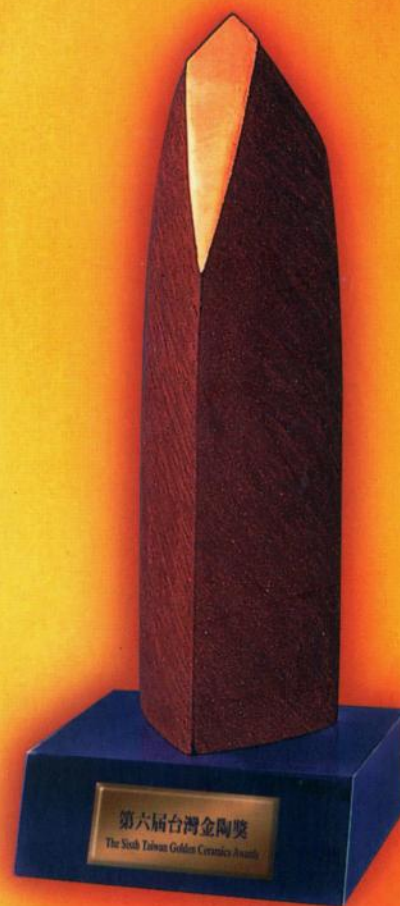
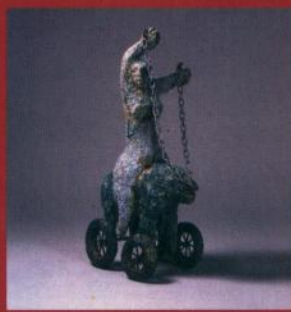
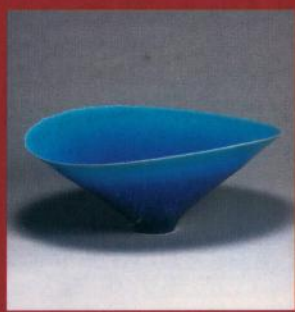
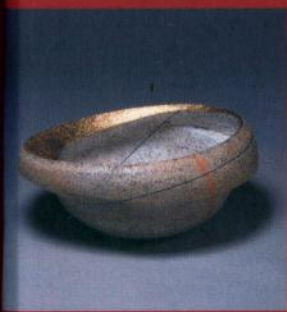
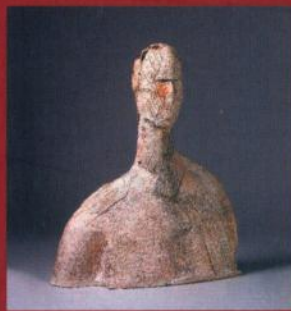
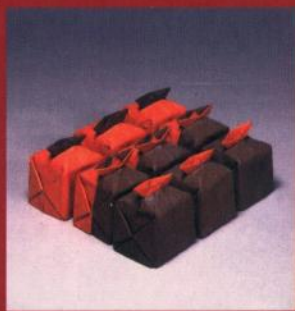
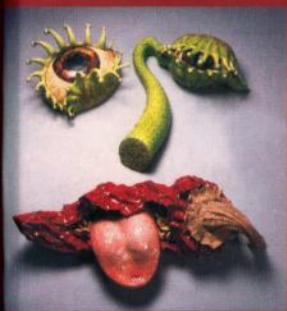


第六屆

THE SIXTH TAIWAN GOLDEN CERAMICS AWARDS

台灣金陶獎





第六屆台灣金陶獎
The Sixth Taiwan Golden Ceramic Award

第六屆台灣金陶獎

THE SIXTH

TAIWAN GOLDEN CERAMICS AWARDS



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FOREWORD



第六屆台灣金陶獎

縣長·Governor



蘇貞昌

台北縣縣長

第六屆台灣金陶獎指導委員會主任委員

Tseng-Chang Su

The Taipei County Government / Governor

The Sixth Taiwan Golden Ceramics Awards Directing Committee / Director

金陶獎自1992年舉辦迄今，今年已邁向第六屆，歷年來一直提供陶藝家創作揮灑的舞台，活動品質與規模深受國內陶藝界好評，長期以來即默默致力於陶藝文化的耕耘。為讓世界各國的陶藝家有機緣參與金陶獎陶藝競技，欣賞台灣的陶瓷之美，亦讓台灣本土的陶藝家有機會接觸世界各國的陶藝文化，促進陶藝國際交流。台北縣政府今年特別結合和成文教基金會，在金陶獎既有之優質架構下，擴大為國際性的陶藝徵件競賽活動，將雙方資源互相融合搭配，以達到更豐富與多元的相乘效果。

貞昌自上任縣長以來，即致力於鶯歌陶瓷產業的提昇，首先成立全國第一所陶瓷高級職業學校—鶯歌高職，進而改造陶瓷老街為觀光示範街道，並積極推動鶯歌陶瓷博物館的興建，匯集產、官、學界，進行陶瓷產業、藝術的發展研究與推廣，以三合一的力量期將本土陶藝推廣至國際舞台。鶯歌陶瓷博物館軟硬體設施，在大家齊心努力下，目前已初步完工，預訂於11月底開館，這將是全台第一座以社區為主體的縣級社區博物館，鶯歌陶瓷博物館的成立，對於縣府、鶯歌、台北縣民、陶藝界、建築界、博物館界均具重要意義，勢必為台北縣帶來一股文化震撼力，鶯歌也勢必成為世界陶瓷文化交流的重心。

為具體落實鶯歌成為國際陶城之目標，在貞昌及縣府團隊全力奔走下，陶博

館附近十餘公頃的國有土地，終獲省及中央主管單位同意無償撥用，規劃為陶瓷文化園區，提供三峽、鶯歌地區民眾休憩使用。在交通、鎮容美化、觀光指標設置等方面，亦因縣府的積極會商，帶動鶯歌各界團體，紛紛主動的投入社區總體營造的行列，共同打造自己的陶瓷新故鄉，這種自發性參與精神，讓貞昌感到驕傲，亦發現到台灣的新希望所在，相信在各界的努力之下，「文化產業化、產業文化化」的目標，終將落實。

陶藝世界超越種族、國界和語言，透過陶藝的溝通，世界文化多元呈現，「第六屆台灣金陶獎」的舉辦，便是最佳的寫證。本屆金陶獎國際陶藝競賽，受到聯合國教科文組織國際陶藝學會的協助，獲得世界各國熱烈的迴響，參賽作品來自全球五大洲52個國家，計收到759件作品，作品遠自非洲的馬達加斯加、利比亞、歐洲的白俄羅斯、波羅的海三小國、冰島、亞洲的印度、約旦、南美洲的阿根廷、玻利維亞等國家，參賽獎金規模，目前排名世界第二，僅次於日本的美濃展。金陶獎得獎名單目前已出爐，台灣的陶藝家榮獲首獎，台灣陶藝受到國際評審的高度認同，貞昌感到相當高興，得獎作品，亦特別指示在今年的十一月二十七日到明年的二月十二日於鶯歌陶瓷博物館開館特展中展出，提供大家欣賞，貞昌及全體台北縣民在此，誠摯的邀請您一起到鶯歌來砌陶。

The Golden Ceramics Awards have been held since 1992, approaching its sixth annual event, providing the ceramicists an ideal stage for displaying their creativities. With the mission of plowing the field of ceramics in Taiwan silently and patiently, the Awards have been receiving benignant criticism from both at home and abroad. In order to offer an opportunity for the ceramicists worldwide to participate in the Golden Ceramics Awards and appreciate the ceramic works in Taiwan, providing a chance for the ceramic artists in Taiwan to contact with the cultures around the world and facilitating exchanges in the art of ceramics, the Taipei County Government and the Hocheng Cultural and Educational Foundation, with the excellent framework of The Golden Ceramics Awards, would like to enlarge and expand the Awards through cooperation, with the diversified resources and multifarious result.

Since my inauguration, I have been endeavoring to elevate the standard of ceramic making in Yingko. In addition to establishing the first vocational school in ceramics-Yingko Vocational High School, we have also rejuvenated the old ceramics street in Yingko into a tourist mall. Further, we have also synthesized the resources from the enterprises, government, and academic entities, in order to promote the construction of the Yingko ceramics Museum. With the three-in-one enthusiasm, we aspire to bring our ceramics crafts into the international arena. With our endeavor, the Yingko Ceramics Museum is near its completion and will be opened to the public on November. It will be the first museum at the county level established in a community. The establishment of the Yingko Ceramics Museum will be of great significance to the Taipei County, Yingko, Taipei County inhabitants, the ceramics business, the construction business, and the museum service in Taiwan, bringing cultural shockwaves to Taipei County. Obviously, Yingko is going to be the global exchanging center of ceramic culture.

Esteeming to establish an international ceramic city, with my effort and the

colleagues in Taipei County Government, the land with the area of tens hectare, on which the Ceramics Museum is now located, is offered the right of using it with no extra conditions by the central government. Planned to provide the people in San-Hsia and Yingko a place for leisure and entertainment. In the aspects of the traffic, the cleanliness of the town, and the establishment of tourist information signposts, with the joint effort of the Taipei County Government and the interests groups in that area, the people and the enterprises in Yingko participated in the rejuvenating process actively, hoping to build a new home for ceramics. Impressed by their active participation, I am really proud of them; I also find new hope in Taiwan. I deeply believe that with the effort of all of us, the goal of "Enterprising the culture; while adding culture to the enterprise" will eventually be accomplished.

Transcending race and ethnicity, language, and national borders, ceramics displays its multidimensional characteristics in global culture. The Sixth Taiwan Golden Ceramics Awards will be the evidence. In the international competition this year, with the support of the Ceramics Society, UNESCO, we have received enthusiastic responses from 52 countries on five continents, with 759 entries, including Libya and Madagascar from Africa, White Russia, the Three Countries from Baltic Sea, and Iceland from Europe, India, Jordan from Asia, Argentina, Bolivia from South America, etc. It is the second largest ceramics contest in the world; the largest is the Meinung Exhibition in Japan. The list of the award winners is now completed. A ceramist in Taiwan has received the first prize, which reflects that the ceramic industry in Taiwan received critical acclaims from the judges. I am very happy with it. The awarded ceramic works will be displayed for the public in the Opening Special Exhibition of the newly established Ceramics Museum from November, 27 2000 to February 12, 2001. All of us Taipei County sincerely invite you to Yingko and discuss ceramics with us.



The Sixth Taiwan Golden Ceramics Awards

副主任委員 · Committee Deputy Director



邱弘文

前任和成欣業股份有限公司董事長
第六屆台灣金陶獎指導委員會副主任委員
財團法人和成文教基金會董事長

Hon-Wen Chiu

Hocheng Corporation / Former Chairman
The Sixth Taiwan Golden Ceramics Awards Directive Committee / Deputy Director
The Hocheng Cultural and Educational Foundation / Chairman

和成欣業過去將近七十年的歷史，從生產餐具、花鉢粗陶的工廠到成為台灣衛浴設備執牛耳地位的事業體，從鄉村到城市，從國內到國外，和成的產品與形象，受到廣泛消費者的肯定，這幾年投資觸角已經到達菲律賓與中國大陸，在各個地區都有極佳的商譽與穩定的市場。和成欣業公司的表現，成為台灣傳統產業進入轉型提升之中，再創事業高峰的典範。我們的成功，使我們有關懷社會的能力；我們的信念，使我們有社會公益的行動。為了感念先考邱和成先生，成立財團法人和成文教基金會，持續不斷地投入藝文活動，貫徹從台灣本土出發的文化建設，秉持企業家的社會責任「取之於社會，用之於社會」的大愛精神。

和成文教基金會的工作目標，為保留與傳承傳統的台灣文化與精神，創造台灣的新文化、新思維而努力。我們已經在國家音樂廳舉辦過多屆台灣歌曲「吾鄉吾土」大型音樂會，並發行卡帶、CD、DVD與專輯，受到海內外人士的共鳴。有鑑於我們的本業來自於陶瓷，所以對於台灣的陶瓷產業與陶藝發展，也投注諸多關愛，自一九九二年舉辦第一屆陶藝金陶獎，鼓勵學生的創作，一直到第五屆結束之後，金陶獎已成為台灣最富盛名、規模最大的全民陶藝競賽，造就不少優秀

的陶藝創作者，對社會教育與文化提升，富有正面的意義。我們不以只辦國內陶藝活動為滿足，過去五屆金陶獎累積許多經驗，得到各界的肯定之後，第六屆台灣金陶獎，再邁開一大步，更上一層樓，將陶藝競賽的範圍擴展到全球性，目的除了給台灣陶藝界新的視野，驗證台灣陶藝實力之外，更重要是讓全世界的人，因陶藝而認識台灣，提高陶藝專業的創作水準，增進生活品質，刺激陶瓷產業的提升。

台灣國際化的腳步，日漸緊促，身為私人企業的角色，應當走在前面當先鋒，無論是事業體或是文化層面皆是如此。然而，和成文教基金會承襲過去的使命，賣力主辦第六屆台灣金陶獎，大會籌辦至今，在同仁們的用心，與台北縣政府充分合作、台北縣鶯歌陶瓷博物館的協助之下，成果斐然，受到國內外陶藝界人士與媒體的熱烈反應，達到很好的效果，奠定良好永續發展的基礎，我們將保持如此信念，為以後台灣金陶獎在國際間的定位與榮譽而努力，以友善、積極、奉獻的胸懷，完成「源生於陶瓷，嘉惠於陶藝」的志願，成為國際陶藝地球村裡稱職的一員。

The Hocheng Corporation has a nearly seventy-year history. From being a factory which produced dining utensils, flowerpots and stonewares, to becoming the leading enterprise of housing facilities, the products and image of Hocheng Corporation are approved by the general consumers both domestically and internationally. Recently, our investment has extended to Philippine and the Mainland China where we possess distinctive commercial credit and stable market. Our achievement is the paragon of Taiwan traditional industry which is changing its type and desires to create a business heights. Our success allows us to possess the ability of concerning the society; our faith permits us to take action of public welfare. In order to remember our forerunner Mr. Ho-Cheng Chiu, we have established the Hocheng Cultural and Educational Foundation which incessantly dedicates into cultural activities for the sake of implementing the cultural construction based on Taiwan and of continuing the generous spirit: "returning to society what you take from it", which is thought to be a social responsibility of entrepreneurs.

The goal of the Hocheng Cultural and Educational Foundation is to reserve and inherit traditional Taiwan culture and spirit and to strive for creating the Taiwan new culture and sensés. We have held several large-scale concerts "Our home, Our Land" at the National Music Hall. Also we have issued cassettes, CDs, DVDs and albums which acquired both local and international resonance. In view of that our business is originated in ceramics, we invest much affection on Taiwan ceramic industry and development. Since the First Taiwan Golden Ceramics Awards in 1992, whose aim was merely to encourage students' creation, to the end of the Fifth Taiwan Golden Ceramics Awards, the Taiwan Golden Ceramics Awards has already become

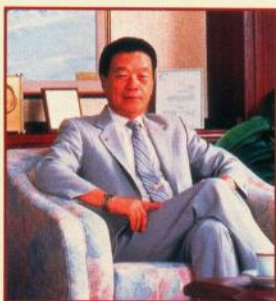
the most authoritative and largest ceramic competition of entire people and has brought up many talented ceramic creators. For promoting social education and culture, there is a positive significance. However, we are not satisfied with holding local ceramic activities. After accumulating the experiences from the past five Golden Ceramics Awards and acquiring the approval of the whole society, the Sixth Taiwan Golden Ceramics Awards has moved forward, extending the ceramic competition's scale to the whole world. Our purpose is not only to provide new version to and test the strength of it, but also to allow all the people in the world to know Taiwan through ceramic, in the cause of increasing the level of professional ceramic creation, rising the quality of life and simulating the improvement of ceramics.

While the footstep of the internationalization of Taiwan is accelerating, we should stay in front to be the pioneer as we are the private enterprise, no matter in the aspect of business or culture. The Hocheng Cultural and Educational Foundation inherits the past mission to energetically hold the Sixth Taiwan Golden Ceramics Awards. Owing to the effort of our fellow colleagues, the comprehensive cooperation of the Taipei County Government and the assistance of the Taipei County Yingko Ceramics Museum, we have got a brilliant achievement and fervid response from both local and international ceramists and media. Hence, we have already established a foundation of the permanent development and we certainly will reserve this faith in order to strive for the international position and honor of Taiwan Golden Ceramics Awards. We will enthusiastically attempt to accomplish the wish of "Originating from ceramics, returning to ceramics" and become a competent member of the global ceramic village.



第六屆台灣金陶獎

主任委員 · Committee Director



邱俊榮

和成欣業股份有限公司董事長
和隆興業股份有限公司董事長
第六屆台灣金陶獎執行委員會主任委員

Tony Chiu

Hocheng Corporation / Chairman
Holung Ceramics Co., Ltd. / Chairman
The Sixth Taiwan Golden Ceramics Awards Executive Committee / Director

第六屆台灣金陶獎，於邁入二十一世紀之前展開，選在這個世紀交替的時刻舉辦金陶獎的內涵，有一番嶄新的意義，擴大舉辦成為國際競賽的規模，反應了作為過去五屆的傳承與對未來發展的企業責任。

由和成文教基金會主辦的「金陶獎」在已經舉辦了五屆之後，於公元兩千年舉辦第六屆台灣金陶獎，重要的理由是「向上提昇」的企圖心。回首首屆「金陶獎」在一九九二年創辦，當時純粹鼓勵學生創作的比賽，分別有「傳統創新」和「造型創新」兩類，因為各界反應熱烈，所以和成文教基金會就繼續辦了第二屆的金陶獎。第二屆起就由學生，擴展到社會人士，真正形成影響陶藝界的活動。到了一九九六年，金陶獎在第五屆結束後已成為台灣地區最具規模，最權威的陶藝競賽。當時，首屆參賽作品由217件到第五屆參賽作品增至700件左右這點可見一般，參與者眾多的藝術創作競賽，獲得各界人士的支持；工作人員的努力，金陶獎獎金優厚，評審過程專業與公正，產生公信力，使得金陶獎在藝術界獲得極佳的口碑。參加陶藝作品收件數目與水準不斷的提升，金陶獎的金字招牌在台灣已被確立。歷屆以來，金陶獎匯集了許多精彩的陶藝創作，多彩多姿的創作作品，

令人印象深刻。進而多次將歷屆典藏作品對外展覽，又是另一項的社教功能持續發酵。金陶獎的產生不但獎勵了許多優秀陶藝家，更滋養了許多台灣具有潛力的創作者，從各方的反應，更篤定的說，這是新台灣文化推動的一種成功方式。和成文教基金會決定將台灣金陶獎擴展為國際性的競賽，是為了進一步擴大台灣金陶獎的領域，另一方面也為了拓展國際間以陶藝為媒介的文化交流。籌備了兩年，將台灣金陶獎拓展為國際性的比賽，欣逢鶯歌陶瓷博物館開館之際，能與台北縣政府的合作，共同主辦此次盛會，促成首次「朝野」合作，視為民間資源與政府力量結合的試金石。掌握台灣步入國際化的脈動，陶藝文化可以領軍前進，為國際地球村的理想，世界大同人類願景，做為開路先鋒；少了政治的包袱，多了文化的洗禮，台灣金陶獎國際化能給予國際地球村的住民，新的啟示與意義。

從第六屆台灣金陶獎這項記錄，橫跨全世界五大洲寄來759件的參與作品，不分國籍、男女、老少、種族、宗教都來共襄盛舉，證明認同這個國際舞臺，在這舞臺上工作的同仁們深知責任所在，忘卻辛苦，我們也將永遠保持公開、公正、公益的精神，讓有藝術天分的人，在「台灣金陶獎」這個舞臺上盡情發揮。

The Sixth Taiwan Golden Ceramics Awards have been held before the upcoming 21st century and there is a fresh significance for choosing this period to hold the awards. This year, we extend the scale to an international competition and this has reflected our inheritance from the past five awards and the industrial responsibility of the future development.

After holding five awards, the main purpose of the Hocheng Cultural and Educational Foundation in holding the Sixth Taiwan Golden Ceramics Awards in year 2000 is to "make progress". Retrospectively, the First Golden Ceramics Awards, which was founded in 1992, was established solely for encouraging students' creation and therefore, created two categories of entry: "Innovation from Tradition" and "Innovation in Form". Because of the fervid echo from the public, the Hocheng Cultural and Educational Foundation continued to hold the Second Golden Ceramics Awards. From this awards, we extended the scale from students only to the society at large, becoming an authentic influential ceramic activity.

In 1996, after the Fifth Golden Ceramics Awards, Taiwan Golden Ceramics Awards had already become the most magnificent and authoritative ceramic competition whose number of works rose from 217 pieces in 1992 to some 700 at the Fifth Golden Ceramics Awards. As a creative art competition which had numberless participants, it acquired abundant support from the society. The public praise of the Golden Ceramics Awards in the art arena sprung from the endeavor of the working crew, the rich prize, the profession and the justice of the critical process as well as its credit. The increment of quantity and quality of all the ceramic entries had inaugurated the illuminate reputation of the Golden Ceramics Awards. From the antecedent five awards, the Golden Ceramics Awards had accumulated tremendous outstanding ceramic creations which were brilliant and impressing. Accordingly, we displayed those rewarded collections frequently in order to generate another social

awareness and educational understanding. Serially, the production of the Golden Ceramics Awards not merely can encourage those extraordinary ceramists, but also can inspire those potential creators. From the feedback of the public, we can assure that it is the very successful way to promote the new Taiwan culture.

