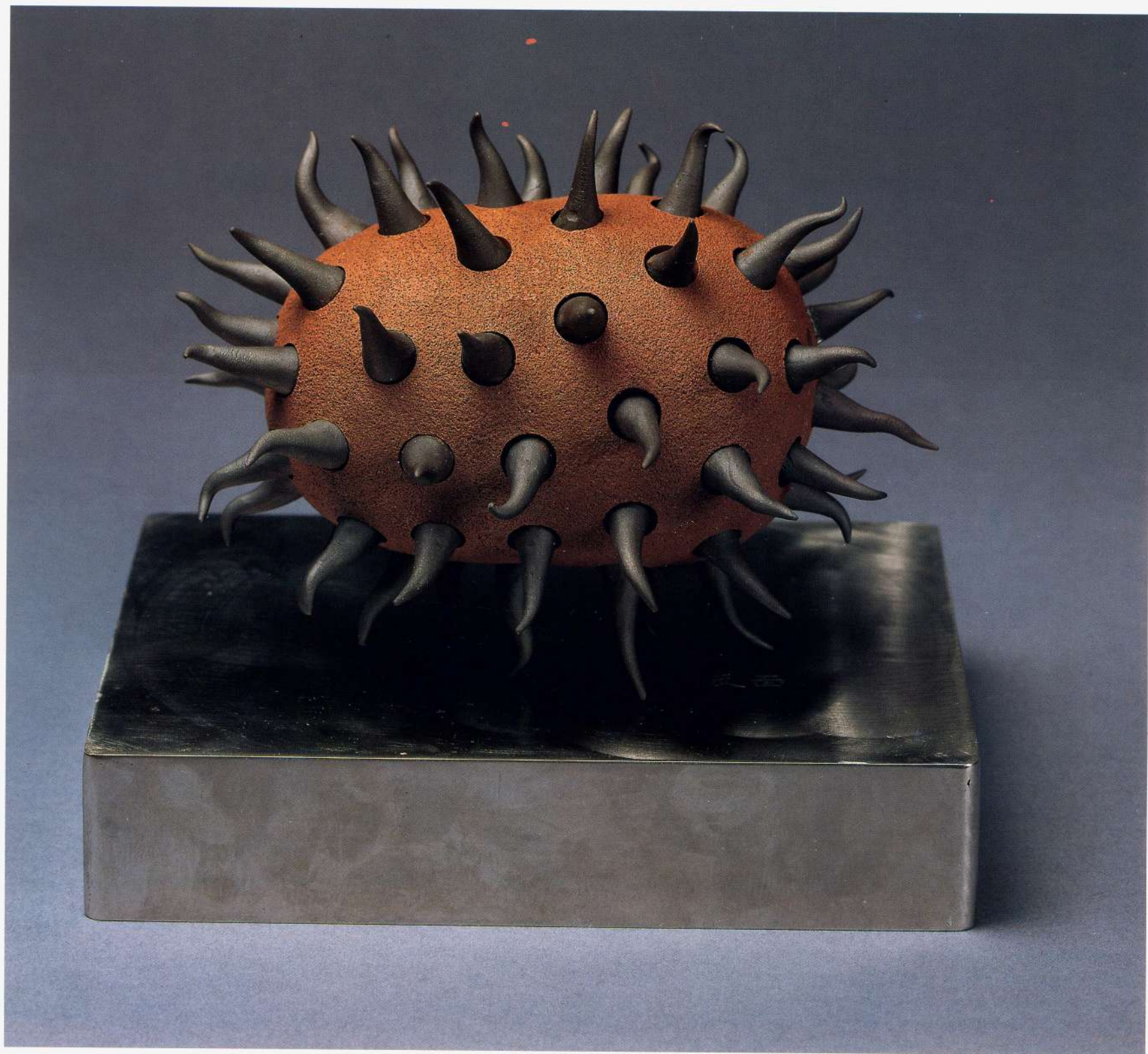
Materials: Purple sand earth

作品說明：有許多的感覺
可用文字或語言來傳達
但文字和語言傳達能力有現
始終無法盡善盡美
此作品”棘”無上面下面
所以沒有擺設方向及角度
望能致力傳達感覺
或許是有生命力的
或許是植物性的
或是水雷 流星鎗
那都已不重要
畢竟每一個人的感覺都不同
重要的是自己內心的感覺

Description of Creation: Though many of our feelings
can be expressed through languages and written words,
some of them are lost by the limitation of languages and words.
It makes no difference how this work is positioned,
which has neither top nor bottom,
what's important is to express in every possible dimension.
Maybe rigorous or vegetative. Maybe a mine or meteor.
Everyone thinks differently.
What it concerns is no more than the feeling of your inner world.



銀獎
Silver prize



尺寸：22 x 25 x 20 cm

李懷錦

游向不竟的時空

燒成溫度：1260°C

坯土與釉藥：苗栗土、進口陶土、灰釉、銀釉

Lee Huai-chin

Swimming Towards an Endless Space

Temperature: 1260°C

Materials: Miaoli clay, imported pottery clay, ash glaze and barium glaze

作品說明：由於居住烏來，經常看到遊客烤肉、戲水之後，沒將垃圾清除，任其腐敗，污染河流。身居溪畔的我，唯有大水過後，滌淨不該有的東西之時，才有興緻到河邊走走，如果有一天我受不了，我可以易地而居，想想離不了水的魚兒們，多麼地無奈，它能游往那裡？

Description of Creation: As a resident at the riverside in Wulai, I often see tourists barbecuing and swimming in this area, but seldom see people cleaning off the garbage they have left before leaving. Occasionally I take a walk along the river only it after a heavy rain which washes away all the filth. I know I will move to another place someday when I lose my patience and interest. But how about the hopeless fishes?

Where can they move to?



銀獎
Silver prize



尺寸：99.5 x 31 x 54 cm

徐永旭

共舞

燒成溫度：1200°C還原燒

坯土與釉藥：苗栗土、瓷土、藍晶石、匣鉢粉、化妝土

Shya Yeong-shiun

Dancing Together

Temperature: 1200°C reduced

Materials: Miaoli clay, porcelain clay, cyanite, powdered sagger and colored slip.