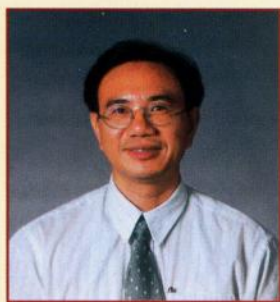
The intention of the Hocheng Cultural and Educational Foundation to expand the Sixth Taiwan Golden Ceramics Awards as an international event is to broaden its field and to develop the international cultural interflow by means of the ceramics which acts as a media. After preparing for two years, the Taiwan Golden Ceramics Awards is going to expand to an international competition. Owing to the upcoming auspicious opening of the Yingko Ceramics Museum, it's cheerful to co-operate with the Taipei County Government to host this distinguished affair together. This primary collaboration between the government and the folk can be regarded as a touchstone of the combination of the civil resources and governmental power. Possessing the pulse of the internationalization of Taiwan, the ceramic culture can be the pioneer who leads people to achieve the desire of making a global village around the world. Lacking of the political burden but undergoing a cultural baptism, the internationalization of Taiwan Golden Ceramics Awards can offer the inhabitants of the global village a new enlightenment and significance.

In the Sixth Taiwan Golden Ceramics Awards, there are 759 entries which come from five continents around the world. No matter what nationality, gender, age, race and religion the participants belong to, they all come to join this special event. This spectacular record had demonstrated their recognition of this international arena. Our fellow colleagues who are responsible for this arena realize how important their duty is, so they can even ignore their toil. Also, we would maintain the principles of openness, fairness and charity in order to allow those who possess potential in art to develop their talents in this arena of "Taiwan Golden Ceramics Awards".



The Sixth Taiwan Golden Ceramics Awards

副主任委員 · Committee Deputy Director



吳進風

台北縣立鶯歌陶瓷博物館館長

第六屆台灣金陶獎執行委員會副主任委員

資深陶藝教育工作者

Chine-Fong Wu

Taipei County Yingko Ceramics Museum / Director

The Sixth Taiwan Golden Ceramics Awards Executive Committee / Deputy Director

Senior Worker of Ceramic Education

迎向二十一世紀的未來，資訊與科技的發達增進人類彼此之間的溝通與瞭解，逐漸形成地球村的生活。世界各國富有自己民族生活習俗的獨有特色，在文化交流中，相互產生激盪、增添生活中許多驚奇及喜悅。

台北縣立鶯歌陶瓷博物館將於西元2000年11月正式開館，以台灣文化為主體的常設展呈現台灣這塊土地的子民，從生活與陶瓷的關係，產生的庶民文化、製陶技術及生活的應用，形成台灣陶瓷的文化特色。

台北縣立鶯歌陶瓷博物館為台灣首座專業陶瓷博物館，除了立足台灣之外，更希望台灣成為國際現代陶瓷文化交流重要的窗口，能協助台灣陶瓷走向全世界，同時推動世界各國的陶瓷活動，增進國際之間陶瓷文化交流。因此台北縣政府與和成文教基金會共同主辦第六屆台灣金陶獎為本館開館首展。參加徵件共有

52個國家759件作品、入選151件，首獎作品為英國留學生台灣籍陶藝家簡瓊瑤作品，表現新時代美學的思想及豐富的想像力，創作能力令人對陶瓷表現耳目一新，金、銀、銅獎得主來自義大利、比利時、美國、日本、挪威及台灣，各國對陶瓷的傳達皆有不同的詮釋及製作技法。此國際競賽活動更能呈現「以陶會友」透過陶瓷文化交流增進彼此瞭解。

我們相信透過台灣金陶獎的活動將台灣陶瓷文化推向全世界，也讓全世界的陶瓷相聚在台灣，成為世界陶瓷文化交流中重要的比賽活動中之一。台北縣立鶯歌陶瓷博物館在台北縣政府的團隊全力支持下及鶯歌人的氣度及全國陶瓷界期待中逐漸走向一座專業、文化、休閒教育的博物館，並以「立足台灣、邁向國際」為經營的目標。

While greeting the upcoming 21st century, we have found that the development of information and technology has improved the communication and comprehension between people, leading them to establish a kind of global village. The distinctive customs of different races around the world have affected one and other within the cultural interflow and accordingly more amazement and delight in life will be increased.

Taipei County Yingko Ceramics Museum will have its formal opening on November, 2000. The subject of the permanent exhibition will be mainly based on Taiwan culture which presents people who live on this land. The museum will focus on the relation between life and ceramics, the folk culture, ceramic technology and the practical ceramic application. All of these features form the cultural characteristic of Taiwan ceramics.

Taipei County Yingko Ceramics Museum is the first professional ceramic museum of Taiwan. In addition to gaining a foothold on Taiwan, we hope that the museum would be the important window for international modern ceramic cultural interaction and help Taiwanese ceramics step forward in the whole world in order to promote the ceramic activities and enhance the international ceramic interflow. Thus, the Taipei County Government and the Hocheng Cultural and Educational Foundation

hosted the Sixth Taiwan Golden Ceramics Awards together which will also act as the opening exhibition for the Yingko Ceramics Museum. There were 52 countries and 759 entries involved in this competition and 151 works were selected. The grand prize goes to Chiung-Yao Chien, a Taiwanese ceramic artist who studies in England. Her work reflects new age aesthetics and abundant imagination. Her creative ability offers a new and fresh representation of ceramics. The winners of gold, silver and bronze awards who come from Italy, Belgium, America, Norway and Taiwan have different interpretations and creating skills. This kind of international competitive activity can show the aim of using ceramics to make friends and hence increase the understanding of each other through ceramic culture.

We believe that via the international Golden Ceramics Awards activity, Taiwan ceramic culture is heading to the world and will be able to assemble the ceramics worldwide at Taiwan, and therefore become one of the most important international ceramic cultural interflowing activity.

With the support of the Taipei County government, the people of Yingko, and our national ceramic pool, Taipei County Yingko Ceramics Museum is heading to be a professional, cultural and educational museum and declares that our aim is: setting on Taiwan, heading to the world.



葉 文

第六屆台灣金陶獎執行委員會執行長

國際陶藝學會IAC會員

台北縣立鶯歌陶瓷博物館諮詢委員

Tony Yeh

The Sixth Taiwan Golden Ceramics Awards Executive Committee / Curator

International Academy of Ceramics (IAC) / Member

Taipei County Yingko Ceramics Museum / Committee Consultant

自從一九九八年九月第六屆台灣金陶獎企劃案的初稿完成，一九九九年四月執行委員會成立，正式運作以來，過程從大會組織、籌備會議、媒體宣傳、徵件、初選收件、初選評審會議、入選通知、入選作品收件、決選評審會議、決選結果通知、專輯製作、佈置展覽、頒獎典禮、展覽事宜、作品退件等階段，全部工作於2001年完成，成為台灣陶藝史無前例的大工程。會接受這份職位是我的個性使然，過去除了陶藝創作與教學外，樂於從事開拓性的陶藝推廣工作，例如陶藝專業性雜誌的創辦，台灣陶藝與大陸、國際間的交流，台灣陶藝家加入聯合國教科文組織的國際陶藝學會等等，此次活動一直延續我多年來的工作屬性，雖然花費我三年時間，終究能夠圓滿成功，促使台灣陶藝與國際陶藝的關係更上一層樓，是台灣陶藝多元化的新指標。

第六屆台灣金陶獎的舉行，一直受到全球陶藝藝術家們高度的關切，站在主持者的立場，是高興，也是壓力，更是使命，其中辛酸苦辣，事務繁複的滋味，無法言表，在行政人員有限之下一路走過來，倍感吃力，但是看到國際陶藝界的反應熱烈，精彩的作品即將展現在鶯歌陶瓷博物館，這股力量讓我忘卻辛苦，堅定把這項艱辛的工作完成。持平而論，參選作品除了幾件

是習作作品外，水準都很高，未入選作品之中不乏優秀的作品，令人惋惜。

和成文教基金會首次與台北縣政府合作，在鶯歌陶瓷博物館實施展覽事宜，正逢台北縣鶯歌陶瓷博物館開館之際，也是和成文教基金會公益事業向上提升的千禧年，將第六屆台灣金陶獎列為鶯歌陶瓷博物館開館重頭大戲，有其意義。如此大規模的活動，耗費巨資、物力與無比的心力，為了完成一項台灣陶藝的歷史創舉。兩個單位合作，執行內容緊湊，相關的事務協調、溝通、分工。工作態度必須保持嚴謹、耐心、公正，真是新的挑戰與經驗，雖然許多事務是在摸索中進行，但是過程中累積寶貴的經驗與資料，是以後台灣金陶獎持續發展的基石。大會能夠圓滿成功要感謝台北縣政府、和成文教基金會、鶯歌陶瓷博物館、和成欣業等單位鼎力的支持，也感謝台灣陶藝界的關心。感謝評審團，宋龍飛先生、陳實涵先生、楊文霓女士、劉鎮洲教授、Tony Franks教授、Janet Mansfield女士、Harris Deller 教授的協助。更要感謝我的工作夥伴們吳明倫、蕭永琪、陳錦翔，他們能夠容忍我的脾氣與堅持。

Since the completion of draft for the plan for the Sixth Taiwan Golden Ceramics Awards in September 1998 and the establishment and the operation of the executive committee in April 1999, all the works and the process, from organization of the board, preliminary meetings, media promotion, announcement for the competition, receiving the works of the participants for prelim, meetings for preliminary contest, notification of the entry list of the prelim, receiving the works of the semi-finalists, meetings for the final, announcement of the winning list for the final, production of the album, preparation for the exhibition, award ceremony, executive works for the exhibition, to returning of the participating works, etc., will be finished in March 2001. It will be the greatest ceramic event in Taiwan. I dare to accept such a challenging position mainly because of my personality. In the past, in addition to the creation and teaching of ceramics, I was also enthusiastic in promoting ceramics works. I have been involved in the establishment of professional ceramic magazine, the promotion of international exchanging activities concerning ceramics between Taiwan and the Mainland China, as well as many other countries around the world, the participation in the International Academy Of Ceramics, UNESCO by the ceramists in Taiwan, etc. This event is actually a continuation of the properties of my works in my career in the past. Although it spent me three years in completing such task, I am glad that such mission is completed successfully, promoting a better relationship between the ceramic businesses in Taiwan with that of the countries worldwide, establishing a new landmark for the diversification of the ceramics in Taiwan.

The Sixth Taiwan Golden Ceramics Awards has been the core of concern of the ceramists worldwide. From the organizer's perspective, it is a happy task, a stressful job, and a rewarding mission. The challenges, the frustration, and difficulties I encountered in this mission are beyond words. With a very limited number of executives, it is really a mission impossible; we have exert all our efforts in working towards the perfect goal. When seeing the enthusiastic responses internationally, with

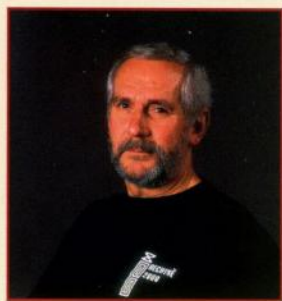
marvelous ceramic works displaying in Yingko Ceramics Museum, a driving force from my heart pushes me through all the difficulties, helps me forget the hard works, and encourages me to accomplish such a mission. Fairly speaking, the entries, other than several practicing works, all of the crafts are of high standard. Those that are not qualified are not without brilliant works. It is really a regret.

This is the first cooperation between the Hocheng Cultural and Educational Foundation and the Taipei County Government. Accompanying the awarded ceramics exhibition is the opening ceremony of the Yingko Ceramics Museum and the elevation of the Hocheng Cultural and Educational Foundation in the millennium. All these glaring events make the opening of the Yingko Ceramics Museum the center of spotlight, laden with all sorts of significance. The holding of such event, with the cooperation of the two important organizations, with huge amount of financial and labor input is the reason to accomplish the task of an historical event in the realm of ceramics in Taiwan. It is really a challenging experience for the two organizations to work hand in hand in fulfilling such an historical event, in which the executive works, the coordination between the offices, the communication, and the division of labor are all carried out with care, patience, and fairness. Although many of the works was carried out by trial and error, the experiences and the materials culminated will be the foundation for the Sixth Taiwan Golden Ceramics Awards to come. We have to thank the Taipei County Government, Hocheng Corporation, Yingko Ceramics Museum, and the ceramic business in Taiwan. Without their encouragement and support, this historical mission cannot be accomplished so perfectly. Furthermore, I would like to thank the judges for their help; Mr. Lung-Fei Sung, Mr. Bob Chen, Ms. Winnie Yang, Professor Chen-Chou Liou, Professor Tony Franks, Ms. Janet Mansfield, and Professor Harris Deller. Last but not least, I would like to thank my assistants, Mr. Min-Lun Wu, Ms. Yun-Chi Hsiao, Mr. Chin-Hsiung Chen, for their patience with my temper and pertinacity.



The Sixth Taiwan Golden Ceramics Awards

評審 · Juror



湯尼·法蘭克斯／英國

現任國際陶藝學會IAC會長

榮譽愛丁堡皇家協會會員、蘇格蘭藝術公會委員

Faculty 藝術與設計學院 主任兼教授、榮譽研究會員

Tony Franks／UK

International Academy of Ceramics (IAC)／President

Royal Association of Edinburgh／Honorary Member, Scotland Union of Arts／Committee Member

Faculty College of Art and Design／Director and Professor, Honorary Research Member

以評審作為評價各種形式藝術之方式，是值得質疑的。加上由6人組成的評審團可能會導致一種模糊的妥協，更壞的結果是會造成民主式的平庸。雖然有這些種種的限制，我仍然十分感興趣地接受了這個邀請，並加入了2000年第六屆台灣金陶獎的評審過程暨新落成的鶯歌陶瓷博物館開幕展。

在這次的評審過程中，有一點很特別的是，在初審階段時，是由三位台灣陶藝家，透過幻燈片的形式，從759件參賽作品中挑選出140件入選作品。而三位來自澳洲、英國以及美國的國際評審（原本應該再加上第四位日本評審，但他在臨行前卻因事未能前來）則在實物複審時再從中挑選出12件得獎作品。

不過執行委員會執事長葉文先生並沒有提供評審們一個既定的評審準則，也沒有確立特定的指標以評定到底在那一個標準下，那一件作品才稱得上是“好”的作品。地域性表現與風格多元化之準則並不能成立，因為這完全是一個開放性的選擇。我們只是根據我們本身對“好”的標準，作出客觀同時又帶有主觀性的評判。可是，誰才能夠決定一件作品到底是屬於很好的、好的還是還好的呢？還有我們又真能夠在不同的日子或地方，作出相同的選擇嗎？

從一開始我們就了解到有需要作出折衷的選擇，有時候首獎之出現，在實質的數字統計上，很有可能是，沒有一位評審認為它是最好，而只是在每一位評審的名單上名列第三。幸好，類似的情況在這次比賽中並沒有出現。我們還意識到，在評審團中有可能會出現二個不同方向的意見，一個屬於本地人；另外一個則屬於外國人；再一次很慶幸地，這種情形並沒有發生，我們發覺在這六人團體

Jurying as a means of evaluating any art form is open to question, and the choices of a six-person selection team could lead to dull compromise, or worse too democratic mediocrity. Nevertheless, even expressing these reservations, I accepted with interest an invitation to be involved in the process for the Sixth Taiwan Golden Ceramics Awards 2000, the inaugural exhibition at the new Taipei County Yingko Ceramics Museum.

An unusual feature of this particular jurying procedure was the pre-selection by a panel of three Taiwanese ceramists of about 140 works by slide presentation from more than 750 submissions. The three international jurors, from Australia, Britain and the United States (it should have been four, but the Japanese member was, at the last minute, unable to participate) joined them to decide only on the twelve prizewinners selected from actual work shipped to the Museum.

Tony Yeh, Chairman of the organizing committee and curator of the exhibition, presented the jury with no fixed criteria and set no specific targets beyond selecting for the award of prizes the “best” work from the pieces available. There was no talk of geographic representation nor of stylistic variety; this was genuinely an open choice, as individually we each re-affirmed our own definitions of “best”, and through a mix of subjective and objective judgment we made our selections. But who really knows if a work is good, great or just alright, and would we make the same choices on a different day and in a different place?

At the outset we acknowledged the potential problem of compromise decisions, the real mathematical possibility of the major award being given to a ceramist whom no individual juror thought was the best but who was third on every one's list. Happily, in the event, this did not occur. We also recognized the possibility of a two-way split in the team, thinking perhaps of the “residents” and the “visitors; again, happily this did not arise, as we discovered agreements and divisions between all possible permutations of the six-person team. We agreed a selection procedure that gradually

中，每人之間都有機會出現意見上的一致與分歧。我同意以民主的投票的方式，逐漸地去篩選參賽者，然而在評審的各個階段進行討論與商議則是必要的。

在第一階段的評審過程中，每一位評審首先挑選出50件作品；每一件作品都獲得3張以上的票選。在這階段中，沒有人認會有可能獲獎的作品被淘汰。第二階段與第一階段類似，我們再從中再挑選出25件，每一件作品都需4張或以上的選票，以確保進一步的評審。這時約剩下20件作品，應該沒有一件有潛力獲獎的作品被篩除，不過總有幾件個人喜愛作品卻落選了。到了第三階段，就要挑出最後12件得獎作品，在挑選出每一件得獎作品之前，都是經過細心討論的。最後一個階段是最令人滿意的，因為剩下的都是將會獲獎之作品。然後我們要從這12件作品中挑選出一件首獎，理論上在計算了所有票數之後，應該會出現一個確定的名次，不過事情往往沒有那麼簡單，因為當時有三件作品都獲得相同票數，因而只好再一次進行票選來決定得獎名次。

當我們達成一致同意後，我們都覺得獎的都是最有趣的創作。回顧這些作品時，令人注意到的是作者的企圖、想法與野心、處理作品的過程、材質、以及尺寸的範圍。最令人感到訝異與高興的是，我們都沒有注意到，從十個得獎的國家中，臺灣竟是唯一一個不止一位得獎者的國家。

為了增加獎項，每一位評審可以選出一件評審特別獎作品，結果三位台灣評審分別都挑選了西方的作品，而三位外國評審卻都挑選了亞洲作品，由此可證明，這的確是一次很開放、公平的評審。

reduced the award contenders by a democratic vote, but with opportunities for discussion and reconsideration at points along the way.

Stage one allowed for each juror to nominate fifty pieces to remain under consideration. About fifty items received three or more votes and remained on show, on one feeling that likely prizewinners had been excluded at this point. Stage two was similar with each juror nominating twenty-five pieces from those still in contention, four or more votes securing further consideration. About twenty items were still on the table with a feeling that no potential major prizewinner had been excluded, though we were each aware of the exit of a few pieces that we individually supported. Stage three attempted to reduce the number of the final twelve prizewinners which took some time and considerable discussion over each piece. The final stage was the most satisfying with all remaining work due to receive an award. We were each asked to award points reducing from twelve to one, which should have given us a clear order through totaling all these votes. However, nothing is so simple, as three pieces received equal scores for the top spot, and a further vote was required to place those in order.

While we were not in unanimous agreement, the general feeling was that the final order of prizes represented the most interesting work submitted. In retrospect it also represented a remarkable range of work; of intentions, of ideas and ambitions, of processes, materials and scale; and most surprising and gratifying, considering that we had made no attempt to concern ourselves with this, was that ten nations were represented, and that Taiwan was the only nation with more than one prizewinner.

In addition to the established prizes, each judge was able to select for special mention one piece which they particularly admired. It may be a comment on the openness of this jury that the three Taiwanese judges each selected western work while the three western judges each selected an Asian piece.