作品說明：運用流暢的線條，任由造形的旋扭，有如人體掙扎於時空的韻律般。人共舞於人生舞台，或牽或扯，或虛或實。造型表現的張力，似乎在圓一個解脫束縛的夢，人都是這樣不斷的舞下去，舞出生命的共同體。

Description of Creation: The twisting lines look like human bodies rhythmically struggling in the space.

We are all dancing at the same stage of life, tangling with one another, unable to tell the true from the false. This plastic art, which stresses its immense strength, seems to embody a people's dream getting rid of their bondage, and the dancing continues until people find that they are all in a chain of life.



銅獎
Copper prize



尺寸：69 x 46 x 45 cm

許偉斌

夜談

燒成溫度：900°C樂燒

坯土與釉藥：美國土，氧化銅

Hsu Wei-pin

Night Talk

Temperature: 900°C, slow firing as required for raku ware

Materials: American clay, copper oxide

作品說明：材質肌理本身具有迷人的藝術語言，可以單獨用來表現物質的本質，本作品以赤裸裸的土與加工後的現成物，結構間進行一種對話，而由物象回歸到心象

Description of Creation: The texture of materials itself naturally reveals the charm of art and is the best to describe the essence of an article.

This work is made of rustic clay with its structure implying two people's talk through which the work transfers its materialistic essence to spiritual essence.



銅獎
Copper prize



尺寸：71 x 28 x 6.3 cm

范仲德

變形虫 (茶壺)

燒成溫度：1260°C

坯土與釉藥：苗栗土

Fan Chung-teh

Amoeba (Tea Pot)

Temperature: 1260°C

Materials: Miaoli clay

作品說明：森林、土壤、空氣、水質
環境被破壞的一蹋胡塗！

Description of Creation: Woods, soil, air and water.....
All these included in nature are badly spoiled.



銅獎
Copper prize



尺寸：9.5 x 9.5 x 14 cm (三件)

施性輝

聚

燒成溫度：1200°C + 800°C

坯土與釉藥：苗栗土，金釉。

Shih Hsing-hui

Gathering

Temperature: 1200°C 800°C

Materials: Miaoli clay and golden glaze

作品說明：團結與力量的象徵！

方形代表大地，圓形代表力量之結合，人頭形代表芸芸眾生。在這片大地上，聚集了充滿睿智的勇士，而使大地聚集出一股強而有力如太陽般的力量，使大地充滿了金色的新希望！

Description of Creation: A symbol of unity and strength!

The square stands for the earth, the round stands for the united strength and the shape of the human head stands for people. On the earth are gathering so many resourceful and valiant fighters whose unity produces strength as tremendous as the power of the sun, which provides the world with golden hope.

美術館獎
Art Museum's prize



尺寸：100 x 100 (cm)

佳作獎

Prize for outstanding works

陳啓南

宿命

燒成溫度：1220°C 還原燒

坯土與釉藥：苗栗土、化妝土

Chivy Chen

Fatality

Temperature: 1220°C reduced

Materials: Miaoli clay and colored slip



尺寸：77 x 40 x 25 cm

曾永鴻

浮生(二)

燒成溫度：1240°C

坯土與釉藥：苗栗土、乳濁釉

Tseng Yung-hung

Short Life (No. 2)

Temperature: 1240°C

Materials: Miaoli clay, milky glaze



尺寸：100 x 30 x 35 cm

佳作獎

Prize for outstanding works

徐明稷

源流

燒成溫度：950°C

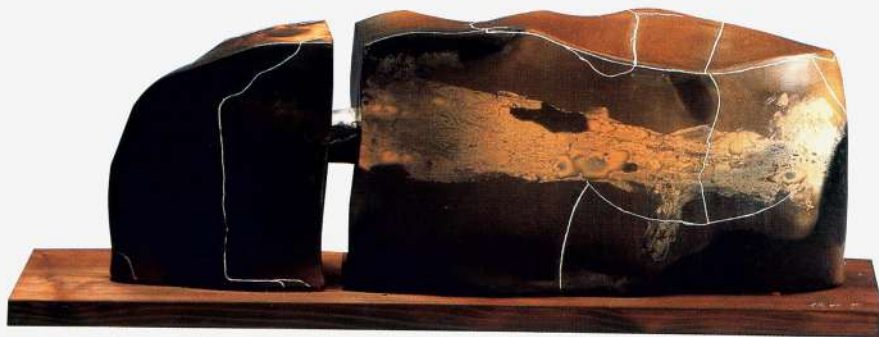
坯土與釉藥：苗栗土、熟料 燻燒

Hsu Ming-chi

The Origin

Temperature: 950°C

Materials: Miaoli clay w/grog, slow-firing



尺寸：96 x 22 x 36 cm

江庚源

沉睡

燒成溫度：1200°C

坯土與釉藥：苗栗土、無光釉

Chiang Yu-yuan

Sound Sleep

Temperature: 1200°C

Materials: Miaoli clay and matt glaze



尺寸：40 x 58 cm

佳作獎

Prize for outstanding works

錢正珠

大地之母

燒成溫度：900°C

坯土與釉藥：雕塑土、化妝土、釉下彩

Kathy Chyan

Mother of the Earth

Temperature: 900°C

Materials: Statuary clay, colored slip and underglaze



巫漢青

琴懷

燒成溫度：1240°C & 800°C

坯土與釉藥：苗栗土 燻燒 高溫釉

Wu Han-ching

Love for Violins

Temperature: 1240°C & 800°C

Materials: Miaoli clay, slow-firing, high-fired glaze



尺寸：70 x 52 x 40 cm

佳作獎

Prize for outstanding works

陳銘濃

源之二

燒成溫度：瓷土 1220°C 陶土 1000°C

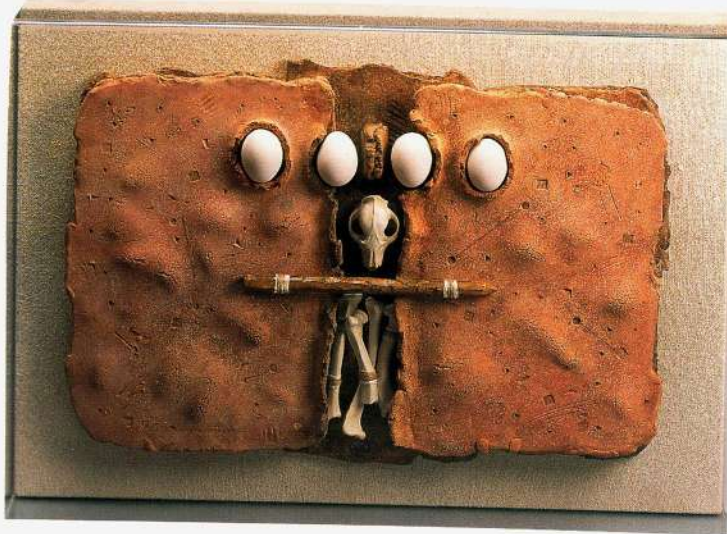
坯土與釉藥：日本 26 號土 苗栗土 氧化鐵、錳

Marlon Chen

Source No. 2

Temperature: Porcelain clay: 1220°C; pottery clay: 1000°C

Materials: Japanese No. 26 clay, Miaoli clay, iron oxide and manganese



尺寸：80 x 56 x 12 cm

黃寶琳

午夜

燒成溫度：1260°C

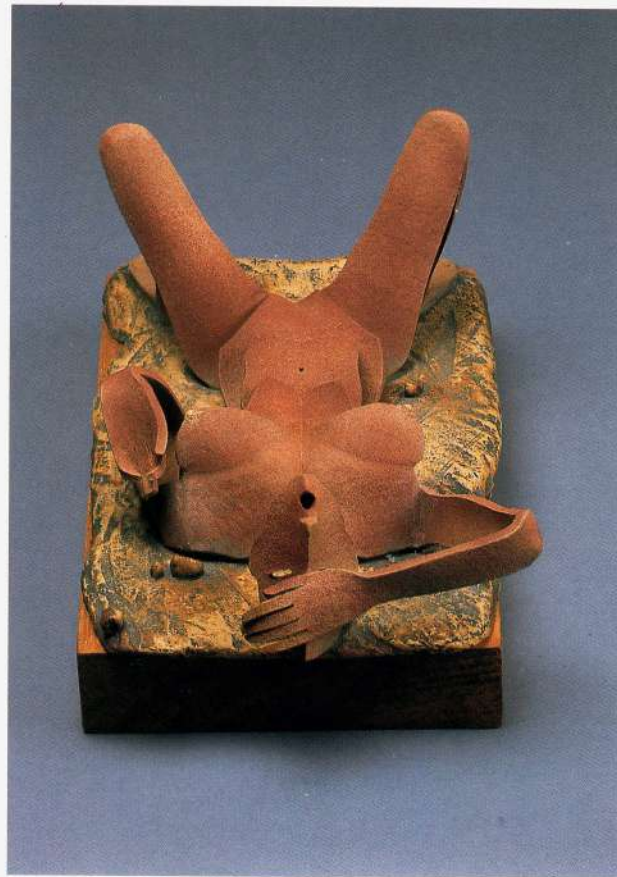
坯土與釉藥：半瓷土、陶土、化妝土

Huang Pao-lin

Midnight

Temperature: 1260°C

Materials: Semi-porcelain clay, pottery clay and colored slip



尺寸：44 x 23 x 32 cm

佳作獎

Prize for outstanding works

林鄭賢

我的未來

燒成溫度：1230°C

坯土與釉藥：苗栗土、瓷土 色料、寶藍、泥漿釉

Lin Cheng-hsian

My Future

Temperature: 1230°C

Materials: Miaoli clay, porcelain clay, pigment, royal blue color and muddy glaze



尺寸：76 x 54 x 16 cm

張逢威

戀

燒成溫度：1250°C

坯土與釉藥：苗栗土、熟料、化妝土、灰釉

Chang Feng-wei

Deep Love

Temperature: 1250°C

Materials: Miaoli clay w/grog, colored slip and ash glaze



尺寸：70 x 60 x 32 cm

佳作獎

Prize for outstanding works

陳舜壬

秩序誕生系列(二)

燒成溫度：坯 1200°C 釉 980°C

坯土與釉藥：混合泥漿、高銅釉

Chen Shun-jen

No. 2 Collection of the Coming New Order

Temperature: Base: 1200°C glaze: 980°C

Materials: Mixture of clay, high-fired copper glaze



尺寸：44 x 34.5 x 16 cm

趙彩媚

追

燒成溫度：1220°C

坯土與釉藥：熟料苗栗土、灰釉

Chao Tsai-mei

Chasing

Temperature: 1220°C

Materials: Miaoli clay w/grog, ash glaze



尺寸：52 x 15 x 62 cm

佳作獎

Prize for outstanding works

涂慶賀

起伏

燒成溫度：1260°C

坯土與釉藥：瓷土、鐵質橘皮釉、大白釉

Tu Ching-ho

Changing

Temperature: 1260°C

Materials: Porcelain clay, iron tangerine glaze and white glaze



尺寸：65 x 30 x 24 cm

入圍
Finalist



陳侯賓

傳承

尺寸：48 x 48 x 48 cm

Chen Hou-pin

Descending

Size: 48 x 48 x 48 (cm)



陳國能

冬藏

尺寸：66 x 15 x 79 cm

Chen Kuo-neng

Stores in Winter

Size: 66 x 15 x 79 (cm)



黃天化

大壯

尺寸：40 x 40 x 45 cm

Huang Tien-hua

Grand Strength

Size: 40 x 40 x 45 (cm)

入圍
Finalist



林財福

別有洞天

尺寸：37 x 37 x 17 cm

Lin Tsai-fu

In other world

Size: 37 x 37 x 17 (cm)



劉興祚
親慈

尺寸：67 x 38 x 30 cm

Liu Hsing-tso

Parental Love

Size: 67 x 38 x 30 (cm)

74



學生組造形創新

Student Group Of Design Creation

劉振中

生命

燒成溫度：900°C

坯土與釉藥：美國白土

Liu Chen-chung

Life

Temperature: 900°C

Materials: American white clay

作品說明：生命的成長是向上的，是生生不息的，我用渾圓的造形取代生命的複雜形式，交錯的造形用以代表生命的互依，像小藤與大樹，像嬰兒與母親，而我的創作理想就是用一種造形符號，表現生命。

Description of Creation: Life grows and prolongs upwardly and unceasingly. In this work, the round body replaces the sophisticated form of life and the crisscross plastic bodies stand for the relations between tiny vine and strong trees or infants and mothers, all of which are symbols of life that I want to reveal in my work.