第六屆台灣金陶獎

評審 · Juror



珍妮·曼斯菲爾／澳洲

現任國際陶藝學會IAC副會長

榮獲澳洲議會頒發藝術榮譽成就獎

陶藝雜誌“陶藝與認知”與“陶藝技術”出版者暨總編輯。

Janet Mansfield／Australia

International Academy of Ceramics (IAC)／Vice-President

Received the Honorary Success Award from the Australia Congress

Ceramic magazine “Ceramics Art and Perception” and Ceramics Technical／Publisher, Editor in Chief

以評審的角度評論國際性陶藝競賽，並從中挑選出得獎者並不是件輕鬆的工作，許多標準是評論作品時必須考量的，像是藝術家的企圖心、技巧的表現、作品與當今社會產生的關係、作品的原創性、與藝術家的想像力等因素，這些對評審都是非常重要的。我是根據品味、風格、與透過不斷的討論將個別作品優點挑出。這些都是6位評審員在挑選金陶獎得獎作品時需要注意到的。由於這些作品將會成為嶄新而堂皇的鶯歌陶瓷博物館之開幕展展品，因此也加重了評審們的責任。此外，這也是首次的國際競賽，共有52個國家參賽。

很自然地，期望在這樣的競賽中，可遇見來自全世界各地個人工作室的作品、其相異的陶藝風格、不同民族色彩與個人表現。另一方面的差異性存在於作品的尺寸上，有些作品只有手掌大，有些作品卻在展覽場佔據很大的空間，這種情形在審查的過程中造成許多的困擾，就像是從幻燈片中看到的尺寸與真正作品的視覺尺寸是有差距的。

這是一個民主的評審過程，每一位評審都親自挑選。在第一階段所選出的50件作品都是他們心目中最優秀的作品。然後，從這些得到高票數的作品中，評審們再選出25件。下一個階段就是再從中選出12得獎作品，並決定首獎、金獎、銀獎及銅獎的名次排列。參賽者在此競賽中可能獲得的優惠利益，不僅是在獎金上可以獲得實質的幫助，同時會在國際上建立名氣與名

Looking critically at ceramics for selection in an international competition and then choosing the pieces that would merit significant prizes is a task not lightly undertaken. Many criteria have to be taken into consideration. Factors such as the intention of the artist, the quality of craftsmanship, the contemporary nature of the work and its relevance to today society, the work originality and the artist imagination are all of major importance to the jury. Choices are made on taste and style and discussions are held on the merits of individual works. These were the concerns faced when the six-person jury met to choose the prize-winners for the Sixth Taiwan Ceramic Golden Awards in November, 2000. That the works would be the first to be displayed in the new superb Taipei County Ceramics Museum in Yingko added extra responsibility to the task of the judges. Another first was the fact that the competition this time included international works; entries had been received from 52 countries.

A vast diversity of style was evident in the ceramics to be selected and this, naturally, was to be expected in the work of individual artists with studios in all parts of the world. National styles, as well as individual expression, could be seen. Another variable was that of scale. Some works occupied large spaces in the gallery while other single works could fit into the palm of one hand. These differences made the task of the jury even more difficult but all works were examined closely, viewed from all sides and seen at various levels for the eye.

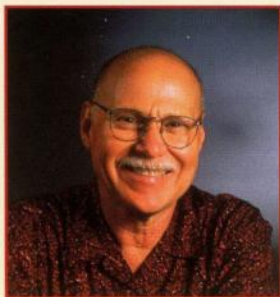
The actual procedure of judging was a democratic one with each member of the jury choosing, in the first round, those 50 works which were the most meritorious in their opinion. Those pieces which gained a high percentage of votes were then displayed together, a further list was composed and then the jury was asked to select 25 to be considered again. The next round saw 12 chosen, and from those, the order of merit from the grand prize-winner to the

譽，所以評審必須相當慎重的評定。透過討論歸納作品的個別性、傳統性、與在傳統中追求變化的創作性去了解作品全面性的價值。然後賦予它應得的獎勵，當然它必須獲得最多數的得票，評審結果其實是由大多數決定的，縱然未達到一致同意，但卻要通過大部份評審一致的品味。在決定得獎後，每一評審必須在這12件得獎作品外，挑選出一件作品，去鼓勵一位藝術家的創作。我選的作品是臺灣學生的作品，我選擇它的原因，是因為它呈現出的是的一種持續發展中的造型，同時，它傳達了一種訊息，而這訊息似乎來自於原始社會，雖然作品顏色與裝飾的元素是從泥土表面附加上去的表情，但這訊息傳遞的現代人類美學觀是這樣的——「一件武器可以被溫和的使用，如流動的液體與韻律般的柔軟，但其特質卻是如謎般的神秘。」

各種比賽，特別是國際性的比賽，其目的在於可以讓參賽者去比較衡量自己與別人及別國之作品。如此規模龐大的陶藝競賽，可以吸引其他展覽比賽所不能引起的注意力。每一位觀賞者都會有不同的意見，每一位都會針對作品的優點作出評論，從而讓他們考慮到作品的風格、品味與陶瓷的藝術定位。第六屆金陶獎得獎的作品是不會令人失望的，若觀眾期望見到現代藝術的趨勢潮流趨勢及期待創新的創作理念與更好的品質，他們會在這裡找到一個令人興奮與具有遠見的展覽會場。並讓我、執行人員、主辦單位、台北縣以及所有為提昇陶藝水準而努力付出的人一起來慶祝這項盛事。

gold, silver and bronze prizes had to be agreed upon. With such large stakes, not only in prestige but also in monetary value, the jury had to consider their verdict seriously. Discussion ranged over the individuality of the pieces, the tradition from which they emerged and how they added to that tradition, as well as their general worthiness to receive such generous awards. Once again the decision was made by majority vote, not necessarily unanimous but consistent with the taste of most of the jury. After these prizes were given, each judge was asked to select one work, one that had not been in the final 12, to offer as an encouragement to an artist. My choice went to a student in Taiwan. I chose this piece because I felt that it had a message for the world in its continuing and developing forms, similar to the message sticks in some primitive societies. Although the colouring and decorative elements of the work added to the earthiness of its expression, here was a message for contemporary mankind, a weapon to be used in a benign way, with rhythm and fluidity yet with enigmatic and mysterious qualities.

The value of competitions, especially those of an international nature, allows the participants to evaluate their own work against those from other artists, and from other places. Such large-scale competitions draw attention to the art of ceramics as no other exhibition can do. Every viewer will have his or her own opinion, all will argue the merits of the various pieces, thus making each viewer really consider the works in the light of style, taste and the place of ceramics as an art. They will look for trends of the avant-garde, they will look for new ideas and also for quality. In viewing the work selected to be shown in the Sixth Taiwan Golden Ceramics Awards, they will not be disappointed. They will find all the attributes of ceramics today in an exciting and visionary new venue, adding their congratulations to mine, to the organizers, the sponsors, the Taipei County, and to all those who have worked for the benefit of ceramic art at the highest level.



海瑞斯·戴瑞／美國

前任美國教育學會出版部主席

南伊利諾大學藝術學院藝術設計系主任兼教授

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The Publishing Department of American Educational Academy／Former Chairman
School of Art and Design, Southern Illinois University／Director and Professor

很榮幸能夠參與台灣第六屆金陶獎的評審，這次由於金陶獎主辦單位提供12項非常優渥的獎勵，吸引著許多來自世界各地的優秀者加入徵選，使得評審的工作更加困難，我與其他擔任評審的同僚，花了整整兩天的時間審閱這些作品，從參賽的作品中一一篩選，直到優勝的作品出現為止。

整個徵選得獎的過程，是採用嚴謹的篩減系統，第一天在新落成的鶯歌陶瓷博物館，以一種輕鬆的方式進行，第二天每一位裁判從參賽作品挑出50件有機會得獎的作品，我們從這些作品中篩減為25位決賽者，同樣的刪減過程，將25位決賽者變成最後12位的決賽者，再從12位中投票排名，得票數最多的獲得最高的獎項，每一位評審必須從整個參賽的作品中，選出一位評審特別獎之得主。

這是台灣金陶獎第一次邁向國際競技舞台，然而從這次來自52個國家的759件參賽作品中，所呈現的不同風格與素質，將提供未來籌劃更成功的競賽參考與貢獻，但我必須提出我的憂慮，就是在這次的比賽作品中缺乏以實用性的器皿為基礎的創作。

以我個人的觀點而言，這次展出來自英國、美國及台灣的作品，以引喻和象徵性的手法表現強烈的雕塑風格最為突出。台灣金陶獎所提供的許多獎項與豐厚的獎金，可被列為目前全世界陶藝競賽獎金最優厚的，然而這將形成一種激勵的推動力，促進更多更優秀的作品參加比賽。雖然這裡已經有許多傑出的作品，但我還是鼓勵更多實用性的創作者參加徵選。

It was an honor to participate in the selection of the awards for the Sixth Taiwan Golden Ceramics Awards. There were 12 very generous awards and many deserving works from around the world making the decisions difficult. My five colleagues and I spent almost two days reviewing the work and narrowing the field until the winners were selected. The system employed for selecting the prizewinners relied on mathematics. During the first day we reviewed the works in the relaxed atmosphere of the new Taipei County Yingko Ceramics Museum. During the second day each of us selected the 52 pieces we felt were most deserving of an award. Our selections were tabulated and paired down to 25 finalists. The same process was employed again, narrowing the field to 12 finalists.

From the final, the winners were ranked and selected. Those with the greatest number of votes received the highest awards. Each judge then got to select an honorable mention from the entire field of accepted entrants. This was the first foray into the international arena for the Taiwan Golden Ceramics Awards. The quality and diversity of work submitted will contribute towards making future competitions an even greater success. There were 759 entries from 52 countries. I have to note my concern for the lack of quality functional ware. Works of this nature were represented by the fewest pieces.

In my opinion, the strongest work was in the area of figurative sculpture, with strong representation from the UK, the United States, and Taiwan. The generosity and number of awards should be an ample incentive to encourage even a greater number of quality entries in future exhibitions. The competition may be able to boast some of the largest sums of prize money available for ceramics in the world. I would like to encourage more entries of functional works, as there is a lot of great work being done. I would also like to comment on the vigor of the work from "Mainland China." It was

我想對來自中國大陸的作品提出我的看法，我很感動的是能看見來自中國大陸的創作者，他們提出了具有當代精神活力的創作，但使我印象最深刻的應該是一些台灣年輕陶藝家的作品，他們在作品中所表達的想法與尺寸都是宏觀的。依照我最終的觀察，世界逐漸地變小了，我已無法辨別特殊風格所陳述的，是多於一個國家或是屬於本土大陸的，還是其他國家的文化根源，土就如一個文化的媒介，一個超過2500年歷史，看起來沒有任何的邊界，不同的影響能產生更多種文化的形成。很榮幸能夠參與台灣第六屆金陶獎之評審以及觀賞這些來自世界各地傑出的作品。能與五位出色的同仁合作也令我感到十分榮幸，他們分別是陳實涵先生、楊文霓女士、劉鎮洲先生、湯尼·法蘭克斯先生、以及珍妮·曼斯菲爾女士。

全新的台北縣立鶯歌陶瓷博物館是一座美麗的建築物，無論是室內或室外的展覽空間都十分寬闊，又擁有自然的光線。這座博物館實際上就是以大自然之物為基礎：如木、大理石、瓦瓷磚等，這些物件都讓博物館擁有一股自然清新的氣息。

我想感謝主辦單位讓我擁有這份榮譽，他們是：和成文教基金會董事長邱俊榮先生、副總經理沈義雄先生、台北縣長蘇貞昌先生、金陶獎執行委員會執行長葉文先生以及台北縣立鶯歌陶瓷博物館館長吳進風先生。吳館長所管理的鶯歌陶瓷博物館是世界級最好也是最特別的博物館之一，第六屆金陶獎的頒獎典禮，將會是博物館的第一顆閃耀之星。

impressive to see contemporary works from Mainland Artists. I was most impressed with the number and vigor of the works from the R.O.C. The works presented were mostly from younger artists. These works were large in both scale and idea. As a last observation, the world is becoming a smaller place. I was unable to discern a particular style that spoke more of one county or continent than another. Clay as a median and with over 2,500 years of history seemingly without borders, influences appear to be cross-cultural. It was also an honor to be one of the judges for the Sixth Taiwan Golden Ceramics Awards and to have the opportunity to review this wonderful collection of works from around the world. It was also an honor to be included with my five distinguished colleagues: Bob Chen, Winnie Yang, Chen-Chou Liou, Tony Franks, and Janet Mansfield.

The new Taipei County ceramics Museum is a beautiful structure with ample exhibition space both indoors and out that allows for a great deal of natural lighting. The museum relies on the natural properties of concrete, wood, marble, and tile to create a very open airy atmosphere. I would like to thank my hosts and the sponsors for extending this honor to me: Tony Chiu, Chairman, and Peter Shen, Vice President of Hocheng Cultural and Educational Foundation; The Taipei County Government and Governor Jen-Chang Su; Mr. Tony Yeh of the Golden Awards Executive Committee; and Director Chine-Fong Wu of the Taipei County Yingko Ceramics Museum.

Director Wu is in charge of one of the finest and certainly one of the most unique ceramics museums in the world. This international inaugural exhibition of the Sixth Taiwan Golden Ceramics Awards will be the first "shining star" of many for this fantastic museum.



第六屆台灣金陶獎

評審 · Juror



宋龍飛／台灣

第六屆台灣金陶獎指導委員會顧問

國立故宮博物院研究員

資深陶藝評論家

Lung-Fei Sung／Taiwan

The Sixth Taiwan Golden Ceramics Awards Directing Committee／Consultant

National Palace Museum／Researcher

Senior Ceramic Critic

第六屆台灣金陶獎是和成文教基金會，經過多年的努力，將金陶獎由國內的競賽，擴展成為一項國際化競賽的起點，對促進國際文化交流，有其一定的貢獻。初審參賽的作者來自52個國家和地區，涵蓋了歐、亞、美、非及澳洲五大洲，送達的作品總計有759件，在國內三位資深評審經過一天一夜的篩選，入選了151件作品。進入決賽，大會又增聘了四位著名的國際評審，在他們審慎仔細的挑選，第六屆台灣金陶獎得獎名單終於出爐。

這次金陶獎競賽，由於台灣地緣關係，報名參賽的總件數為246件，約佔總件數32%左右，若參賽者由台灣從事陶藝的人口推算，顯然是偏低了許多，亦不如過去金陶獎送件的熱烈。儘管情形如此，此次得到首獎的作品，竟然是一位從台灣遠赴英國留學的學生，這件標題為「臉」(The Face)的作品，在七位評審毫無異議的投票後產生，可說是帶給了作者簡瓊瑤小姐極大的驚喜。這份榮譽不僅僅是簡瓊瑤個人得到，其實應該說全台灣都「與有榮焉」。台灣陶藝經過廿餘年的大力推展，通過第六屆台灣金陶獎這次大賽，大家終於看到了自己，也看到世界，原來台灣的陶藝水準已非昔日之吳下阿蒙了！它與世界主要製陶地區的陶藝，幾乎到了同步發展地步。我們從簡瓊瑤作品「臉」上所流露出「辣」的那份自然表情與感覺，確實予人很深刻的印象。

從入選到得獎作品的名單看，這些作品，實際上是眾多的製陶好手，為著同一理想及目地所展現的一次「腦力激盪」的成果。得金獎的義大利的Isidoro Dal Col的作品「地中海」，題材雖不是新創，但他做出了不一樣的「紙」的質感，加以色彩對比鮮明，予人有

After many years of effort, the Sixth Taiwan Golden Ceramics Awards, which was sponsored by The Hocheng Cultural and Educational Foundation, has extended to an international competition, contributing to the promotion of international cultural interflows. There are 759 entries from 52 countries, including Europe, Asia, America, Africa and Australia. After the one-day review of three local jurors, 151 pieces were selected. At the final stage, four eminent international jurors were added. They all discreetly examined the works and finally picked out the winner list.

Because of the regional convenience, there were 246 Taiwan participants, which accounted 32% of the totality. It was obviously a rather low rate if we consider the population of ceramic artists in Taiwan. Even though the participation was not so fervent comparing with the past years, this year, the winner of the grand prize is a Taiwanese who studies aboard in England. Her work, called "The Face", was selected by consistent votes from the seven jurors, bringing a big surprise to the creator Miss Chiung-Yao Chien. This honor can be shared by the whole of Taiwan. After some twenty years of promotion, we are finally able to take a good look at ourselves and the world through the Sixth Taiwan Golden Ceramics Awards and find out that the level of Taiwan ceramics is no longer inferior to anyone. Our development is now at the same level with the ceramics-producing areas around the world. The natural expression of spiciness exuding from "The Face" was extremely impressive.

Viewing from the selected and the winner lists, we find that the result came from the endeavor of those ceramic artists who have been striving for the same ideal. The theme of the gold prize work, "Mediterraneo" by Isidoro Dal Col, is not original, but he made a different materially feeling of "paper", along with the contrast of color

視覺暫留在作品上的機會，讓人多看上一眼，好像也是很自然的現象。銀獎二位，一位是比利時的Marc Verbruggen，一位是美國的Mark Chatterley，他們都是從人物塑形著手，但做出迥然不同的風格。比利時的作品顯然比較保守，美國的作品則趨於奔放。銅獎三位，他們分別由日本的Yoshiro Kimura，挪威的Elina Brandt-Hansen以及台灣的王幸玉獲得。日本與台灣的作者，分別以瓷土和陶土作出了不同造型的容器，也同樣的受到評審的青睞。而挪威的作者則別出心裁作出了一塊花紋組織成的圖象，像是擠壓上去的花紋，在過去我們很少看見用這樣手工製成的平面作品，作者並用少許的金黃色色料突顯了所欲表達的印象。優選獎五位，他們分別由拉托維亞Ilona Romule、立陶宛Dalia、荷蘭Barbara Nanning、羅馬尼亞Viorica Bocioc以及台灣的陶藝家獲得。評審團又增加六個評審特別獎，分別由台灣、日本、瑞士、加拿大、美國及中國大陸獲得。

綜觀第六屆台灣金陶獎，使我們吃驚的是全世界各地方的陶藝水平，都有驚人的發展。過去我們很少見到中國大陸的陶藝作品在國際競賽中出現，如今顯然的他們已經在金陶獎中嶄露頭角，此對兩岸的文化交流必將影響深遠，寄望明天會更好。第六屆台灣金陶獎得獎作品，將由和成文教基金會與台北縣政府共同主辦，於今年11月盛大展出於新落成的台北縣立鶯歌陶瓷博物館，這是台灣陶藝在過去四十年餘來所舉行最盛大的一次國際競賽展，我們除了感謝主辦當局的有遠見、有擔當、在出錢出力之後，又作了如此盛大規模的展出之外，同時我們亦對默默參與籌備工作的熱心人士致上最高的敬意。

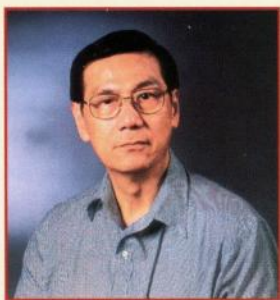
which was very remarkable. The two winners of the silver prize, Marc Verbruggen from Belgium and Mark Chatterley from America, both focus on the molding of figures, but in different style. The work from Belgium was more conservative while the work from America is more ebullient. The three winners of the bronze prize were Yoshiro Kimura from Japan, Elina Brandt-Hansen from Norway and Shin-Yu Wang from Taiwan. The Japanese ceramist and Taiwan ceramist used porcelain clay and pottery clay respectively to make different form of container, both of which were appreciated by the jurors. The Norwegian artist ingeniously made a ceramic picture constituting of one piece of hand made decorative pattern which is rarely seen. He also applied a gold pigment in order to express his image. The winners of the merit prize were Ilona Romule from Latvia, Dalia from Lithuania, Barbara Nanning from Holland, Viorica Bocioc from Romania and Hui-Fen Deng from Taiwan. And the winners of the additional six judge's special prizes were from Taiwan, Japan, Switzerland, Canada, America and the Mainland China.

In conclusion, from the Sixth Taiwan Golden Ceramics Awards, we have surprisingly found that the level of ceramics of all the countries has an amazing development. In the past, we seldom saw Chinese ceramic works presented in international competition, but now, it is obvious that they stand out. This will provide a profound influence for cross-straits cultural interaction. Those awarded works will be presented by the Hocheng Cultural and Educational Foundation and the Taipei County Government at the new Taipei County Yingko Ceramics Museum which will open in November, 2000. We would like to appreciate the foresight, undertaking and effort of the host who held this ceremonious exhibition, and also to offer the highest regards to those enthusiastic people who worked behind the scenes to make the whole event the success it was.



The Sixth Taiwan Golden Ceramics Awards

評審 · Juror



陳 實 涵／台灣

第六屆台灣金陶獎指導委員會顧問

中華民國陶藝協會榮譽理事長

台北縣政府文化諮詢委員

Bob Chen／Taiwan

The Sixth Taiwan Golden Ceramics Awards Directing Committee／Consultant

Chinese Ceramic Association Taiwan／Honorary Chairman

The Taipei County Government／Committee Cultural Consultant

首先對這一次，台北縣政府與和成文教基金會，聯合主辦我國首屆國際陶瓷競賽，也是和成的第六屆金陶獎，除了敬佩主辦單位有此魄力，舉辦國際大賽，尤以巨額獎金，吸引世界52個國家，759件優良作品紛紛參賽，其盛況實屬國內陶藝界空前盛事，同時也不得不讚譽執行單位能克服各種困難而順利完成。值得一提的是，我國有此能力，成功的舉辦大型國際陶瓷競賽，讓世人知道我們並不只在經濟上有驚人成就，在文化、在陶瓷方面也有非常高的水準，是國人莫大的光榮，並引以為傲的。主辦單位為我國陶藝的發展，對文化宣揚所作的實質貢獻，應當被各界所肯定，在台灣陶藝史上，留下輝煌的一頁。

這一次個人應邀參加複審，擔任評委頗有榮焉。過去這三、四十年來，目睹各國陶藝大賽、展覽、博物館、陶鄉、畫廊等，加上從世界各國陶藝刊物、雜誌，看過許多各地優秀陶藝作品，但是能夠看到並直接觸摸到已選出來的世界各地作品齊聚一堂，感到相當難得。國內參賽入選者為數不少，可喜的是新人新作，意料外除了釉色，質感處理得宜，在立體平面設計，塑造均有傑出表現，可惜也有臨摹國外作品者。國外優選者，多姿多彩，設計考究而活潑，色彩多為亮麗。對材質應用技巧甚為巧妙，是國內陶藝比較欠缺的一環，值得國人參考深

思。由於各國國情、歷史背景、人文、生活習慣有別，創作環境不同，所以一般會有顯著的差異，例如：日本作品較為傳統而嚴峻，但卻不失創新。美國則較為活潑而多彩多姿。歐洲甚為注重設計，亦重視高溫燒製。其他國家的優秀作品亦會令人難於相信有突出的表現。

大獎的遴選，各位評審至為謹慎，可是意見相當分歧，可見眾多作品，免不了有遺珠之憾。經一而再的研討調整，結果選出留學英國的華人-簡瓊瑤小姐的大作。以個人的觀感，人有人相，作品有其品相，尤其是這一次大作有其獨特、落落大方的風格，又不失精緻的優點，是極具創意組合的臉譜。然而並非作品要大件，例如這次優選中，有不少小作品具備大獎之條件，由於數量多而無法一一提出詳述。那些作品在設計、創作過程、燒製以及內涵上，都有獨到之處，令人讚美不已。評審獎的作品，個人卻挑出一件入選的美國作品 Mr. Ray Bub的“芹菜綠空心環實用壺”。雖只是單純的蓋上一層綠色透明釉，反而呈現應用器材重新構造安排設計之巧妙，實在難得。最後，藉此提出拙見，下一屆，如能把陶藝創作 CERAMIC ART及陶瓷設計 CERAMIC DESIGN分開，邀請世界各地頂尖陶瓷設計師，提供作品展出，共襄盛舉。則陶藝界、陶瓷產業界的收益，亦將倍增。

This first international ceramic competition of Taiwan was sponsored by Taipei County Government and the Hocheng Cultural and Educational Foundation, which has already hosted six Taiwan Golden Ceramics Awards. I really admire the vitality of the hosts who ventured to hold such an international contest and offered a big sum of stakes, attracting over 52 countries and 759 entries to join this exceptional grand occasion. I have to praise the executive organization that had overcome so many problems in accomplished this event. The ability of Taiwan for holding a large-scale international ceramic contest can let people around the world know that we have not only succeed in economy, but also possess high standard in culture and ceramic art. Taiwanese people should be very proud of it. The host, who has made concrete contribution on developing ceramic art as well as promoting culture, should be praised by the society for leaving a brilliant mark on the ceramic history.

I feel very honored to be the juror at the final judging. In the past, I have visited many international ceramic competitions, exhibitions, museums, ceramic villages, and galleries. I have also seen various ceramic works in international ceramic publications and magazines. It is, however, very valuable that one can see and directly touch the collected remarkable works from around the world. There were many local works selected and I was glad to see that the creations of many beginners not only have a good presentation on glaze and materials, but also on three-dimensional and plane design. Unfortunately, there were some people who imitated international artists. The international selected works are colorful. Their suitable application of materials and tools and the technique of production are what local

ceramics lack, and this situation really worth pondering. Because of the diversities between custom, historical background, culture, lifestyle and environment, obvious differences were presented. The Japanese works were more traditional but still innovative, the American works were colorful and vivid and the European works emphasize design as well as high temperature firing.

Every juror was very discreet in selecting the works although we often had dissent, so there must be some omissions and disappointments among numerous creations. After repeated discussions and adjustments, we had selected the work of Chiung-Yao Chien, who is a Chinese studying aboard in England. In my opinion, all great works should have their distinctive and elegant style but still remain delicacy. I do not mean that the size of works should be large, nevertheless, many selected works were small. No matter on the aspect on design, process of creation, firing and connotation, all these works have particular features. About the judges' award, I had chosen an unselected American functional work: the Teapot of Mr. Ray Bub (Celery Green Reassembled Hollow Ring Functional Teapot). Although the teapot is covered by one piece of green transparent glaze, it reveals the precision of the application of materials and cutting as well as the subtlety of rearrangement. Finally, I would like to suggest that we can separate the ceramic art and ceramic design as different items for the next awards, and invite professional ceramic designers to submit their works for exhibition, consequently, the ceramics and ceramics industries will multiply benefit from it.



第六屆台灣金陶獎

評審 · Juror



楊文霓／台灣

第六屆台灣金陶獎執行委員會諮詢委員
台灣資深陶藝家

Winnie Yang／Taiwan

The Sixth Taiwan Golden Ceramics Awards Executive Committee／Consultant
Senior Ceramist of Taiwan

參與第六屆金陶獎初選和決選的過程，是我歷年來最艱難的一次評審經驗。初選時先經由三位評審，目視各國參加的759件作品的幻燈片，唯恐有遺珠之憾的情況下，經過連續二天鄭重、嚴謹地作業，最後在總名額的設限前提下，評選出151件入選作品。

這些來自世界各國藝術家的入選作品，已經可以展現出作者成熟的品味；不但可看出他們掌握陶瓷的本質，亦在作品表現和想像的延伸空間上，作出許多可圈可點的詮釋。最重要的是他們把無形的精神面『熔』在立體的造形中；欣賞一件物品時，它暗示著作者想要表達的涵意，又彷彿在喚起一個來自你記憶深處，出自你自己想像的故事。這些來自全球各地的作品，克服、突破了不同語言和文化的差異，成功地傳達「人」內心深處的意境，這也說明為何陶瓷被稱為是世界語言的原因之一。

參與決選的這天，看到各國藝術家參賽作品的精緻面貌，已經令人嘆為觀止；從這一百多件作品中評選出最後的名單，我的心情經過數次掙扎和抉擇，才

Participating in the process of the primary selection and the finals of the Sixth Golden Ceramics Awards is the most difficult experience of judgment that I have even had. To prevent omitting some excellent works, three jurors spent two days to examine 759 slides of the entries from the prelim earnestly and conscientiously. Finally we selected 151 pieces within the restricted number.

These selected creations, which come from different countries, present the mature taste of the creators, their control of the ceramic essence and their particular interpretations about the expending space of presenting the work and imagination. The most important is, however, that they have "melted" the imperceptible spirit into the solid form. When you are looking at the work, it insinuates the significance the creator desires to express, but at the same time, it seems that it would recall your own fictional story which conceals in your memory. These works have already overcome and surmounted the differences between language and culture, successfully expressing a frame of mind embedded deep in human heart. That is why it is said that ceramics is one of the international languages.

At the final selection, I have found that the elaborate feature of the entries is very impressive. Before picking the final list from these hundred works, I have to struggle to choose the works as well as decide the ranking. Although there must be winners

and losers, the most important is that the craftsmanship of each artist not only inherits the tradition of the ceramics, but also creates and develops an individual artistic characteristic which is the most precious feature.

由於和成文教基金會慷慨贊助，使得這個國際大賽得以隆重地在台灣舉辦。它最大的意義，在於造福了我國的欣賞者。同時，這些許許多多優質的作品，經過集中的過程，使各地區的陶瓷工藝，達成互相分享，交換並傳遞了理念，因而使藝術家們連帶互動而成長。這些參賽者的精心作品，提示陶瓷的『傳統文化』，必須受到現代人們的挑戰和衝擊；這亦就是延續了陶瓷發展的必然之路。

和成文教基金會的總策劃人沈義雄副總經理和執行長葉文先生嫻熟地安排所有比賽前的細節，而今年即將全新開幕的台北縣立鶯歌陶瓷博物館在吳進風館長細心地安排展覽空間之下，由於他們付出的辛勞，促使這個第一次舉辦的國際展能順利展現，這也是我參與此次評審誠心的讚言。

Due to the generous sponsor of the Hocheng Cultural and Educational Foundation, this international contest can be held ceremoniously and the most important significance is that the local viewer can benefit from it. After the process of being collected from different places, the art works can share to each other while they exchange their creative concept. This kind of interaction can trigger the growth of the artists.

These delicate entries remind us that the traditional culture of ceramics has to be challenged and simulated by modern people and that is the way to continue the development of ceramics. The Hocheng Cultural and Educational Foundation curator Tony Yeh and the executive director Peter Shen have dexterously arranged all the details of the competition. Additionally, Jing Feng Wu, the director of the Taipei County Yingko Ceramics Museum, has carefully managed the room of the exhibition. Resulting from their effort, the first international exhibition can be presented very smoothly and this is my sincere compliment to the success of their endeavors.



The Sixth Taiwan Golden Ceramics Awards

評審 · Juror



劉鎮洲／台灣

第六屆台灣金陶獎執行委員會諮詢委員

國際陶藝學會IAC會員

國立台灣藝術學院工藝學系系主任

Chen-Chou Liou／Taiwan

The Sixth Taiwan Golden Ceramics Awards Executive Committee／Consultant

International Academy of Ceramics (IAC)／Member

Crafts and Design Department of National Taiwan College of Arts／Chairman and Professor

籌劃多年的第六屆台灣金陶獎，終於隆重登場，這是近年國內少見的大型國際陶藝展示活動，也開創了民間企業主辦國際陶藝競賽的先例。

本人有幸受邀擔任本屆陶藝競賽的評審委員，參與整個初審與複審的評選過程，對於評審方式與參選作品的表現頗有感觸。首先，在初審階段，由於送件參選者來自世界各地，作品數量難以預期，加諸陶藝作品運送不易，所以主辦單位採取幻燈片評選方式進行初審，這也是各國舉辦國際陶藝競賽常採取的方式之一。但是僅從幻燈片看作品時，常因拍攝品質參差不齊而影響評審的準確性，因此遺珠之憾在所難免。在本次初審的過程之中，也出現了部分品質不佳的幻燈片，自然也影響了該作品的呈現。由此也可提醒有意參加競賽的作者，應儘量自我要求送件作品幻燈片的攝製品質。

在實物評選的複審階段，來自世界各地的入選作品齊聚一堂，琳琅滿目形式豐富，呈現出當今現代陶藝的多彩多姿。從這些入選送件的作品中，最讓人感受到的是作品在表現風格上所呈現出來的地域特性！北歐作品的理性與明快；東歐作品的簡約與內斂；中西歐作品的典雅與感性；南歐作品的寫意與浪漫；美加作品的自由與奔放；東亞作品工整與沈靜，充分顯現出不同地區的民族風格、文化特質與生活態度，這也正是現代陶藝創作表現中最引人入勝之處。

Preparing for several years, the Sixth Taiwan Golden Ceramics Awards was finally presented. This is a rarely seen large-scale international ceramic exhibition in Taiwan and is the first case of a private enterprise holding international ceramic competition.

I feel very honored to be invited as a juror. After participating in the whole procedure of the primary and final judgment, I have some ideas about the process of the judgment and the performance of the entries. First, because the entries have come from places around the world, the host understands that the numbers of works are uncountable and that the delivery has many problems, thus they decided to use slides to be the judging means for the prelim. This is also the usual method for other countries. However, when the slides are presenting on the screen, the discordant quality of film will influent the accuracy of the judgment, so that oversight and disappointment are inevitable. This can remind the competitors that they should assure the quality of the slides before sending in pictures of their works.

At the reexamination, the selected works were brought together, presenting a dazzling array of beautiful exhibits which show the colorfulness of modern ceramics. From all of these entries, the most impressive is their regional characters: the rationality and sprightliness of Northern Europe, the simplicity and pregnancy of Eastern Europe works, the elegance and sentiment of Middle Europe, the ease and romance of Southern Europe, the freedom and ebullience of America and Canada, the neatness and placidity of Asia. All of these works present different national features, cultural distinctions and attitude of life which are the most attractive points of modern ceramic creations.

從作品的材質表現上，可觀察出這次參展作品在材料運用上的豐富性，除了製陶常用的陶瓷粘土、釉藥、化粧土、色料等陶瓷材料外，還採用金屬、玻璃、木材、線繩、紙張等材料，使作品表現的張力更加擴大。在作品的成形方式上，許多作品不拘泥於傳統的製陶模式，而以作品造形表現的需要為依歸，採取適當的成形方法。因此在送件參展的作品中可以看到土片的拼貼堆疊成形、木模沖壓成形、擠壓成形、發泡成形、精密鑄漿成形……等，呈現出現代陶藝創作手法的創新與多樣性。釉色與質感的表現，是現代陶藝作品中引導視覺感受的重要因素，它往往直接流露出作品的精神與氣質，並傳達出作者的情感與意念；從這次送件參選的作品中，便可清楚地看到每位作者在釉色表現與質感處理上所花費的心思。此外，這些作品中也可以普遍看到每位創作者對於作品完成度與精緻度的高度要求，不論作品外表造形的變化、釉彩的搭配、質感的處理，或作品整體光影明暗的安排，以及空間氣氛的營造，皆力求精確周全。

綜觀這次台灣金陶獎的舉辦，為國內沈靜已久的大型陶藝活動重新掀起熱鬧的氣氛。來自世界各地形形色色的精彩作品，讓愛陶者親眼目睹其迥異的地域風格與特殊的表現手法；而主辦這次陶藝競賽的和成文教基金會，能在有限的經費與人力下，圓滿實現這次高難度的陶藝盛會，尤其值得喝采！

From the materials, we can observe the richness of the application of materials. Aside from pottery clay, glaze, colored slips and color, there was also metal, glass, wood, string, and paper, so the tension inside the work is extended. On the aspect of forming, many works no longer concentrate on the traditional modeling means, but focus on the necessity of the appearance. We can see the shaping of clay flake, punching of wood models, extruding, foaming and founding of thick liquid which have presented both innovation and variety of modern ceramic creative technique.

The presentation of glaze and the material is the most important element that can trigger visual senses in modern ceramic creations. They can often directly reveal the spirit and temperament of the works. From these entries, we can comprehend the endeavor of every artist in dealing with the management of glaze and material. We can also find out their high demand of the completion and delicacy, no matter on the aspect of the variation of appearance, the matching of glaze, the management of materials, the arrangement of darkness, shadow and brightness and the design of spacial atmosphere, they all do their best to make it complete.

This Taiwan Golden Ceramics Awards has lifted the atmosphere of local large-scale ceramic activities that has not been held for a long time. These brilliant international works allow local ceramic-lovers to personally view and experience various regional style and special method of representation. It is indeed worth applauding for the Hocheng Cultural and Educational Foundation who hosted this ceramic competition under limited budget and manpower but still be able to accomplish this distinguished ceramic gathering.

得獎作品

WORKS

OF WINNERS



簡瓊瑤 / 台灣

臉

我愛吃辣，而教插花的母親也直接影響我對植物的喜愛。吃辣箇中滋味令人吐舌的快感和對植物喜愛的聯想結合，使這件作品不僅有品嚐生活的辛辣，更有另一層性暗示的意味，紅色的熱情與舌頭的挑逗。而乾辣椒除了外觀的質感外，它的辣是對作品的強調作用。

選擇捕蠅草除了是色彩上的對比，也是和辣椒的刺激痛楚的平衡。捕蠅草誘捕昆蟲導致其生命的消失，而眼睛正是人類最誘惑人的器官之一，能直接反應內在情緒。但我沒有處理其根部，是要影射現今社會重視強烈的感官、刺激的經驗，而在這樣的背後有的只是虛無飄渺的空虛，像失去了根的不安定感。

這件以視覺為主要的作品，它給人浮面的印象，也正直接反映現今社會的注重表象、感官的影射。我的作品重視視覺及情緒轉移，一貫以影射、暗喻、明示相互激盪，用幽默、戲謔的方式表達。而週遭的環境及事件常是激發創作的動機。

白陶土，上鉛釉1080℃，二次燒釉上彩750℃。

Chiung-Yao Chien (Joanna) / Taiwan

The Face

I like to eat spicy food and my mother who taught flower arranging directly influenced my love of plants. Spicy food gives one the feeling of sticking out your tongue from the flavor and its coupling with my love of plants in this piece, not only gives one the feeling of a 'spicy life', but carries with it a subliminal message of a passionate red and the seduction of the tongue. The hot pepper in the piece serves a substantive purpose but also underlines the theme of spicy in the work.

The use of the flytrap is for color contrast as well as a balance to the poignant hot pepper. The flytrap lures bugs into its lair at the loss of their lives and the eye is the human organ that seduces people the most; it is the organ that can directly reflect inner emotions. I didn't do anything to the root of the plant. I wanted to suggest a certain tendency of modern society to emphasize sharp images and exciting experiences. Behind this situation, we may find ourselves floating in nothingness; it's as if we lost our root and become insecure. This piece is visual in nature; it gives one an image of the surface and directly reflects modern society's emphasis of image and the sensual. My work is heavy with on the visual and emotional shifts. The work is consistent in its metaphor and simile as well as in its interaction humor and playful expression. The motivation for creations is often one's surroundings and everyday events.

White earthenware with lead glaze, fired to 1080 °C, then with overglazes, refired to 750°C.



The Sixth Taiwan Golden Ceramics Awards

Grand Prize



68.5×35.7×20 cm (舌頭 Tongue) 33×18×26.5 cm (左眼 Left Eye) 38×18×52.5 cm (右眼 Right Eye) / 1999



第六屆台灣金陶獎
金獎

艾西多羅·達寇爾／義大利
地中海

地中海－文明的搖籃，由許多次要的海域組合而成，宛如一個謎（我的作品是以陶瓷製成的盒子組成）。幾個世紀來，地中海一直是遇合與征戰的所在。用如紙質般的造型、黑色、紅色、纖細、輕薄來象徵權力均勢的變化無常與危疑不定，就像一場遊戲。（摺紙術）

紅色陶土，1000℃燒成。

Isidoro Dal Col／Italy
Mediterraneo

The Mediterranean Sea, cradle of civilizations, is made by a lot of minor seas, like a puzzle. (my work is made by ceramic boxes) For centuries, this sea has been a place of confrontation and fight. The inconstancy and the precariousness of the balance of power are represented by the shape and the red-black, thin, slender, light as a paper material, like in a game (origami).

Terra cotta, fired to 1000°C.



The Sixth Taiwan Golden Ceramics Awards

Gold Prize



30×30×12 cm / 2000



馬克·佛布魯根／比利時

說於無言

它是我過去兩年「肖像」系列作品中的其中一件。這一系列的作品呈現出我性格上的某種面貌。因此你或許可以稱它們為自畫像，不過並非身體的而是心理的。他們呈現出個人的情感、感受及需要。「說於無言」是作家以自身為媒介，透過作品的形式及色彩來傳遞訊息，並以無聲與靜默的方式激起觀者的悸動。

白色熟料土，陶板瓷土泥漿，金屬氧化物，在瓦斯窯內還原燒至1100℃。

Marc Verbruggen／Belgium

To Speak In Silence

It makes part of a series called portrait series on which I have been working for the last two years. The works of this series represent a facet of my personality. Therefore you could call them self-portraits, not physically, but mentally. They represent personal emotions, feelings and needs. "To speak in silence" relates to the medium of the artist himself, speaking, saying something with forms and colors, and evoking emotions to the viewer in a deaf and mute way.

White grogged stoneware, slab-built in sections, porcelain slips, metal oxides, reduction fired to 1100℃ in gas kiln.



The Sixth Taiwan Golden Ceramics Awards

Silver Prize



72 × 29.7 × 88 cm / 1999



馬克·查特里／美國

我說哇

我的作品是關於夢境中的漫遊。夢境存在於清醒與睡眠的模糊地帶。我對於清醒意識和思維間距感興趣，雕塑讓我能在其間悠遊。我試著使我的作品顯得永恆而且當下，它宛如自古文明中所掘出，卻一直存在著。這件作品講的是相關性與位移。鏈條隱喻人們將自身植根於環境與他人。一個在快速進行的時空中受到牽引的夢境。

結合手塑與拉坯的技法製成，測溫錐6號燒成。

Mark Chatterley／USA

I Said Woah

My piece is about traveling in a dream world. That place exists between wakefulness and sleep. Betwixt and between. I am interested in conscious thought and the space between thoughts. The sculpture allows me to get to these spots. I try to make the work timeless and yet contemporary. As if the sculpture was dug up from a civilization yet to exist. It is about relationships and travel. The chain is used as a metaphor in rooting oneself in place and person. A directed dream in the fast lane.

Hand-built and wheel-thrown, reduction fired crater cone / 6.



The Sixth Taiwan Golden Ceramics Awards

Silver Prize



48 × 35 × 88 cm / 2000



第六屆台灣金陶獎

銅獎

木村芳郎／日本

碧釉漣紋器

自從開始從事陶藝創作以來，便不斷地與大自然進行對話。這件作品也是如此，作品的外在取材自天空與海洋的同時，也希望將大自然微妙的能量內化於作品之內。

半瓷土拉坯成型。

Yoshiro Kimura／Japan

Hekiyu Renmonki

Since becoming involved in ceramics, I have invariably carried on a dialogue with nature. This piece is no exception; its inspiration comes from the sky and the sea. I hope to capture the subtle powers of nature inside the piece.

Semi-porcelain, wheel-thrown.