金獎
Golden prize



尺寸：36 x 25 x 70 cm

林 玫 玲

延伸

燒成溫度：1220°C

坯土與釉藥：瓷土，氧化鐵 & 氧化銅

Lin Mei-ling

Extending

Temperature: 1220°C

Materials: Porcelain clay, iron oxide and copper oxide

作品說明：以九份的印象為主題，希望以立體的造形表現，表面不以上釉方式，而以鐵紅及銅黑塗以表面，並以直接高溫燒，表現樸拙、自然。

Description of Creation: The 3D of the work is stressed with nine impressions. Not glazed, the surface is only coated with iron red and bronze black to reveal the rustic simplicity and nature of the work.



銀獎
Silver prize



尺寸：45 x 底直徑 15 cm

謝嘉亨

真

燒成溫度：

坯土與釉藥：

Hsieh Chia-heng

The Truth

Temperature:

Materials:

作品說明：

Description of Creation:



銀獎

Silver prize



尺寸：76 x 74 x 14 cm

徐美月

秋訪

燒成溫度：1230°C氧化燒

坯土與釉藥：陶瓷混合土，鐵紅，銅綠釉

Hsu Mei-yue

A visit to Autumn

Temperature: 1230°C, oxidizing firing

Materials: Mixture of pottery clay and porcelain clay; iron red, iron glazed mixed with green

作品說明：閑門秋草色，終日無車馬。客來深巷中，犬吠寒林下 —— 王維

Description of Creation: "Closed outside the house is the scenery of autumn, silent and deserted. A visitor's in the long alley awake the dogs in the cold woods" by Wang, Wei



銅獎
Copper prize



尺寸：46 x 16 x 36 cm

周佳建

起點的開始

燒成溫度：1000°C

坯土與釉藥：

Chou Chia-chien

To Begin at the start

Temperature: 1000°C

Materials:Description of Creation:

作品說明：



銅獎

Copper prize



尺寸：70 x 20 x 20 cm 46 x 20 x 20 cm

陳怡璇

有趣的

燒成溫度：1230°C

坯土與釉藥：陶土

Chen Yi-hsuan

The Interesting

Temperature: 1230°C

Materials: Pottery clay

作品說明：模擬鳥類的字形，加上簡易造形及類似古器的青銅色調，形成有趣的。

Description of Creation: The bird-looking form of characters, the simple design and the imitated antique bronze color all form an interesting combination.



銅獎
Copper prize



尺寸：28 x 15 x 18 cm



李慶豐

組合語言

燒成溫度：素燒 100°C+ 燻燒 400°C

坯土與釉藥：苗栗土、無釉藥

Lee Ching-feng

The Combination of Languages

Temperature: Biscuiting: 100°C; Slow-firing: 400°C

Materials: Miaoli clay without glaze

作品說明：每個小作品以圓弧的造形展現潤厚的感覺，又以燻燒的方式烙印火的律動和熾熱度，可獨立成一個體，而共有16個來組成，能從各個角度來觀賞，也能有不同的感覺語言。

Description of Creation: Sixteen pieces combine the work and each is independent coming in an arc form to show off the rich feelings of the creator and completed with slow fire which leaves traces of fire rhythmical motions and heat on its surface.

美術館獎

Art Museum's prize



尺寸：100 x 100 x 30 cm

佳作獎

Prize for outstanding works



陸挽中

何去何從

燒成溫度：1230°C

坯土與釉藥：苗栗土、還原—中性

Lu Wan-chung

Where to Go

Temperature: 1230°C

Materials: Miaoli clay

尺寸：100 x 70 x 90 cm



林恩順

自循

燒成溫度：1230°C

坯土與釉藥：熟料土、

鐵紅釉、鈦白釉、

無光黑釉、石青釉

Lin En-shun

Temperature: 1230°C

Materials: Earth w/grog, iron red,

titanium white, mat black, plaster

尺寸：32 x 66 x 12 cm



張文發

留

燒成溫度：1230°C

坯土與釉藥：苗栗土、透明釉、色料、化妝土

Chang Wen-fa

Reserving

Temperature: 1230°C O.F.

Materials: Miaoli clay, transparent glaze, pigment, colored slip

尺寸：77 x 16 x 15 cm

佳作獎

Prize for outstanding works

沈家弘

生機

燒成溫度：1230°C

坯土與釉藥：苗栗土、石灰鎂、白釉

Shen Chia-hung

Hope

Temperature: 1230°C

Materials: Miaoli clay, lime magnesium,
white glaze



尺寸：60 x 16 x 16 cm

姜國雯

煅

燒成溫度：1200°C

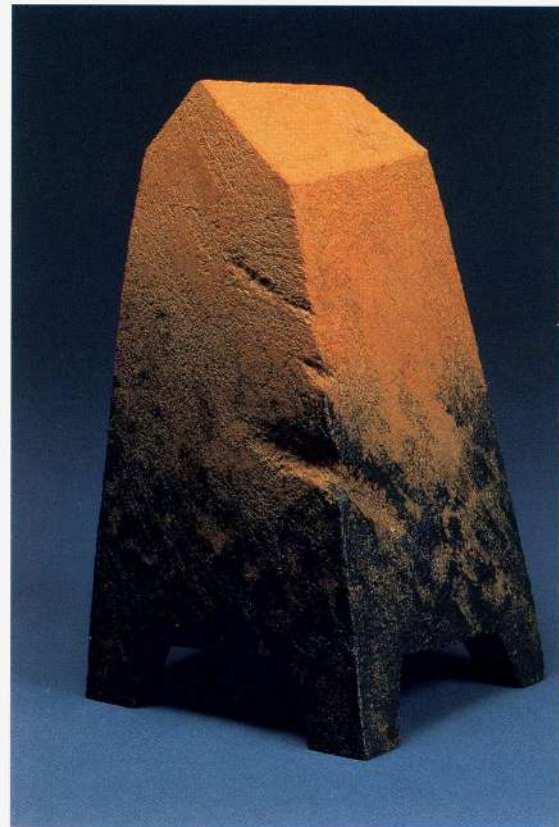
坯土與釉藥：苗栗土、化妝土、蘇打水

Chiang Kuo-wen

Burn

Temperature: 1200°C O.F.