The Sixth Taiwan Golden Ceramics Awards

Bronze Prize



63 × 58 × 25 cm / 1999



伊蓮娜·布蘭特·韓森／挪威

有機印象

花樣與裝飾總是使我醉心並激起靈感。單種裝飾竟可以創造出所有不同的構成體，我幾乎於此找到奇蹟。今日，科學家用顯微鏡讓我們看到精微的宇宙。他們揭開了所有物質不分是固體、液體、或在氣體狀態下，由不可置信的複雜花樣與裝飾組成的真實。這事實使我滿是謙卑而驚嘆。我希望在我的作品中呈現出自然奇蹟般的複雜性。我希望在「有機印象」這件作品中促使觀眾去探索。越靠近作品，就有越多細節等待被發覺。

在一定距離下首次看這件作品，它給人平和安靜的印象。而當靠得越近，作品的表面就會變得益發活躍生動。作品上的白線和黃線是極為重要的。白色線條創造樣式並造成表面三度空間視覺效果。黃色瓷琺瑯繪線無疑是要人更靠近作品表面來觀賞的邀請。當觀者這樣做的時候就會發現一些元素不同於其他多數的元素。而每一個這種元素的加入照亮了整體組合中的所有顏色，包括了黃色也在內。最小的元素同時負載了整件作品賴以發展而出的所有訊息。

白色陶土，有色瓷土，繩線，透明釉，閃光釉與琺瑯，電窯內燒至1280℃。

Elina Brandt Hansen／Norway

Organic Impression

Patterns and ornaments always fascinated and inspired me. All of the different combinations that one single ornament is able to create are something I almost find magical. Nowadays scientists show us microscopic universes through the microscope lenses. They have uncovered the truth that every material whether it is solid, fluid or in gaseous state consists of an unbelievable complexity of patterns and compositions. These facts fill me with humble wonder. In my work I wish to express the magical complexity of nature.

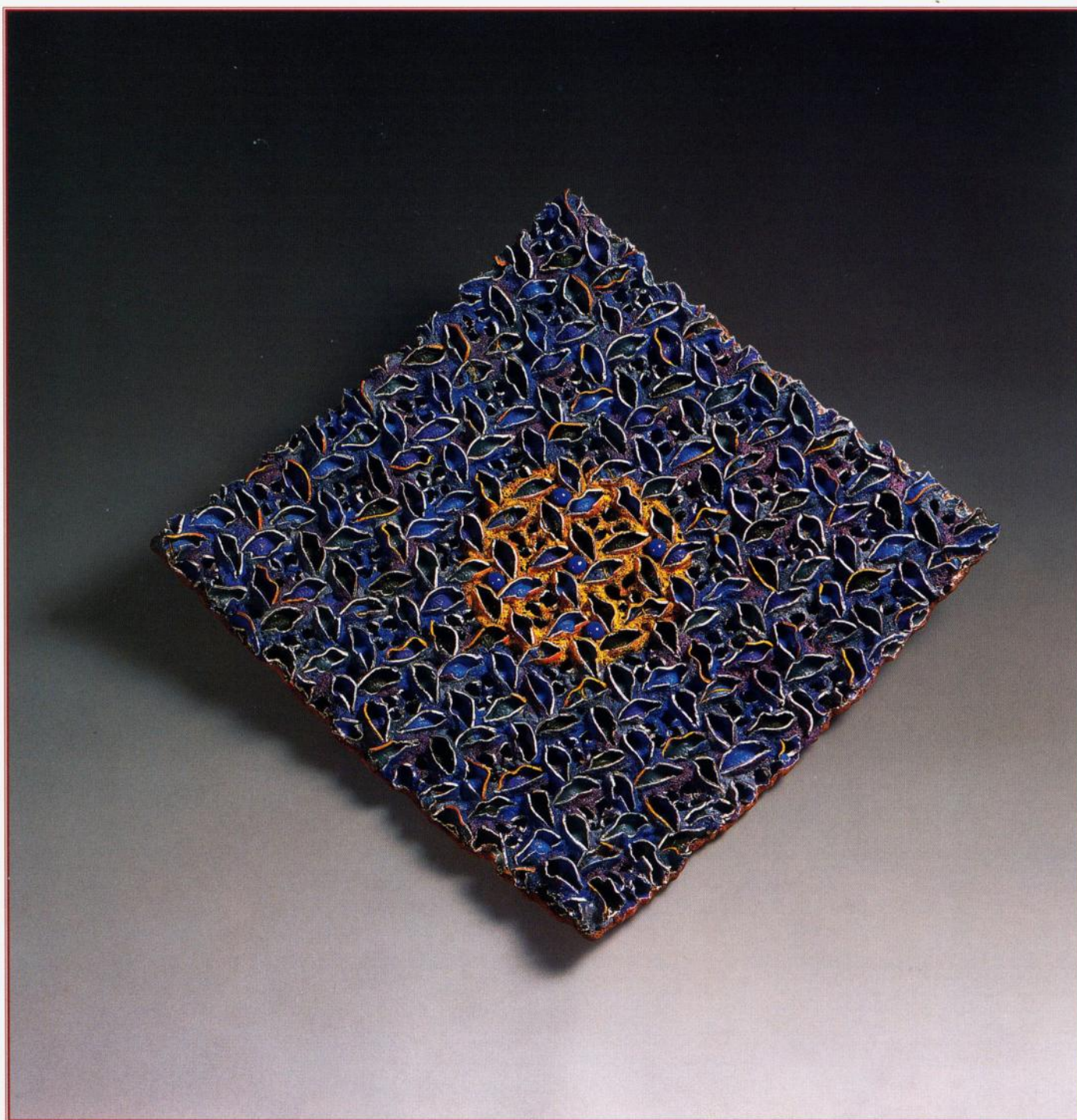
In my work "Organic Impression" I wish to push the viewer to explore. The closer one gets the more details are waiting to be discovered. On first viewing the piece from a distance, the composition gives a calm and quiet impression. The closer one gets the more active and alive the surface becomes. The white and the yellow lines are of great importance. The white lines are creating the patterns and are visually lifting the surface up to become three-dimensional. The yellow enamel painted lines are an invitation to look even closer into the surface. When doing so, one discovers some elements, which differ from most of the others. Each of these elements is bringing to light all the colors that have been used in the whole composition including the yellow lines. The smallest element carries within all information which the whole piece has developed from.

White stoneware, colored porcelain, rope, transparent glaze, luster and enamels, fired to 1280℃ in electric kiln.



The Sixth Taiwan Golden Ceramics Awards

Bronze Prize



81 × 81 × 13.5 cm / 2000



王幸玉／台灣

容器 II

容器系列是我之前造山運動的延續，流暢的線條、飽滿的形態與完美的稜線是我在作品中一直保留的元素；容器系列的原始想法是由打破容器的固有形式而來的，以多個不同的個體解構後重新組合成一個新的形態，藉此一形態來表現容器內外空間的變化，在陰陽之間的轉折起伏，仍然保有一個飽滿的器形。

熟料土、白色化妝瓷土、金箔，鹽燒燒至1230℃。

Shin-Yu Wang／Taiwan

Vessel II

The series of pieces here is a continuation of my “creating mountain” movement. The elements I allow to linger include the fluent line, the plump shape, and perfect angles. The original thought behind the series was to try and break through the intrinsic shape of a container and then through many different structures recomposing a different shape. I took this new shape to express changes within the inner and outer space as well as the interplay of “ying and yang” while maintaining the appearance of a full container.

Grogged stoneware, slips, porcelain, gold leaf, salt fired to 1230℃.



The Sixth Taiwan Golden Ceramics Awards

Bronze Prize



43 × 35 × 28.3 cm / 2000



第六屆台灣金陶獎
優選

伊羅娜·羅穆耳
／拉托維亞

赤裸卻是美麗

瓷土灌漿，局部上透明釉，燒至1290℃。白色化妝土、金水釉二次燒至800℃，軟木上蓋。

Ilona Romule / Latvia

Bald but Beautiful

Slip-cast porcelain in selfmade plaster moulds. Partly glazed with transparent glaze, fired to 1290℃. China painting, gold luster, fired to 800℃, with cork lid.



22×12×28 cm
11.5×9.5×22 cm



The Sixth Taiwan Golden Ceramics Awards

Merit Prize



達利亞 • 路凱特 / 立陶宛

回憶錄

陶土，結合壓模與陶板的技法成型。
飾以釉、圖案轉印、釉上彩和金水二
次燒。

Dalia Laučkaitė-Jakimavičienė
/ Lithuania

Reminiscences

Eathenware, press moulded, slab-built,
glaze, decals, drawing with overglaze, stains,
gold.

17×3.5×21 cm (手 Hand)
17×3.5×14.3 cm (鞋 Shoe)
17×3.5×22.6 cm (燈 Bulb)
17× 2 ×10.9 cm (桌 Desk) / 1999



巴巴拉・南寧／荷蘭

大地

陶土，拉坯成型，1250℃燒成，飾以砂土、顏料和漆。

Barbara Nanning

／Netherlands

Terra

Stoneware, wheel-thrown, fired to 1250 °C, sand, pigment powder, lacquer.

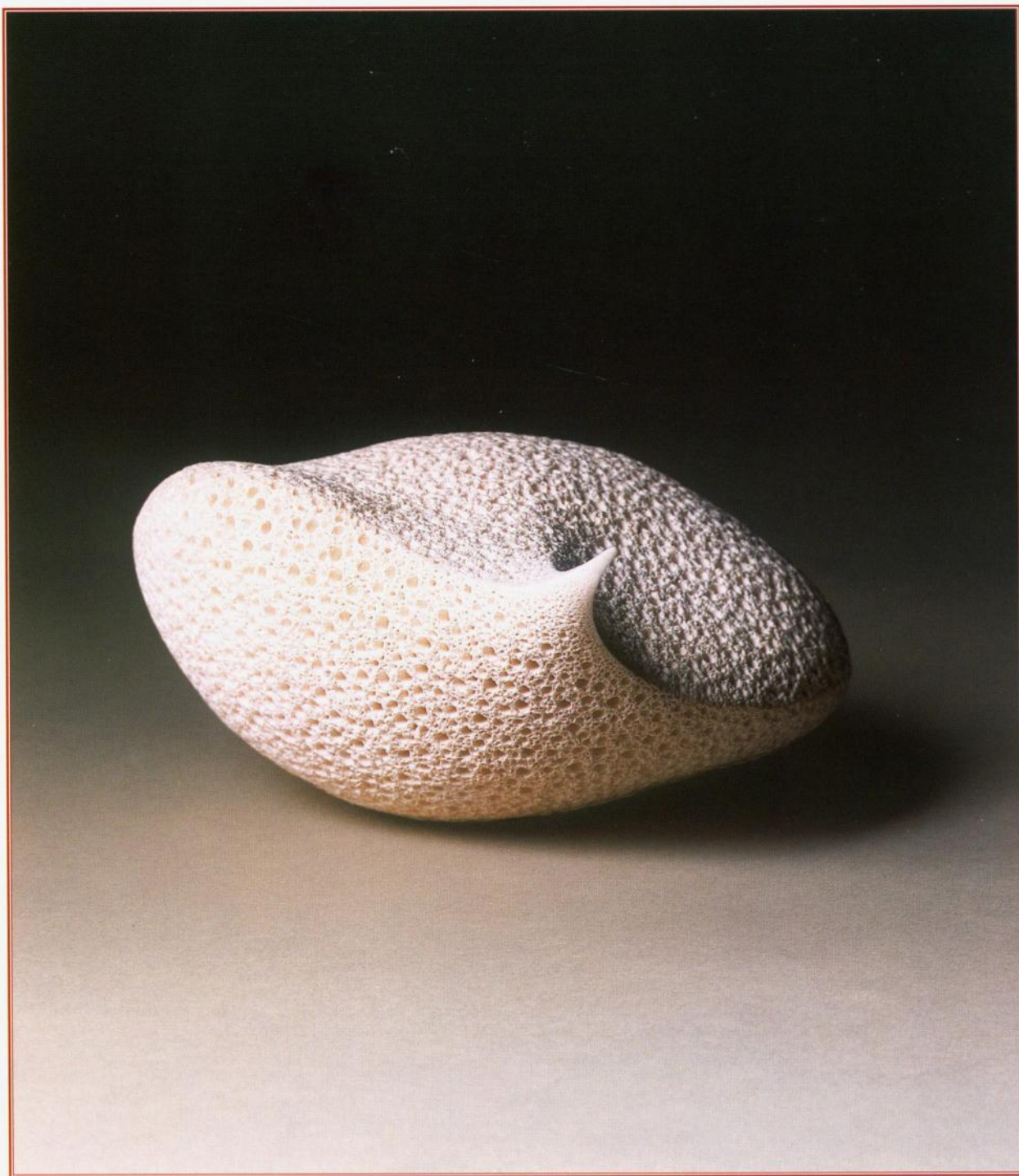


Φ 60×13 cm／1999



The Sixth Taiwan Golden Ceramics Awards

Merit Prize



維歐利卡・巴西歐克
／羅馬尼亞

喜樂之淚

瓷土加色料・1400℃燒成。

Viorica Bocioc
／Romania

Tear of Joy

Porcelain, colorants, fired to 1400°C.

13×15.8×6.5 cm / 2000



第六屆台灣金陶獎

優選・Merit Prize

鄧惠芬／台灣

樓閣

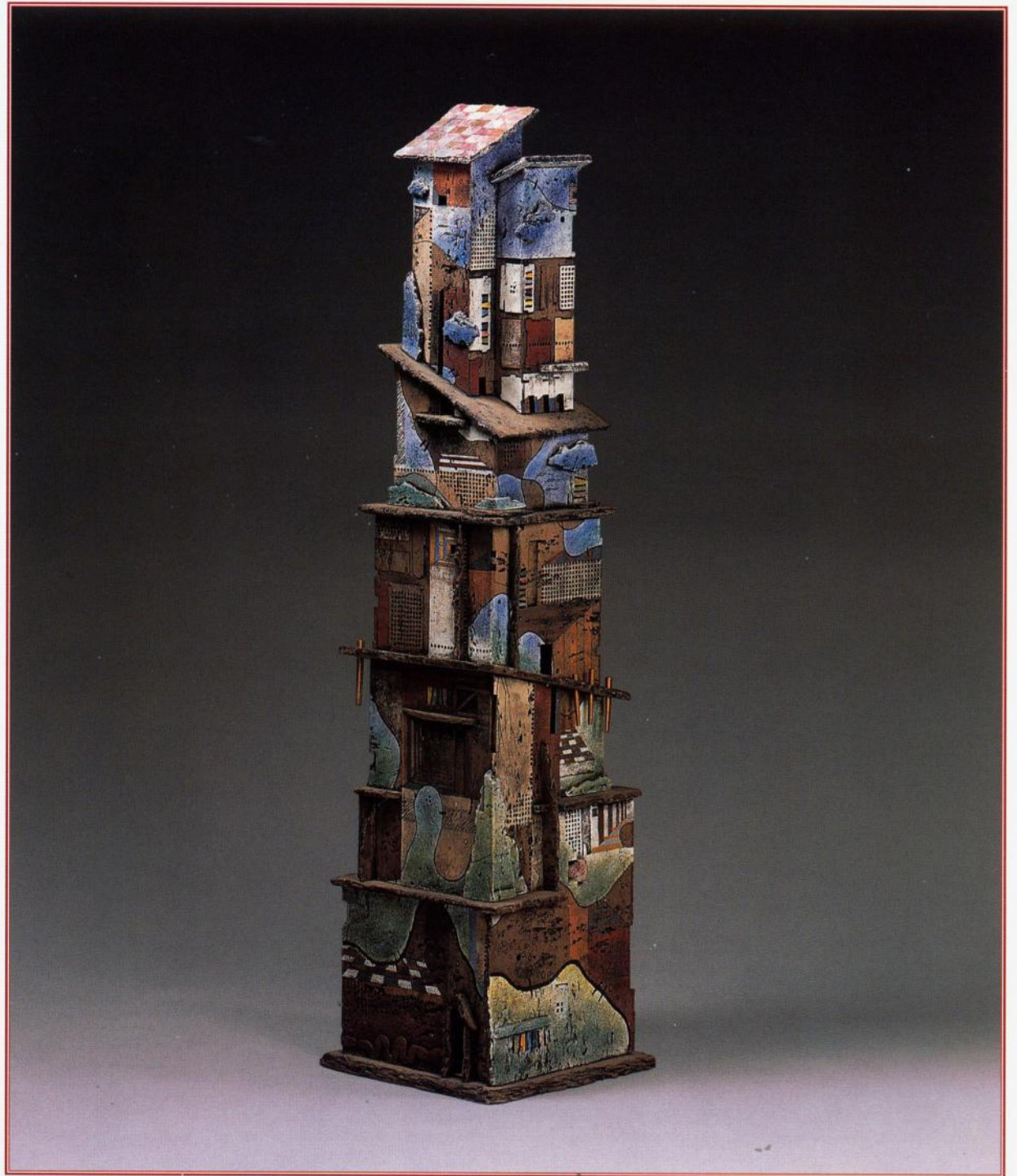
美國陶土，紅土，白色化妝瓷土，釉下彩，低溫透明釉，
1180℃燒成。

Hui-Fen Deng / Taiwan

Tower

American stoneware with slips, red clay, white slips porcelain, underglazes, overglazes, fired to 1180°C.

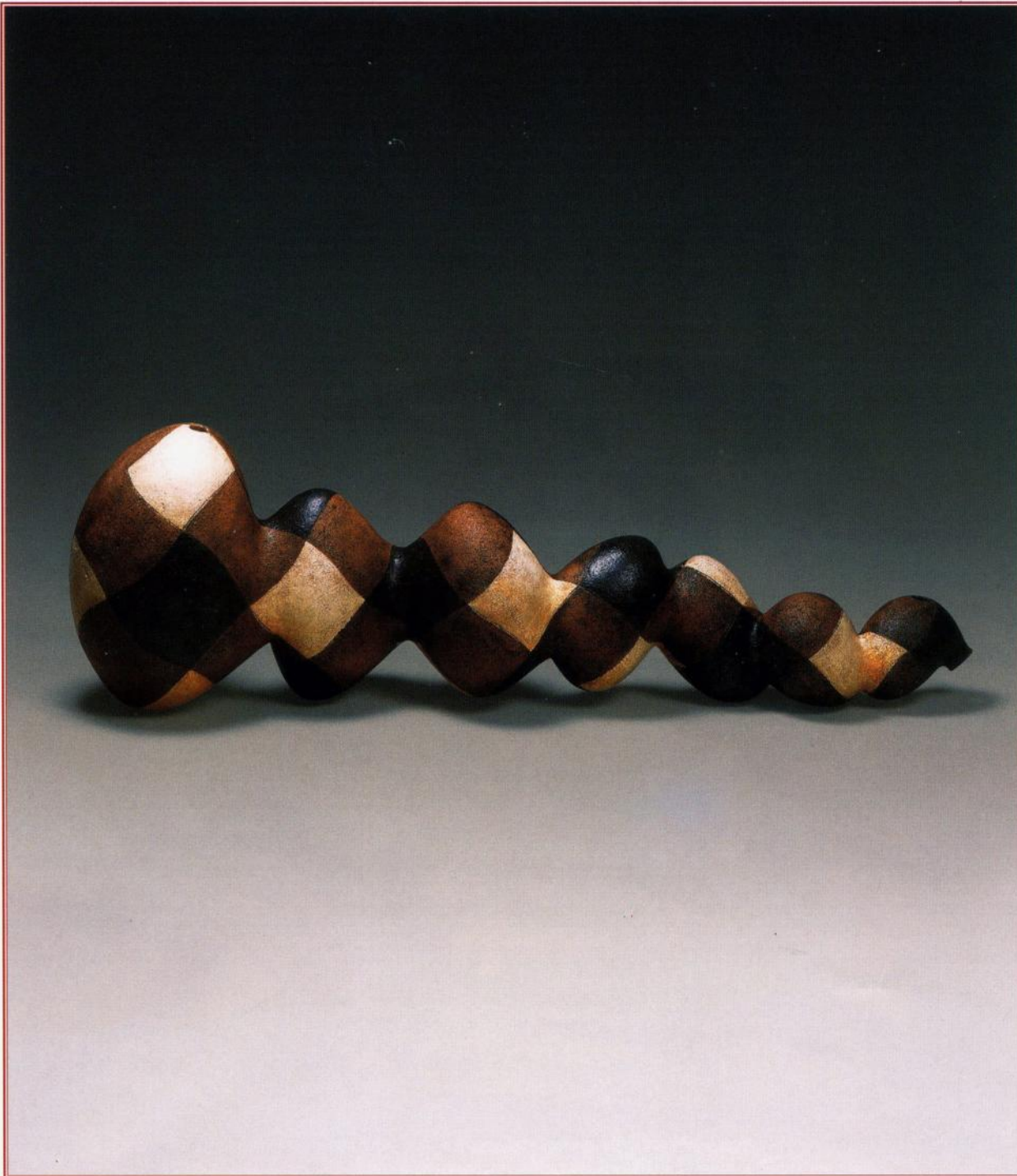
30×30×120 cm／2000





The Sixth Taiwan Golden Ceramics Awards

評審特別獎 • Judge's Special Prize



朱芳毅／台灣

轉

雕塑土，還原燒1200℃，化妝土裝飾。

Fang -Yi Ju / Taiwan

Turn

Sculpture clay with colored slips, reduction fired to 1200°C.

94× 21× 31cm / 2000



染野幸子／日本

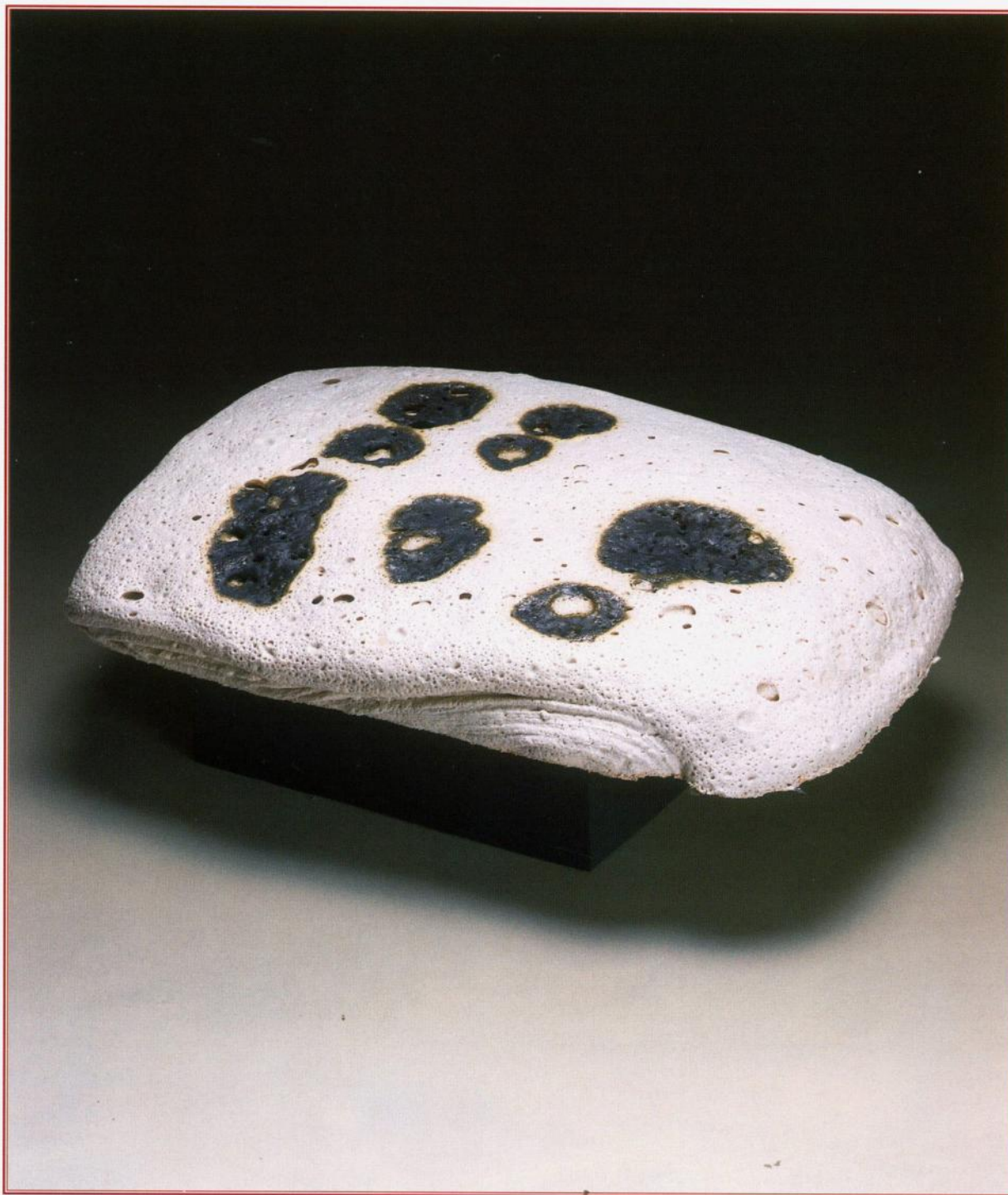
變形與腐蝕 # 1

信樂陶土混合熔塊，以多層陶片
堆疊而成，氧化燒至1250℃。

Sachiko Someno / Japan

Transfiguration and
Erosion (1)

Multi-layered slices of clay,
oxidation fired to 1250°C. Shiga
raki clay mixed with frit.



42×31×7 cm / 1999



The Sixth Taiwan Golden Ceramics Awards
Judge's Special Prize



法蘭克・盧格／瑞士

對立的內在

低溫陶土灌漿，飾以化妝土、
釉，在電窯內燒至測溫錐02
號。

Francois Ruegg
／Switzerland

Opposite Interiors

Slipcasting earthenware, colored slips,
glaze, fired to cone 02 in electric kiln.

75×35×18 cm／2000



第六屆台灣金陶獎
評審特別獎

葛蕾斯・尼克／加拿大

有碗型的柱體 #2

低溫陶土上化妝土、釉、閃光
釉，多次燒。

Grace Nickel / Canada

Column with Bowl #2

Earthenware, finished with slips,
glazes, and luster, multi-fired.



18.5 × 18.5 × 37 cm / 1999



The Sixth Taiwan Golden Ceramics Awards

Judge's Special Prize



瑞 • 鮑伯 / 美國

芹菜綠環形壺

空心環狀包含拉坯成型，再切割重組，氧化燒至測溫錐5 號。

Ray Bub / USA

Celery Green
Reassembled Hollow Ring
Functional Teapot

Wheel-thrown hollow ring, cut apart then reassembled, oxidation fired to cone 5.

26×16×35.5 cm / 1999



第六屆台灣金陶獎

評審特別獎

伍時雄／中國大陸

休態

陶土，氧化焰1280℃。

Steven Wood / China

State of Rest

Stoneware, oxidation fired to
1280℃.



39×23×30 cm / 2000

入選作品

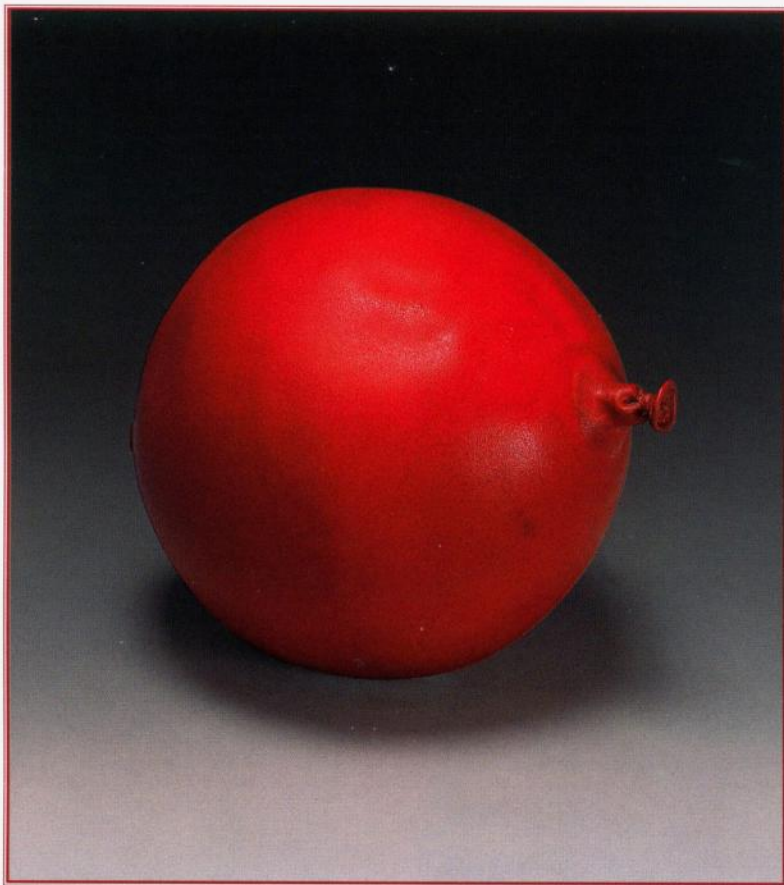
WORKS

OF FINAL SELECTION



第六屆台灣金陶獎

入選



32×24×24 cm / 1999

莎拉・帕克／澳大利亞

紅色汽球

壓模手塑成型，素燒後釉燒1080℃。

Sarah Parker / Australia

Red Balloon

Hand-modelled, cast in plaster, bisque fired then glazed to 1080℃.



φ39×5 cm / 2000

葛雷・達利／澳大利亞

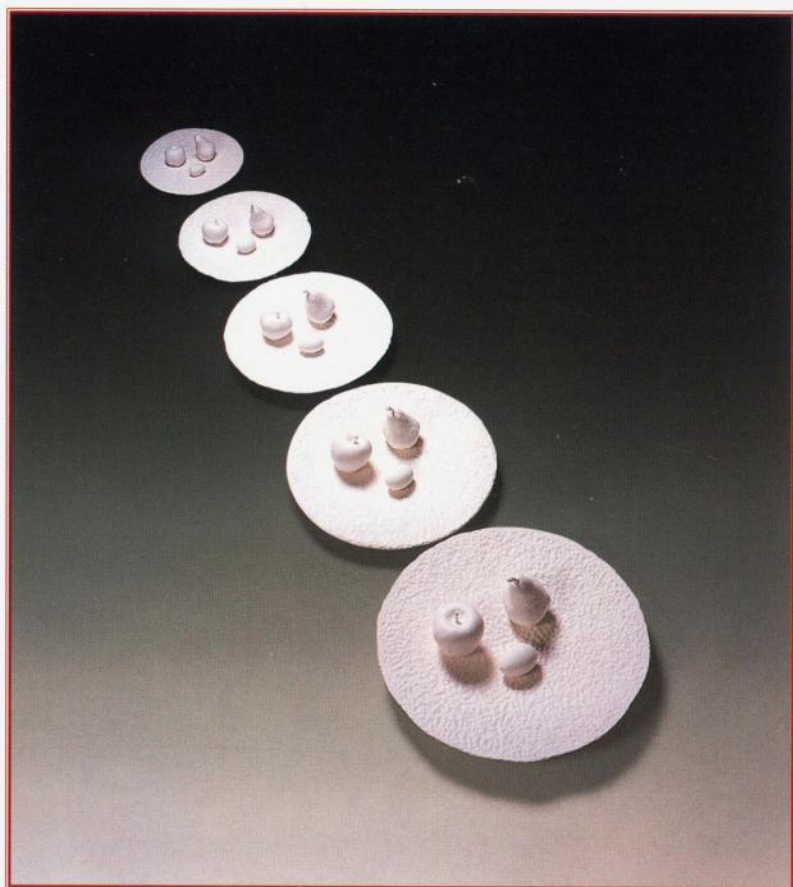
窗景盤

拉坯成型，氧化燒至1300℃，釉上飾有金箔及銀箔與琺瑯，燒至740℃。

Greg Daly / Australia

Window Platter

Wheel-thrown, oxidation fired to 1300℃, gold, silver leaf, enamel decoration, fired to 740℃.



150×41×15cm／2000

安德朱亞 • 海倫斯／英國

靜物

骨瓷，結合灌漿、陶板與手塑等技法製成。

Andrea Hylands／UK

Still Life

Bone china, slip-cast, slab construction, hand-built.



36×19×56 cm／1999

格拉西拉 • 奧利歐／阿根廷

花園的小矮人 # 1

手塑陶土與花盆的組合，上化妝土、色料以及金屬氧化物，氧化燒至測溫錐04號。

Graciela Olio／Argentina

Dwarf of Garden I

Hand-built earthenware assembled with flowerpot, colored slips, stains and oxides, oxidation fired to cone 04 .



第六屆台灣金陶獎
入選



φ 25×38.5cm / 2000

羅蘭・參莫／奧地利

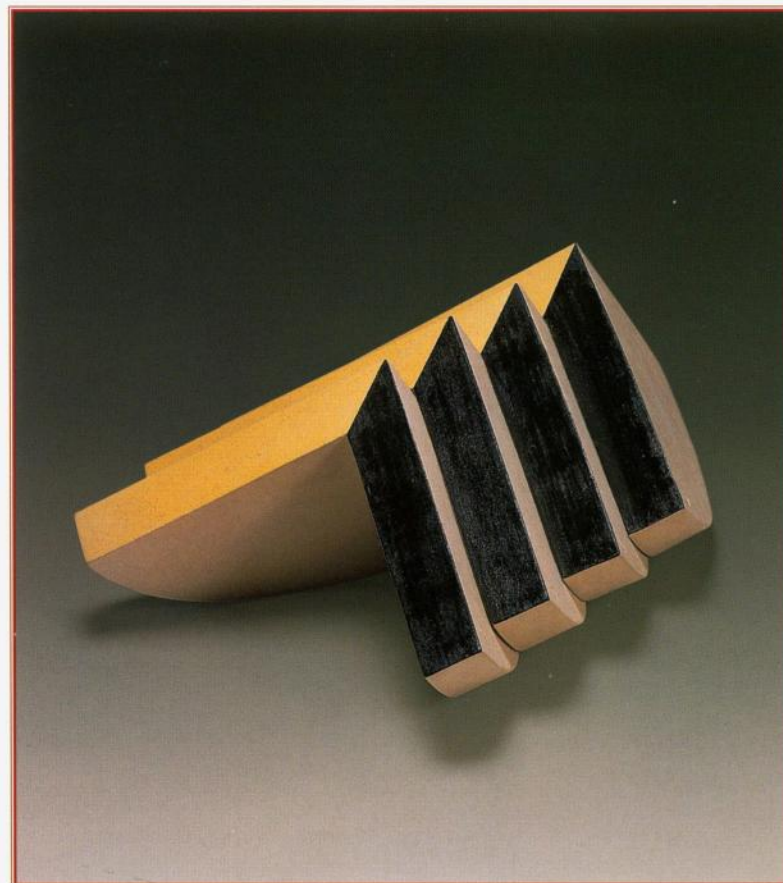
白底對瓶

熟料土手塑成型，再打磨刨光，進窯三次燒成，最後一次瓦斯窯還原釉燒後，釉色龜裂脫落。

Roland Summer / Austria

Pair of Vessels White

Grogged stoneware, hand-built, burnished, 3 firings, last one in gas kiln with glaze which is crackling away after post-fired reduction.



47.5×31.3×17.5 cm / 1998

克里斯塔・柴特侯佛／奧地利

似橢圓物 VII-2

陶土，陶板組合成型，施釉。

Christa Zeitlhofer / Austria

Ellipsoid VII-2

Stoneware, plates cut trimmed together, glaze.



The Sixth Taiwan Golden Ceramics Awards

Final Selection



28×27.5×30 cm／1999

克里斯·坎博／比利時

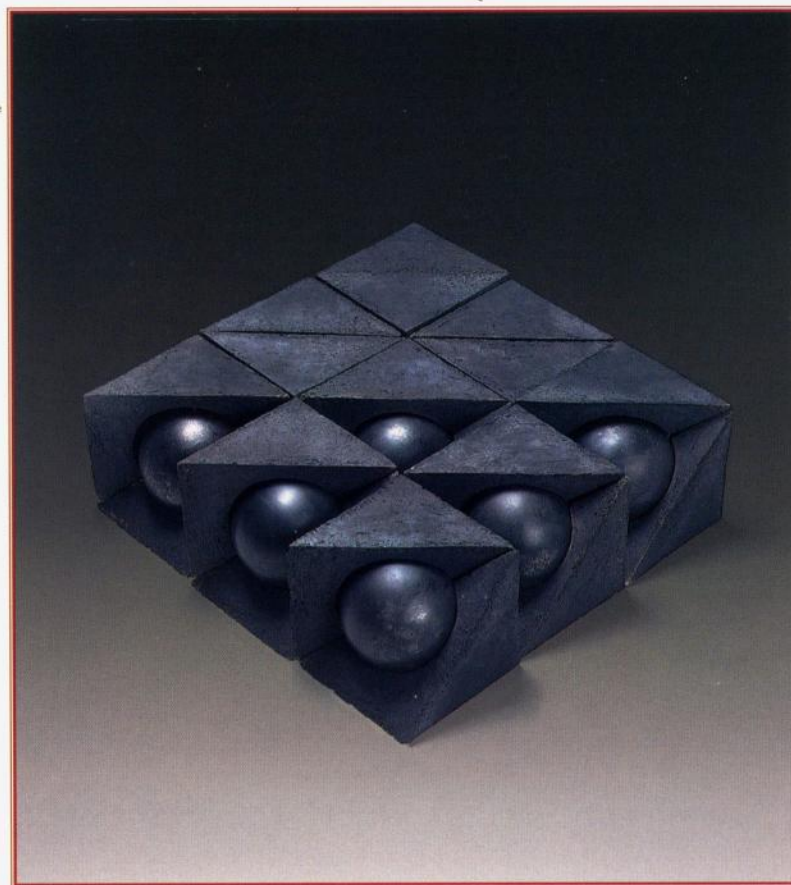
扯鈴 # 2

低溫有色陶土，模具成型，樂燒。

Kris Campo／Belgium

Diabolo 2

Low temperature colored stoneware, modeled, raku-fired.



37.5×37.5×12.5 cm／1999

利地亞·沃特斯／比利時

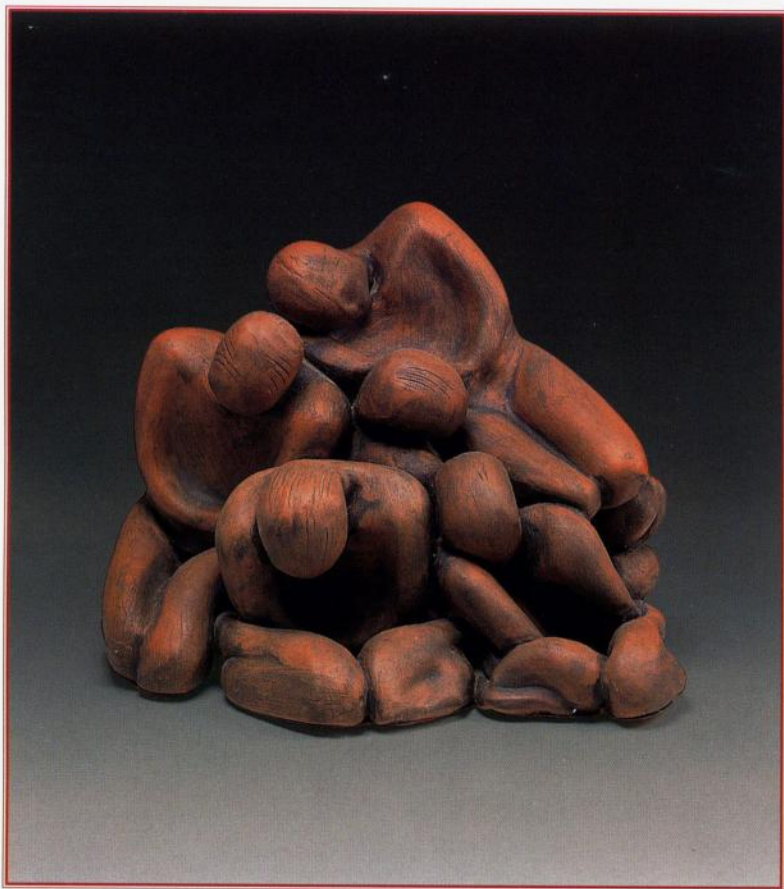
律動的模式 # 3

白色低溫陶土，結合陶板與灌漿的技法製成，上紅土泥漿。素燒至1000℃後，再燻燒。

Lydia Wauters／Belgium

Ritme III

Slab-built, low temperature white stoneware, slip-cast, terra sigillata from red slips, bisque fired to 1000 °C then smoke-fired.



34×24×25 cm / 1999

勒提西亞 • 加西亞斯特勞 / 玻利維亞

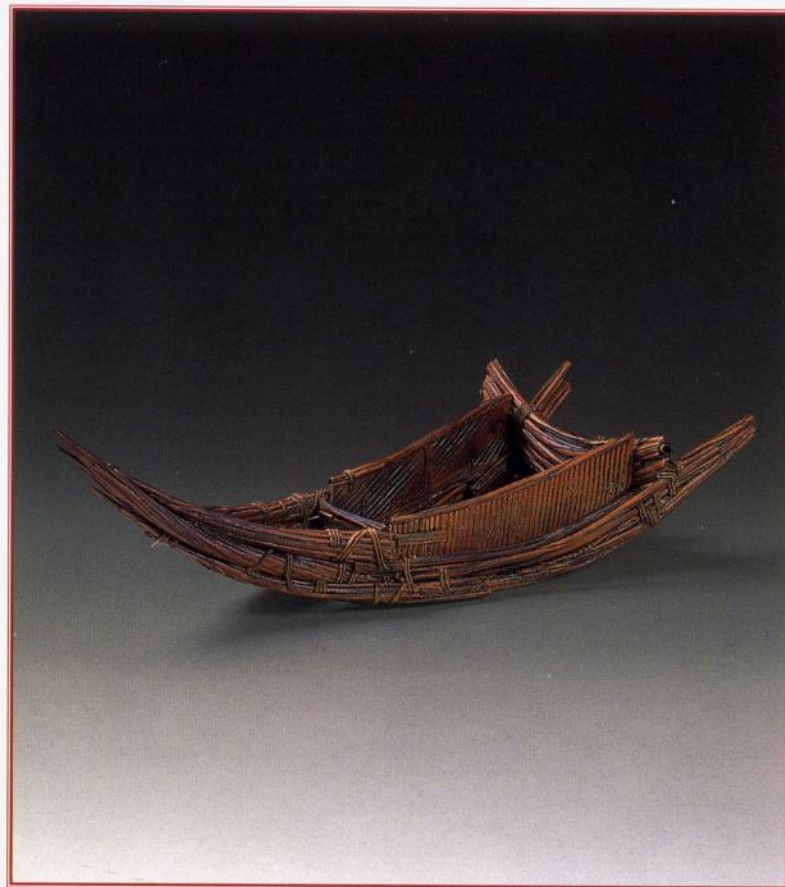
冷

紅土灌漿，變形再重組，1100°C 燒成。

Leticia Garciá de Straube / Bolivia

It's Cold

Red stoneware, slip-cast, transformed and assembled together, fired to 1100°C.