Materials: Miaoli clay, colored slip, soda water



尺寸：25 x 28 x 45 cm

佳作獎

Prize for outstanding works

胡建仁

亞當與夏娃的戰爭

燒成溫度：1250°C

坯土與釉藥：瓷土

Hu Chien-jen

The War Between Adam and Eve

Temperature: 1250°C

Materials: Porcelain clay



尺寸：46 x 27 x 100 cm

張啓祥

再生

燒成溫度：1270°C

坯土與釉藥：熟料土、鎂白釉

Chang Chi-hsiang

Renascence

Temperature: 1270°C

Materials: Earth w/grog, Magnesium glaze mixed with white color



尺寸：61 x 29 x 24 cm

佳作獎

Prize for outstanding works

林清福

探索

燒成溫度：1230°C

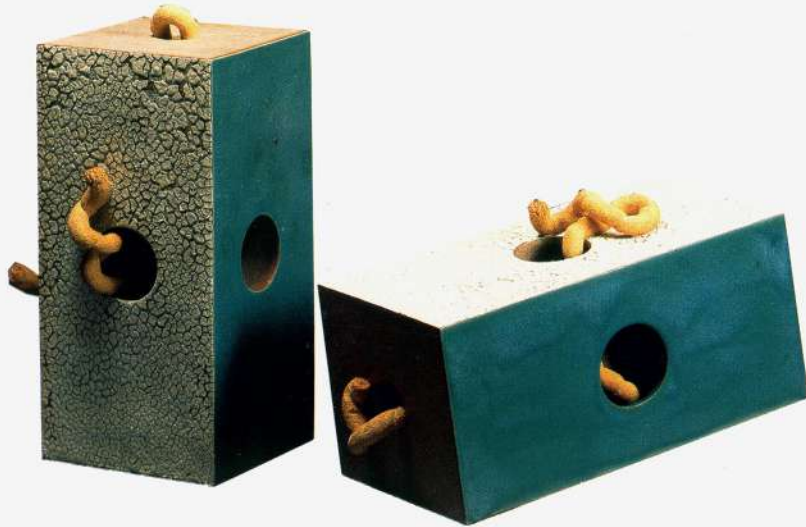
坯土與釉藥：陶土、美國紅土、銅綠、縮釉

Lin Ching-fu

Probing

Temperature: 1230°C

Materials: Pottery clay, American red clay, bronze green, high-fired glaze



尺寸：56 x 23 x 30 cm

29 x 23 x 52 cm

劉香君

尋

燒成溫度：1225°C

坯土與釉藥：陶土、孔雀藍釉

Liu Hsiang-chun

Seeking

Temperature: 1225°C

Materials: Pottery clay, peacock blue glaze



尺寸：54 x 25 x 25 cm

佳作獎

Prize for outstanding works

黃玉英

混沌

燒成溫度：900°C 素燒 500°C 燻燒

坯土與釉藥：苗栗土、有色細泥漿、氯化亞鐵

Huang Yu-ying

Chaos

Temperature: Biscuiting: 900°C; Slow-firing: 500°C

Materials: Miaoli clay, colored fine mud and ferrous oxide



尺寸：35 x 35 x 51 cm

王閔立

甲骨

燒成溫度：1230°C

坯土與釉藥：苗栗土

Wang Ming Li

Bone Shell

Temperature: 1230°C

Materials: Miaoli clay



尺寸：27 x 15 x 8 cm

得獎者通訊錄

Directory of Awarddes

錢正珠

02-834-0841

台北市忠誠路一段92號11樓

CHIEN, CHENG-CHU

11F, No. 92, Sec. 1, Chungcheng Rd., Taipei City

02-8340841

林素霞

07-711-4585

高雄市和平一路147-4號5樓

LIN, SU-HSIA

5F, No. 147-4, Hoping 1st Rd., Kaohsiung City

07-7114585

蘇世雄

06-297-2231

台南市健康二街419巷46號

SU, SHIH-HSIUNG

No. 46, Lane 419, Chienkang 2nd St., Tainan City

06-2972231

周宜珍

02-707-7044

台北市信義路四段235號11樓

JANE CHOW

11F, No. 235, Sec. 4, Hsinyi Rd., Taipei City

02-7077044

賴福財

02-670-3030

台北縣鶯歌鎮永吉街27巷27弄1號

LAI, FU-TSAI

No.1, Alley 27, Lane 27, Yungchi St., Yingke Town, Taipei Hsien

02-6703030, 02-6732527

洪信祥

04-291-9865

台中市中清路43巷96弄3號

HONG, HSIN-HSIANG

No. 3, Alley 96, Lane 43, Chungching Rd., Taichung City

04-2919865

黃正欽

02-610-2681

北縣八里鄉中正路17-8號5樓

HUANG, CHENG-CHIN

5F, No. 17-8, Chungshan Rd., Pali Hsiang, Taipei Hsien

02-6102681

邵棕揚

02-682-3726

台北縣樹林鎮啟智街86巷8號

SHAO, JING-YANG

No. 8, Lane 86, Chichih St., Shulin Town, Taipei Hsien

02-6823726

張慧君

06-232-7973

台南縣永康市網寮里永二街244巷35號

JURVENER CHANG

No. 35, Lane 244, Yunger St., Wangliao Li, Yungkang City,

Tainan Hsien 06-2327973

李幸龍

04-622-5889

台中縣清水鎮鎮新路154號

CHI, HSING-LUNG

No. 154, Chenhsin Rd., Chingshui Town, Taichung Hsien

04-6225889

翁國珍

02-858-4003

北市知行路292巷4弄1號5樓

WUNG, KUO-CHEN

5F, No. 1, Alley 4, Lane 292, Chihhsing Rd., Taipei City

02-8584003

張同良

04-534-5788

台中縣潭子鄉大成街25號

CHANG, TUNG-LIANG

No. 25, Tacheng St., Tantze Hsiang, Taichung Hsien

04-5345788

得獎者通訊錄

Directory of Awarddes

何瑤如

02-874-5630

台北市中山北路七段81巷41弄9-5號

HO, YAO-RU

3F, No. 9-5, Alley 41, Lane 81, Sec. 7, Chungshan N. Rd., Taipei
City 02-8745630

郭聰仁

02-678-1753

台北縣鶯歌鎮鶯桃路67巷30號

KUO, TSUNG-JEN

No. 30, Lane 67, Yingtao Rd., Yingko Town, Taipei
02-6781753

施性輝

04-777-3727

彰化縣鹿港鎮復興路211號

SHIH, HSING-HUI

No. 211, Fuhsing Rd., Lukang Town, Changhua Hsien
04-7773727

王惠仁

04-326-6547

台中市洛陽路12號

WANG, HUI-JEN

No. 12, Loyang Rd., Taichung City
04-3266547

林菊芳

07-661-7356

高雄縣旗山鎮中學路34號

LIN, CHU-FANG

No. 34, Chungsueh Rd., Chishan Town, Kaohsiung Hsien
07-6617356

黃俊憲

07-531-5577

高雄市鹽埕區大有街2號

HUANG, CHUN-HSIEN

No. 2, Tayo St., Yencheng Dist., Kaohsiung City
07-5315577

陳文濱

04-627-1707

台中縣清水鎮銀聯二村217號

CHEN, WEN-PIN

No. 217, Yinlien 2nd Village, Chingshui Town, Taichung Hsien
04-6271707, 6833032

劉再興

02-955-3040

板橋市長安街138巷1弄174號

LIU, TSAI-HSING

No. 174, Alley 1, Lane 138, Changan St., Panchiao City, Taipei
Hsien 02-9553040

林碧燕

04-630-2804

台中縣梧棲鎮港南路二段322巷28號

LIN, PPI-YEN

No. 28, Lane 322, Sec. 2, Kangnan Rd., Wuchi Town, Taichung
Hsien 04-6302804

史嘉祥

04-526-6458

豐原市三村路100巷6號

SHIH, CHIA-HSIANG

No. 6, Lane 100, Santun Rd., Fengyuan City, Taichung Hsien
04-5266458

張永昇

04-566-2546

台中縣大雅鄉三和村中正路122號

CHANG, YUNG-SHENG

No. 122, Chungcheng Rd., Sanho Village, Taya Hsiang, Tai-
chung Hsien 04-5662546

林豐生

06-689-2586

台南縣下營鄉仁里村70-10號

LIN, FENG-SHENG

No. 70-10, Jenli Village, Hsiaying Hsiang, Tainan Hsien
06-6892586

得獎者通訊錄

Directory of Awarddes

黃天化

039-225870

宜蘭縣員山鄉惠好村10鄰16號

HUANG, TIEN-HUA

No. 16, Lin 10, Huihao Village, Yuanshan Hsiang, Yilan Hsien

039-225870

李寬池

02-881-6559

台北市士林區士商路40巷7號3樓

LEE, KUAN-CHIH

3F, No. 7, Lane 40, Shihshang Rd., Shihlin Dist., Taipei City

02-8816559

李慶豐

04-852-2972

彰化縣大村鄉貢旗村大崙路七號

LEE, CHING-FENG

No. 7, Talun Rd., Kungchi Village, Tatsun Hsiang, Changhua

Hsien 04-8522972

郭明慶

02-679-0753

台北縣鶯歌鎮鶯桃路209巷9號

KUO, MING-CHING

No. 9, Lane 209, Yingtao Rd., Yingke Town, Taipei Hsien

02-6790753

林恩順

02-968-7340

板橋市南雅西路二段129號4樓

LIN, EN-SHUEN

4F, No. 129, Sec. 2, Nanya W. Rd., Panchiao City, Taipei Hsien

02-9687340

盧詩丁

02-325-9488

北市和平東路二段311巷53號8樓

LU, SHIH-TING

8F, No. 53, Lane 311, Sec. 2, Hoping E. Rd., Taipei City

02-3259488

黃永全

03-3383498

桃園市成功路二段27號地下樓

HUANG, YUNG-CHUAN

B1, No. 27, Sec. 2, Chengkung Rd., Taoyuan City, Taoyuan

Hsien 03-3383498

徐美月

02-635-9829

板橋市大觀路一段39巷3號

HSU, MEI-YUEH

No. 3, Lane 39, Sec. 1, Takuan Rd., Panchiao City, Taipei Hsien

02-6359829

許慧娜

02-363-9544

北市溫州街20巷7號5樓

HSU, HUEY-NA

5F, No. 7, Lane 20, Wenchou St., Taipei City

02-3639455

張淑娟

02-462-4911

基隆市和平街27號1~2樓

CHANG, SHU-CHUAN

1-2F, No. 27, Hoping St., Keelung City

02-4624911

林秀桂

02-967-4583

板橋市大觀路一段35巷7弄10號

LIN, HSIU-KUEI

No. 10, Alley 7, Lane 35, Sec. 1, Takuan Rd., Panchiao City,

Taipei Hsien 02-9674583

劉世平

07-702-1846

高雄縣鳳山市海光里瑞光街82號

LIU, SHIH-PIN

No. 82, Juikuang St., Haikuang Li, Fengshan City, Kaohsiung

Hsien 07-7021846

得獎者通訊錄

Directory of Awarddes

李懷錦

02-661-6024

北縣烏來鄉忠治村紅河20號

LEE, HUAI-CHIN

No.20, Hungho, Chungchih Village, Wulai Hsiang, Taipei Hsien

02-6616024

施性輝

04-777-3727

彰化縣鹿港鎮復興路211號

SHIH, HSING-HUI

No. 211, Fuhshing Rd., Lukang Town, Changhua Hsien

04-777-3727

陳啓南

02-917-1076

新店市中華路36-1號1樓

CHIVY CHEN

1F, No. 36-1, Chunghua Rd., Hsintien City, Taipei Hsien

02-9171076

徐永旭

07-783-1329

高雄縣大寮鄉永芳村20-19號

SHYU, YEONG-SHIUH

No. 20-19, Yungfang Village, Taliao Hsiang, Kaohsiung Hsien

07-7831329

徐明稷

02-827-8188

台北市北投區致遠一路二段108號

HSU, MING-CHI

No. 108, Sec. 2, Chihyuan 1st Rd., Peitou Dist., Taipei City

02-8278188

巫漢青

03-469-5959

桃園縣平鎮市中豐路山頂段342號

WU, HAN-CHING

No. 342, Shanting Sec., Chungfeng Rd., Pingchen City, Tao-

yuan Hsien 03-4695959

許偉斌

02-551-2625

台北市林森北路67巷99號

HSU, WEI-PIN

No. 99, Lane 67, Linsen N. Rd., Taipei City

02-5512625, 3639544

張逢威

04-522-5723

台中縣豐原市向陽路173巷11弄1號