57.5×24.5×16.5cm / 2000

勞利 • 羅倫 / 加拿大

朝聖之船

陶土，陶板、泥條、戳印、碳酸銅、薄釉，在電窯內燒至測溫錐6號。

Laurie Rolland / Canada

Pilgrim Ship

Stoneware, slabs, coils, stamps, copper carbonate, thin wash of glaze, fired to cone 6 in electric kiln.



70×31×59 cm / 1998

何兆聰 / 加拿大

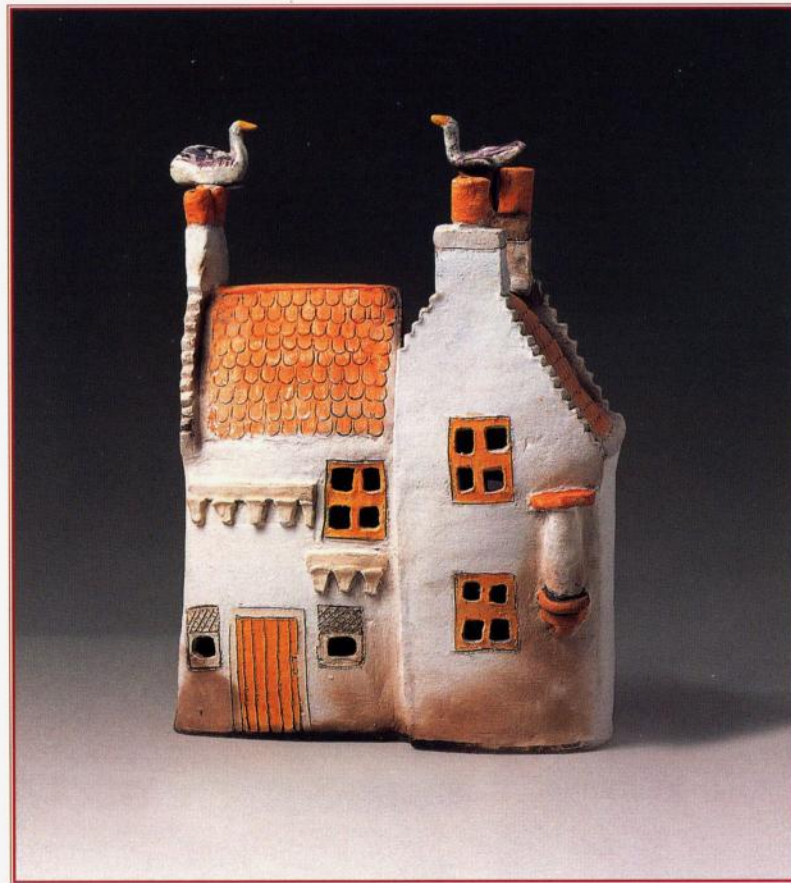
無題

陶土施粗糙的無光釉，氧化燒至測溫錐6號。

Simon S.C. Ho / Canada

Untitled

Stoneware, mat glaze, oxidation fired to cone 6.



27×11×36.5 cm / 1999

蘇珊・利波德文 / 加拿大

位於潘漢的房子

雕塑土手塑成型，施低溫釉與釉下彩素燒後燻燒。

Susan Lepoidevin / Canada

House at Panha, Dysart

Hand-built with a sculpture-mix stoneware, low-fire glaze and underglaze. Bisque fired then smoke-fired.



第六屆台灣金陶獎

入選



78×36×124.5 cm / 1999

李斯利 • 柏林 / 美國

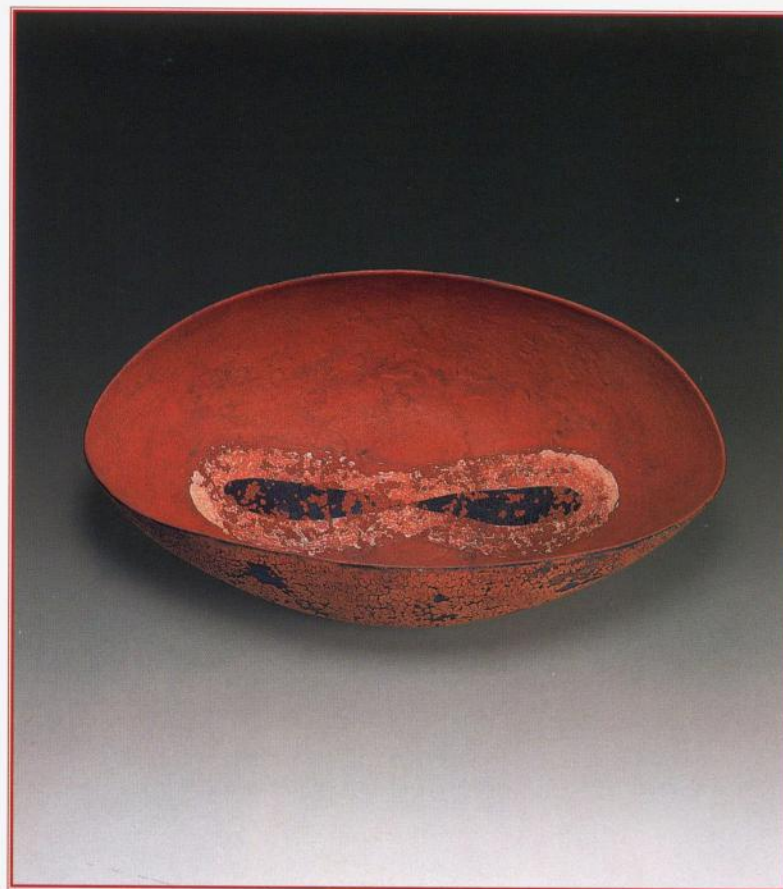
延綿不絕 II

混合材質包括陶土、木箱、照片、玻璃與鏡子。陶製鮭魚和大碗係採樂燒完成。

Leslie Bolin / USA

Continuum II

Clay, wooden, cabinets, photographs, glass, mirror, raku-fired stoneware salmon and big bowl.



68×38×22.2 cm / 2000

史帝芬 • 海尼門 / 加拿大

無題

陶土，多次燒。

Steven Heinemann / Canada

Untitled

Stoneware, multi firing.



The Sixth Taiwan Golden Ceramics Awards

Final Selection



57×52×6cm／1999

理查•林•史都漢／加拿大

無題

混合媒材包括陶土、焦紙、金屬以及銅。陶土施釉，樂燒完成。

Richard Lynn Studham／Canada

Untitled

Raku-fired and glazed with metal, scorched paper and brass additions.



φ 23×60 cm／2000

江國棟／台灣

超越

陶土，牙籤，金屬線，氧化燒1100℃。

Kuo-Tung Chiang／Taiwan

Beyond

Earthenware, toothpicks, wire, oxidation fired to 1100 °C.



18×25×41cm／1999

洪樹德／中國大陸

樹林花器

陶土，弱還原焰1200℃。

Shu-De Hong／China

Forest Vase

Stoneware, light reduction fired to 1200℃.



47×37×10 cm (左 Left) 42×40×10.5 cm (右 Right)／2000

陸斌／中國大陸

化石 1999

陶土，強還原焰1200℃，再低溫鹽燒。

Bin Lu／China

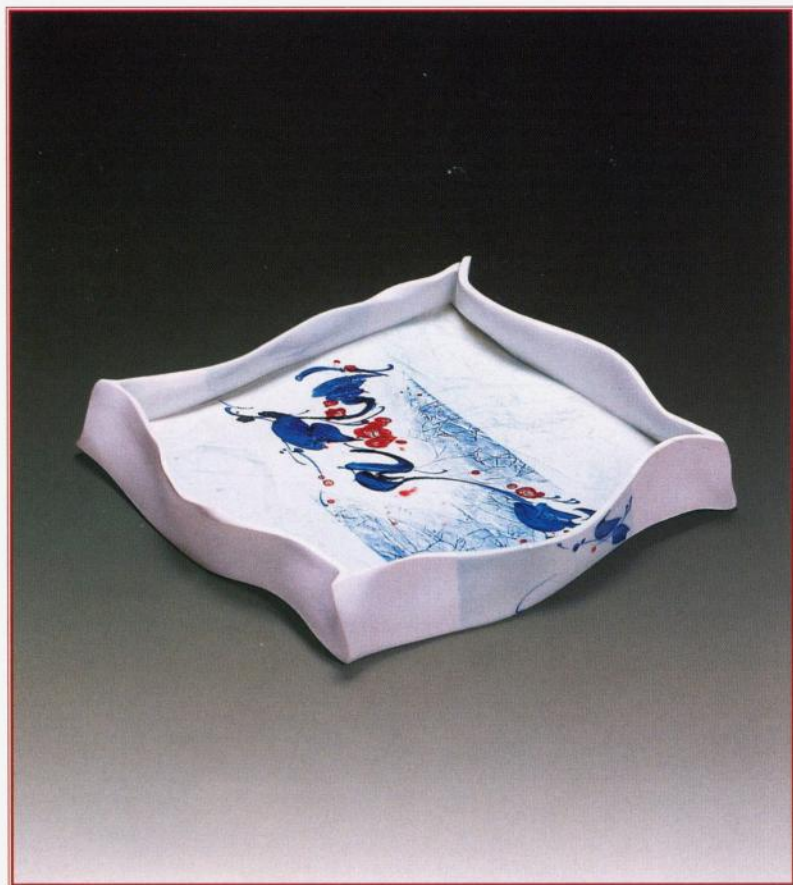
Fossil 1999

Stoneware, reduction fired to 1200℃, then salt fired at low temperature.



The Sixth Taiwan Golden Ceramics Awards

Final Selection



35.8×32.7×6.5 cm / 1999

張婧婧 / 中國大陸

99形意青花之二

瓷土，還原焰1330℃。

Elan Zhang / China

Dish With Blue and White Decoration 99 II

Porcelain, reduction fired to 1330℃.



φ 25×45 cm / 1999

諸葛逸仙 牟錦芬 / 中國大陸

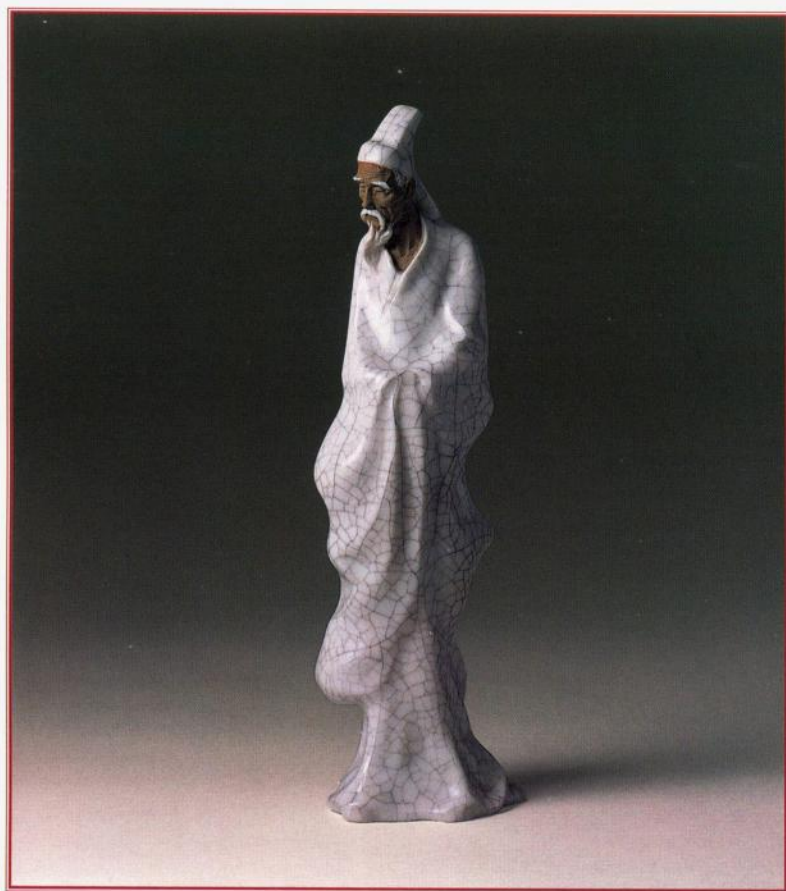
春雨綿綿

陶土，氧化焰1180℃。

Yixian Zhu-Ge, Jin-Fen Mou / China

The Everlasting Spring Rain

Stoneware, oxidation fired to 1180℃.



8.5×8.5×31.5 cm / 1990

陳志民 / 中國大陸

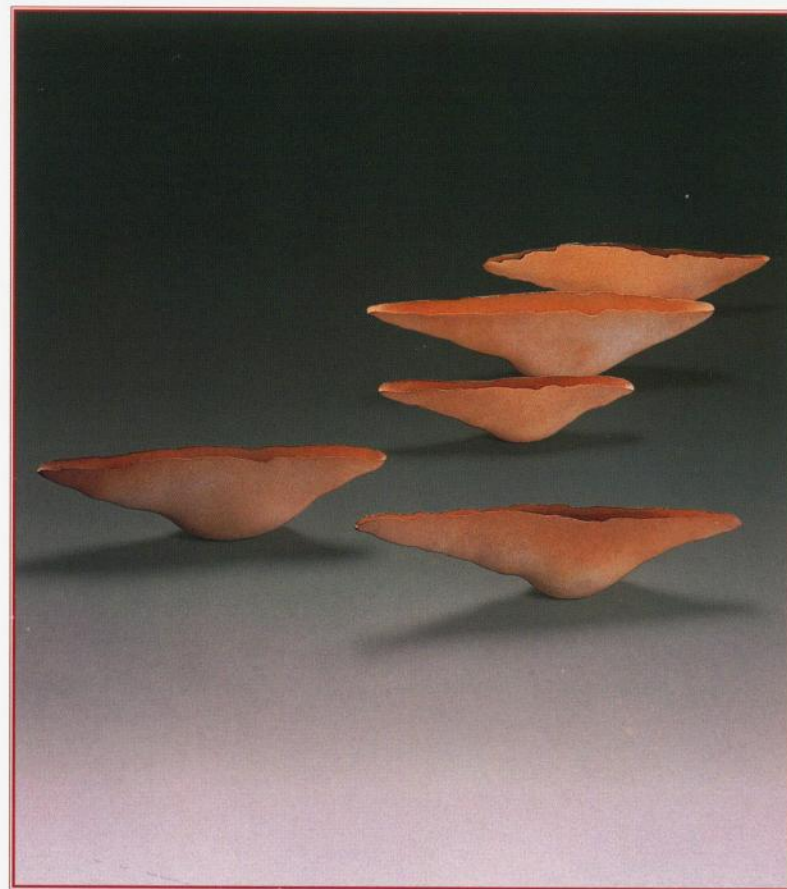
杜甫像

瓷胎，化妝土著色，高溫燒成1350℃。

Che-Ming Cheng / China

Statue of Du Fu

Porcelain with slips, high temperature fired to 1350℃.



56×10×14cm (其一 / each one) / 2000

王向陽 / 中國大陸

故鄉的雲

陶土，1100℃燒成。

Xiang-Yang Wang / China

Clouds Over My Hometown

Stoneware, fired to 1100℃.



The Sixth Taiwan Golden Ceramics Awards

Final Selection



31×20×45.5 cm / 1999

多馬斯・普洛 / 捷克

在風中

陶土上金屬氧化物、釉，1200℃燒成。

Tomáš Proll / Czech Republic

In The Wind

Stoneware, metal oxide, glaze, fired to 1200°C.



φ 28×29 cm / 2000

哈娜・諾佛娜 / 捷克

回歸自然

煅燒土，樂燒。

Hana Novotná / Czech Republic

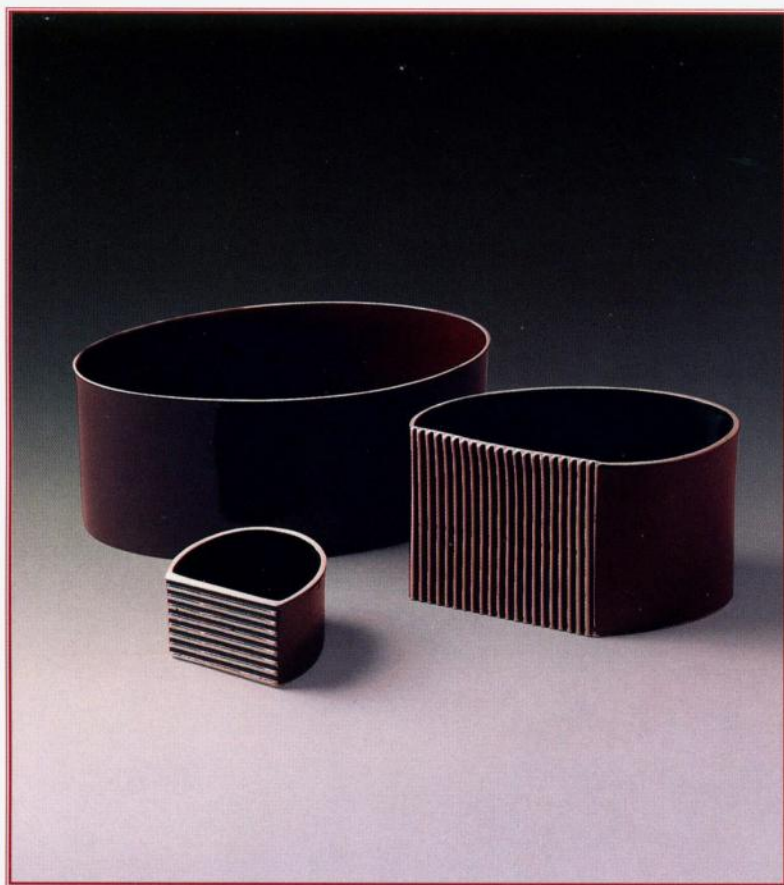
Back to the Nature

Fired clay, raku-fired.



第六屆台灣金陶獎

入選



25×17.5×9.5cm 10.6×8.8×4.7cm 18×12.7×9.7cm/2000

玻迪爾・緬茲／丹麥

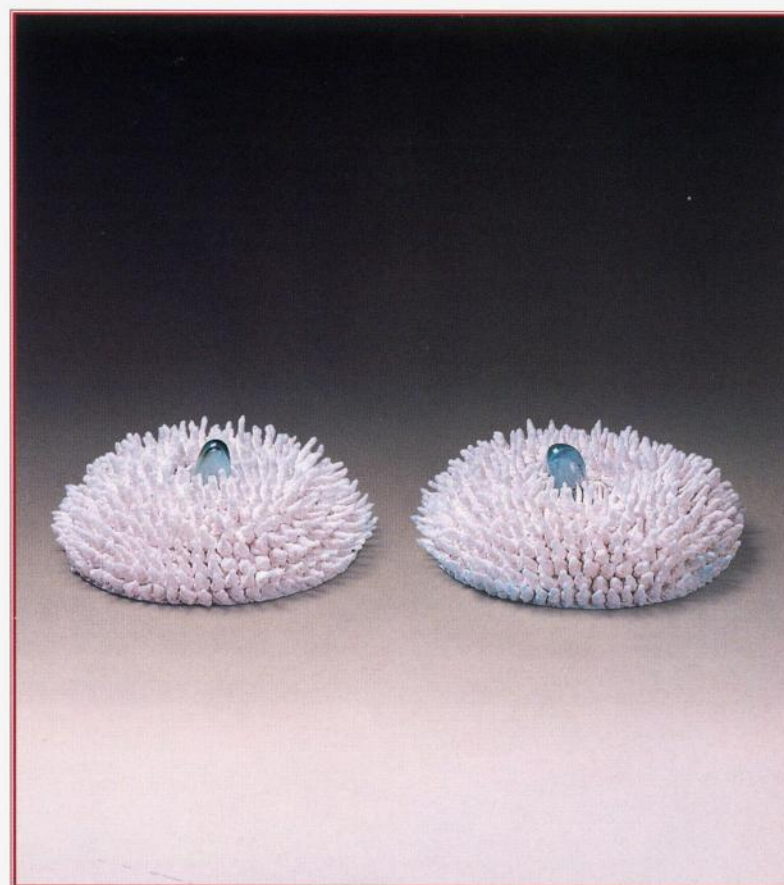
靜物 II

瓷土灌漿成型，透明釉、黑釉，1300℃燒成。

Bodil Manz／Denmark

Still Life II

Porcelain, slip-cast, glazed, transparent glaze and black glaze, fired to 1300℃.