CHANG, FENG-WEI

No. 1, Alley 11, Lane 173, Hsiangyang Rd., Fengyuan City,

Taichung Hsien 04-5225723

錢正珠

02-834-0841

台北市忠誠路一段92號11樓

KATHY CHYAN

11F, No. 92, Sec. 1, Chungcheng Rd., Taipei City

02-8340841

范仲德

06-261-4429

台南市三官路135號5樓

FAN, CHUNG-TE

5F, No. 135, Sankuan Rd., Tainan City

06-2614429

江庚源

04-235-6127

台中市進化北路63號

CHIANG, KENG-YUAN

No. 63, Chinhua N. Rd., Taichung City

04-2356127

陳銘濃

02-858-1188

北市北投區大度路三段223號9樓

MARLON CHEN

9F, No. 223, Sec. 3, Tatu Rd., Peitou Dist., Taipei City

02-8581188

得獎者通訊錄

Directory of Awarddes

涂慶賀

02-679-7192

北縣鶯歌鎮鶯桃路296巷115弄7號

TU, CHING-HO

No. 7, Alley 115, Lane 296, Yingtao Rd., Yingke Town, Taipei Hsien 02-6797192

黃寶琳

02-966-2625

板橋市東門街二巷28號4樓

HUANG, PAO-LIN

4F, No. 28, Lane 2, Tungmen St., Panchiao City, Taipei Hsien 02-9662625

趙彩媚

04-699-8733

台中縣大肚鄉大肚村大肚街1號

CHAO, TSAI-MEI

No. 1, Tatu St., Tatu Village, Tatu Hsiang, Taichung Hsien 04-6998733

曾永鴻

07-381-2643

高雄市三民區大裕路135巷8號

TSENG, YUNG-HUNG

No. 8, Lane 135, Tayu Rd., Sanmin Dist., Kaohsiung City 07-3812643

陳舜壬

02-303-2917轉18

北市西藏路201號 萬華國中

CHEN, SHUEH-JEN

No. 201, Hsitsang Rd., Taipei City (H): 02-9279987; (O): 02-3032917-18

林鄭賢

02-204-8729

新莊市後港一路31巷3弄5號

LIN, CHEN-HSIEN

No. 5, Alley 3, Lane 31, Houkang 1st Rd., Hsinchuang City, Taipei Hsien 02-2048729

林財福

02-378-0622

台北市吳興街118巷10號4樓

LIN, TSAI-FU

4F, No. 10, Lane 118, Wuhsing St., Taipei City 02-3780622

陳侯賓

02-678-3033

鶯歌鎮西湖街168號

CHEN, HOU-PIN

No. 168, Hsihu St., Yingke Town, Taipei Hsien 02-6783033

陳國能

02-996-2146

台北縣新莊市建中街158巷3號5樓

CHEN, KUO-NENG

5F, No. 3, Lane 158, Chienchung Rd., Hsinchuang City, Taipei Hsien 02-9962146

黃天化

039-225-870

宜蘭縣員山鄉惠好村10鄰16號

HUANG, TIEN-HUA

No. 16, Lin 10, Huihao Village, Yuanshan Hsiang, Yilan Hsien 039-225870

劉興祚

04-587-2931

台中縣東勢鎮寧寧里寧寧街2-1號

LIU, HSING-TSO

No. 2-1, Yuehning St., Yuehning Li, Tungshih Town, Taichung Hsien 04-5872931

劉振中

02-362-9087

台北市建國南路二段308巷12號5樓

LIU, CHEN-CHUNG

5F, No. 12, Lane 308, SDec. 2, Chienkuo S. Rd., Taipei City 02-3629078

得獎者通訊錄

Directory of Awarddes

謝嘉亨

02-285-1028

北縣蘆洲鄉長安街267巷9弄3號2樓

HSIEH, CHIA-HENG

2F, No. 3, Alley 9, Lane 267, Changan St., Luchou Hsiang, Taipei Hsien 02-2851028

林玫玲

新竹市南大路521號 崇善樓329

LIN, MEI-LING

Room 329 of Tsung Shan Lou, No. 521, Nanta Rd., Hsinchu City

徐美月

02-635-9829

板橋市大觀路一段39巷3號

HSU, MEI-YUEH

No. 3, Lane 39, Sec. 1, Takuan Rd., Panchiao City, Taipei Hsien 04-6359829

陳怡璇

02-222-6919

台北縣中和市中山路二段429號

CHEN, YI-HSUAN

No. 429, Sec. 2, Chungshan Rd., Chungho City, Taipei Hsien 02-2226919

周佳建

02-912-6425

北縣新店市中正路183巷1號4樓

CHOU, JEA-JAINN

4F, No. 1, Lane 183, Chungcheng Rd., Hsintien City, Taipei Hsien 02-9126425

李慶豐

04-852-2972

彰化縣大村鄉貢旗村大崙路七號

LEE, CHING-FENG

No. 7, Talun Rd., Kungchi Village, Talin Hsiang, Changhua Hsien 04-8522972

沈家弘

05-633-2633

台北市師大路9號

SHEN, CHIA-HUNG

Room 1419, Men's Dormitory, No. 9, Shihta Rd., Taipei City, 05-6332633

陸挽中

02-914-8457

台北縣新店市寶中路65巷12號2樓

LU, WAN-CHUNG

2F, No. 12, Lane 65, Paochung Rd., Hsintien City, Taipei City 02-9148457

葉怡利

02-978-0078

台北縣三重市長元街57號5樓

YEH, YI-LI

5F, No. 57, Changyuan St., Sanchung City, Taipei Hsien 02-9780078

郭慶禮

02-622-3072

台北縣淡水鎮中山北路一段186巷4號之三

KUO, CHING-LI

No. 4-3, Lane 186, Sec. 1, Chungshan N. Rd., Tanshui Town, Taipei Hsien 02-6223072

黃玉英

02-933-4610

台北市文山區萬盛街156巷22-2號4樓

HUANG, YU-YING

4F, No. 22-2, Lane 156, Wansheng St., Wenshan Dist., Taipei City 02-9334610

賴俊龍

02-394-2640

台北市師大路9號1418室

LAI, CHUN-LUNG

Room 1418, No. 9, Shihta Rd., Taipei City 02-3942640

得獎者通訊錄

Directory of Awarddes

陳牧仁

02-701-1994

台北市建國南路一段286巷19號4樓

CHEN, MU-JEN

4F, No. 19, Lane 286, Sec. 1, Chienkuo S. Rd., Taipei City

02-7011994

林清福

049-601-783

板橋市大觀路一段59號

LIN, CHIN-FU

No. 59, Sec. 1, Takuang Rd., Panchiao City, Taipei Hsien

049-601783

張啓祥

02-922-8205

北縣永和路二段425巷34號

CHANG, CHI-HSIANG

No. 34, Lane 425, Sec. 2, Yungho Rd., Taipei Hsien

02-9228205

蔡坤錦

05-662-3150

雲林縣土庫鎮大荖里好收路5號

TOMMY TSAI

No. 5, Haoshou Rd., Tayuan Li, Tuku Town, Yunlin Hsien

05-6623150

胡建仁

02-882-8629

台北市士林區前港街58巷1弄4號

HU, CHIEN-JEN

No. 4, Alley 1, Lane 58, Chienkang St., Shihlin Dist., Taipei City

02-8828629

林恩順

02-968-7340

板橋縣南雅西路二段129號4樓

LIN, EN-SHUEN

4F, No. 129, Sec. 2, Nanya W. Rd., Panchiao City, Taipei Hsien

02-9687340

張文發

02-984-9376

台北縣三重市三和路三段138號5樓

CHANG, WEN-FA

5F, No. 138, Sec. 3, Sanho Rd., Sanchung City, Taipei Hsien

02-9849376

沈家弘

05-633-2633

台北市師大路9號

SHEN, CHIA-HUNG

Room 1419, Men's Dormitory, No. 9, Shihta Rd., Taipei City

05-6332633

劉香君

02-366-0596

台北市羅斯福路三段269巷21號3樓

LIU, HSIANG-CHUN

3F, No. 21, Lane 269, Sec. 3, Roosevelt Rd., Taipei City

02-3660596

林澤宜

02-837-0728

台北市中山北路五段740巷10弄7號4樓

LIN, TSE-YI

4F, No. 7, Alley 10, Lane 740, Sec. 5, Chungshan N. Rd., Taipei City

02-8370728

姜國雯

02-942-3078

北縣中和市仁愛街36巷17號3樓

CHIANG, KUO-WEN

3F, No. 17, Lane 36, Jenai St., Chungho City, Taipei Hsien

02-9423078

王閔立

02-314-5847

台北市開封街二段77號

WANG, MING-LI

No.77,Kai-Fong St.,Sec.2, Taipei.

02-314-5847

得獎者通訊錄

Directory of Awarddes

- 83.1.8 第二屆金陶獎頒獎典禮.
- 83.1.8 ~ 23 入選及評審委員作品於台北市美術館展示.
- 83.3.18 通過第三屆金陶獎簡章內容
- 83.4.12 邀請國立藝專、協和工商、新竹師院等學校陶藝專任老師座談會,
確定收件、評審、退件作業日期及流程.
放寬學生組參賽資格,凡當年度畢業學生仍可參加.
限定社會組須年滿18歲者才可報名.
- 83.6.7 函告各學校及藝術單位有關簡章.
審核廣告及活動預算
- 83.9.2 討論金陶獎邁向國際性徵件可能性及定位.
評審委員聘請
陶藝家:王修恭、曾明男、張清淵、徐翠嶺
建築師:張敬德、
學術界:藝術學院美術系主任趙國宗、美術工作者黃志農
- 83.11.1 ~ 8 參賽作品全省收件,高達529 件之多,本屆收件數皆超過國內其它陶藝競賽.
- 83.11.24 ~ 25 評審參賽作品,得獎名單揭曉,新聞媒體專訪基金會邱董事俊榮及北美館
黃館長光男,發佈活動訊息.
- 83.12.6 於民生報等媒體公佈得獎名單
- 83.12.12 開始辦理未得獎作品退件
- 84.1.6 ~ 22 入選作品於台北市立美術館 B1 展出
- 84.1.7 頒獎典禮暨開幕茶會
- 84.1.8 陶藝現場示範表演
- 84.1.15 「認識台灣陶藝之美」專題演講,由國立藝術學院劉鎮洲教授主講.

第三屆金陶獎大世紀

Directory of Awarddes

8 January 1994 Prize Presentation Ceremony of the 2nd Golden Ceramics Award

8 to 23 January 1994 Exhibition of the works of the winners and the jury
at Taipei Museum of Fine Arts

18 March 1994 Regulation for the 3rd Golden Ceramics Award passed

12 April 1994 Invited instructors in ceramics from National Academy
of Fine Arts, Sheho School of Technology and Commerce and Hsinchu
College of Education to a symposia to decide the schedule of the accep-
tance, assessment and return of works and lowered the requirements for
student group to include fresh graduate participants and specified that
participants for public group should be at least 18 years of age.

7 June 1994 Informed all schools and art units about the regulation of the
competition and assessment on the advertisement and budget for the activity

2 September 1994 Feasibility discussion and positioning of the inter-
nationalization of the Golden Ceramics Award; appointment of jury -----
ceramists Wang, Shiu-Kung, Cheng, Ming-Nan, Chang, Ching-Yuan and
Hsu, Tsui-Ling; architect C.T. Chang, scholar Chao, Kuo-Chung, Dean
of Department of Fine Arts, National College of Fine Arts; and artist
Huang, Chi-Non

1 - 8 November 1994 Acceptance of works up to 529 pieces from all
over Taiwan, the number of works has exceeded that of other ceramics
competition in Taiwan

24-25 November 1994 Assessment of works, press interview for Pre-
sident Chiu, Junrong and Director Hwang, Kuang-Nan, announcement of
activity.

6 December 1994 Announcement of winners on Mingsheng Daily News

12 December 1994 Works return to unsuccessful participants began

16-22 December 1994 Exhibition of the works of winners at B1,
Taipei Museum of Fine Arts

7 January 1995 Prize Presentation Ceremony and Opening Tea Party

8 January 1995 Ceramics demonstration

15 January 1995 Speech on "The Beauty of Taiwan Ceramics" given
by Prof. Liu, Chen-Chou, National College of Fine Arts

第三屆陶藝金陶獎籌備會

Directory of Awarddes

〈主辦單位〉 財團法人和成文教基金會 北市南京東路三段26號10樓 TEL: (02)506-8101

〈主任委員〉 邱俊榮

〈副主任委員〉 陳碧潭、劉鎮洲

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