φ 19×7 cm/1999

安・圖恩／愛沙尼亞

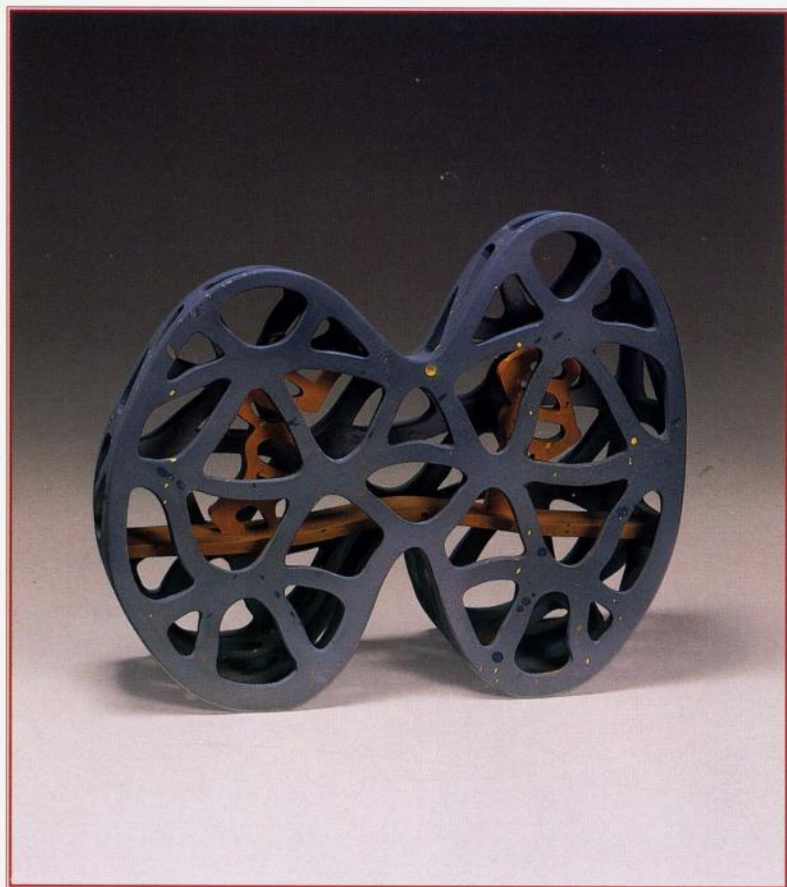
我要出來

高矽陶土，燒至1100℃後，再釉燒至835℃。

Anne Turn／Estonia

I Want Out

High quartz-stoneware, first fired to 1100℃, second with glaze fired to 835℃.



50×21×41.5 cm／1999

楊國然／法國

漫步圓圈

依紙板原型切割陶板製成，小件雕塑外面再套另一件雕塑，燒至950℃。

Kwok-Yin Yeung／France

Jogging Inside the Circles

The forms are made of a card maguette earth colorings, the small sculpture is made within another sculpture, fired to 950℃.



42×22×106.5 cm／1994

丹尼爾・法布爾／法國

圖騰

陶土，用壓印裝飾。

Danielle Fabre／France

Totem

Earthenware with stamped decorations.



10.5×9.5×21cm / 1999

馬利・羅爾・列維坦／法國

玻璃與土

玻璃與樂燒土，瓦斯窯樂燒。

Marie Lavre Levitan / France

Glass and Clay

Glass and raku clay, raku-fired in gas kiln.



8.5×9×9.5 cm / 1997

阿里西雅・謝佛斯基／德國

就這些嗎？

紅陶土，結合手塑與壓模的技法製成，在電窯內燒至1150℃。

Alicja Schefferski / Germany

It Is All ?

Terra cotta, hand-built with assembled press-molded, fired to 1150°C in electric kiln.



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φ9×33 cm / 1999

亞歷山大・普林茲／德國

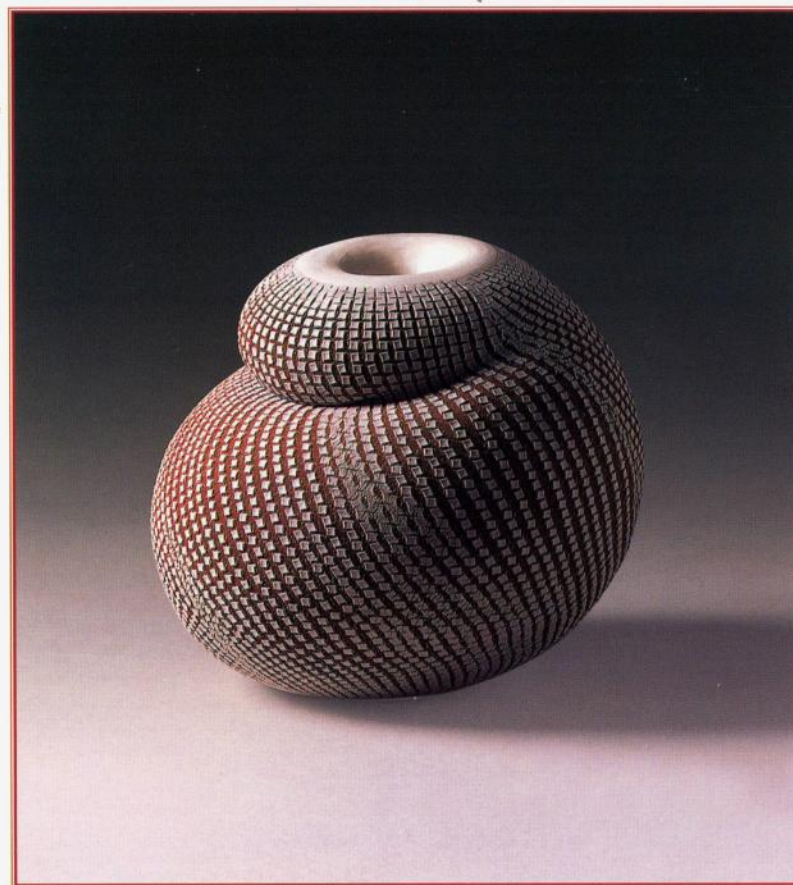
鮮明的記憶

陶土拉坯成型，活動蓋表面打磨刨光，內施銅釉。

Alessandra Prinz / Germany

Living Memory

Stoneware wheel-thrown, stopper, surface polished, copper glaze interior.



25×25×22 cm / 1999

安諾・傑克爾／德國

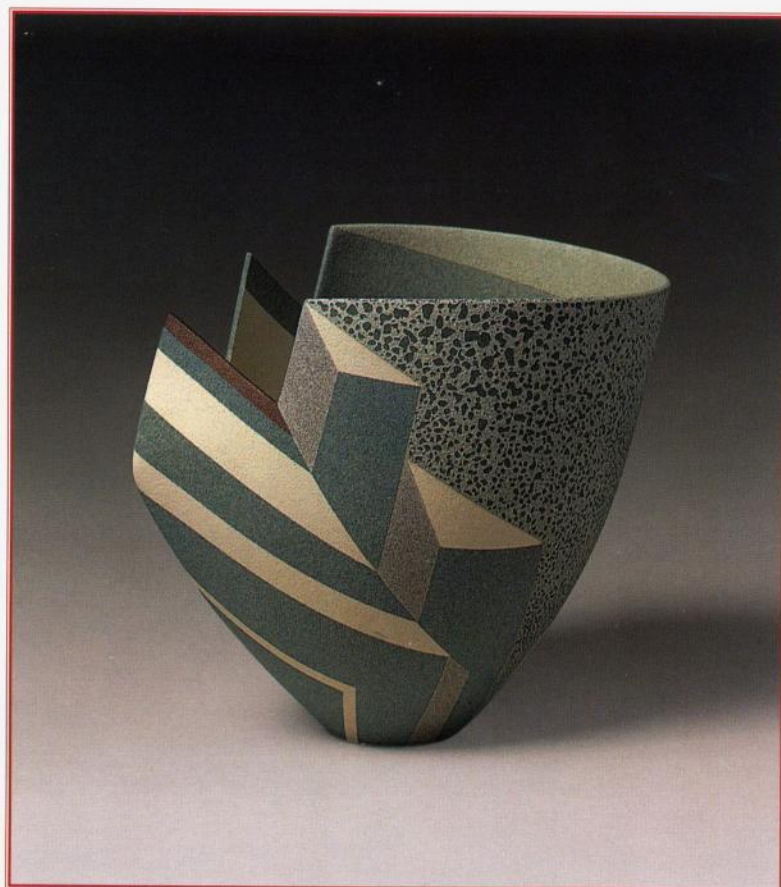
球莖 # 1

紅土拉坯變形，瓷土泥漿，氧化燒至測溫錐5號。

Enno Jaekel / Germany

Bulb I

Red stoneware, porcelain slips, wheel-thrown and altered, oxidation fired to cone 5.



18×13.5×15.5 cm／1998

鐘麥斯・米德密斯／英國

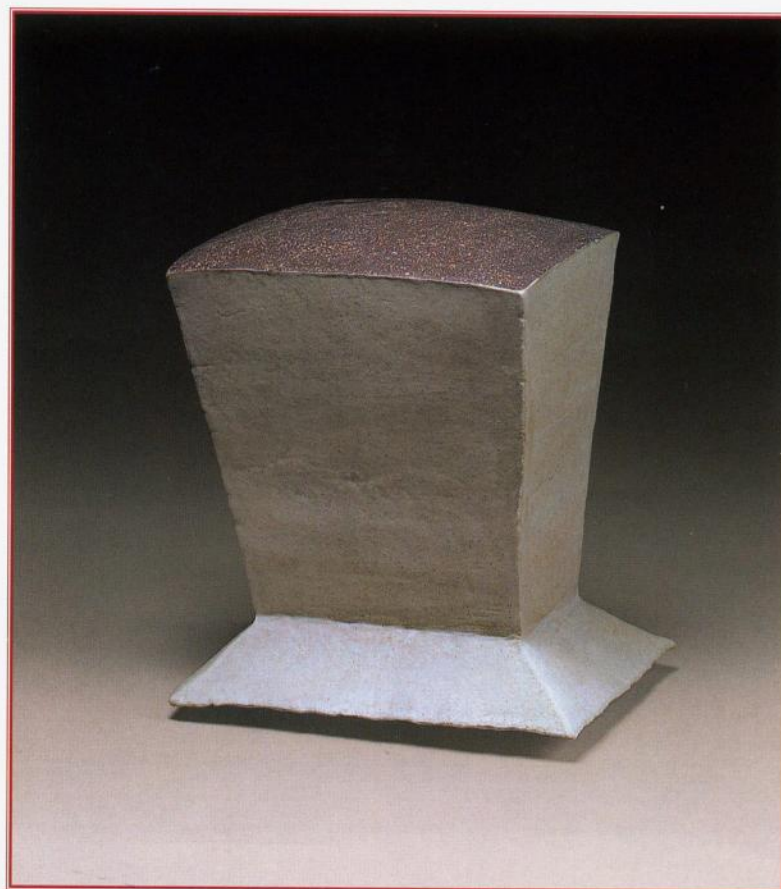
干擾視覺的容器造型

坯土係混合50% 的球狀黏土與50% 的瓷粉熟料，拉坯後切割變形重組，經多次燒，燒至1280℃。

Jon Miles Middlemiss／UK

Optical Irritating Vessel Form

50% ball stoneware, 50% porcelain powder, grogged stoneware, wheel-thrown, transformed and assembled, fired to 1280℃.



27×21.5×31.5 cm／2000

麥可・克里夫／德國

無題

陶土手塑成型，施化妝土、釉、打磨刨光，還原焰1300℃。

Michael Cleff／Germany

Without Title

Stoneware, slips, glaze, hand-built, top polished, reduction fired to 1300℃.



50×50×65 cm 1999

伊克•華拉／奧地利

沙漠之春 #6

花梗與底座係陶土製，葉形部分則為瓷土製，還原燒製
1300℃。

Elke Huala／Austria

Spring In The Desert VI

Stoneware stems and base, porcelain leaves, reduction fired to
1300℃.



21×9×31 cm／2000

蕊納特•維爾麥斯／德國

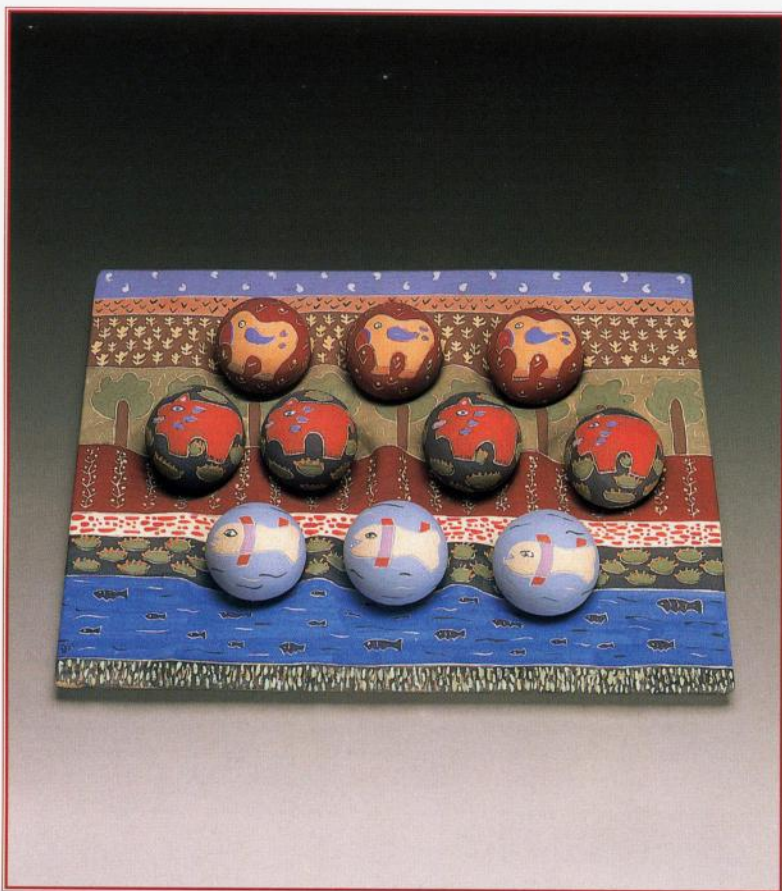
迴路

白色陶土手塑成型，燒至測溫錐02號。

Renate Willmes／Germany

Loop

White stoneware, hand-built, fired to cone 02.



36.5×28×6.5 cm / 2000

多利・史克契多爾・札格／以色列

無性生殖的景象 # 1

白色陶土，結合陶板與模型的技法製成，施以化妝土與釉下彩再刮釉。

Dori Schechtel, Zanger / Israel

Cloned Scenery I

White earthenware, slips, underglaze, slab over molds, engraving.



36.5×34×9cm / 1999

馬德維・薩布拉曼尼安／印度

盛著豆莢的盤子

陶土，燒至測溫錐08號，施水蠟上釉之後燻燒。

Madhvi Subrahmanian / India

Platter with Pod

Earthenware, fired to cone 08, wax and glaze, smoke fired.



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24×35×40 cm / 1999

麥克・摩爾／愛爾蘭

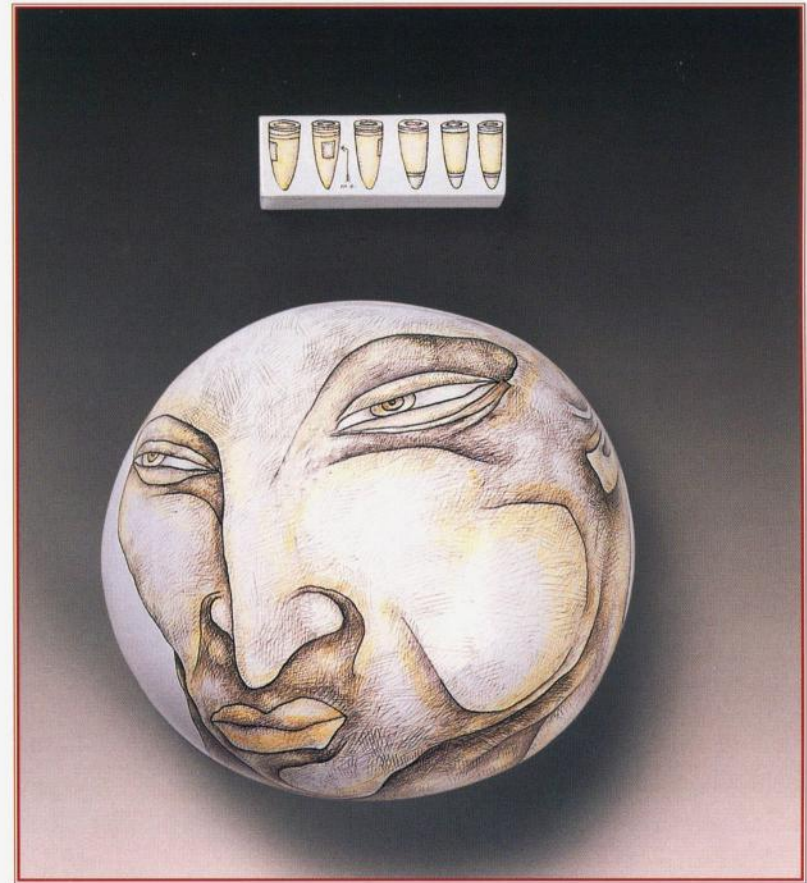
相連

陶板密封成型，磨砂，打磨，氧化燒至03號測溫錐。

Michael Moore / Ireland

Link

Slab built, sanded, polished and sealed, oxidation fired to cone 03.



29.5×20×27 cm (臉 Face) 14×3.5×4.8 cm (盒子 Box) / 2000

伐斯托・薩維／義大利

人人有份

法恩札陶土，結合模型與陶板的技法成型，低溫釉彩980℃燒成。

Fausto Salvi / Italy

One For Every One

Faenza's stoneware built by mould and slabs, maiolica, fired to 980℃.



22×18×22cm (左 Left) 21.5×18.5×22.5 cm (右 Right)/2000

加布利加・薩齊／義大利

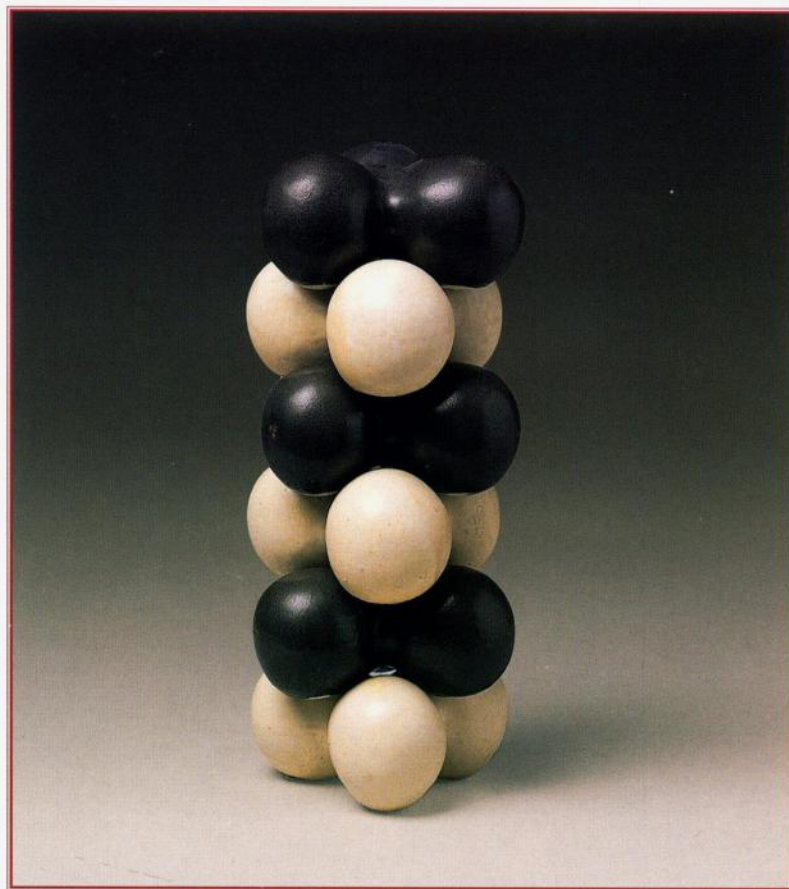
連環漫畫—水瓶之結親

陶土拉坯成型，內部施釉，外部則飾以金屬氧化物，1250℃燒成。

Gabrielca Sacchi/Italy

Comic Strip-Marriage of the Jugs

Stoneware, wheel-thrown, glazed inside, decorated with oxides outside, fired to 1250°C.



13×13×29 cm/2000

皮利歐・伊隆尼／芬蘭

六個分子

陶土灌漿，施灰釉，金屬氧化物，1200℃燒成。

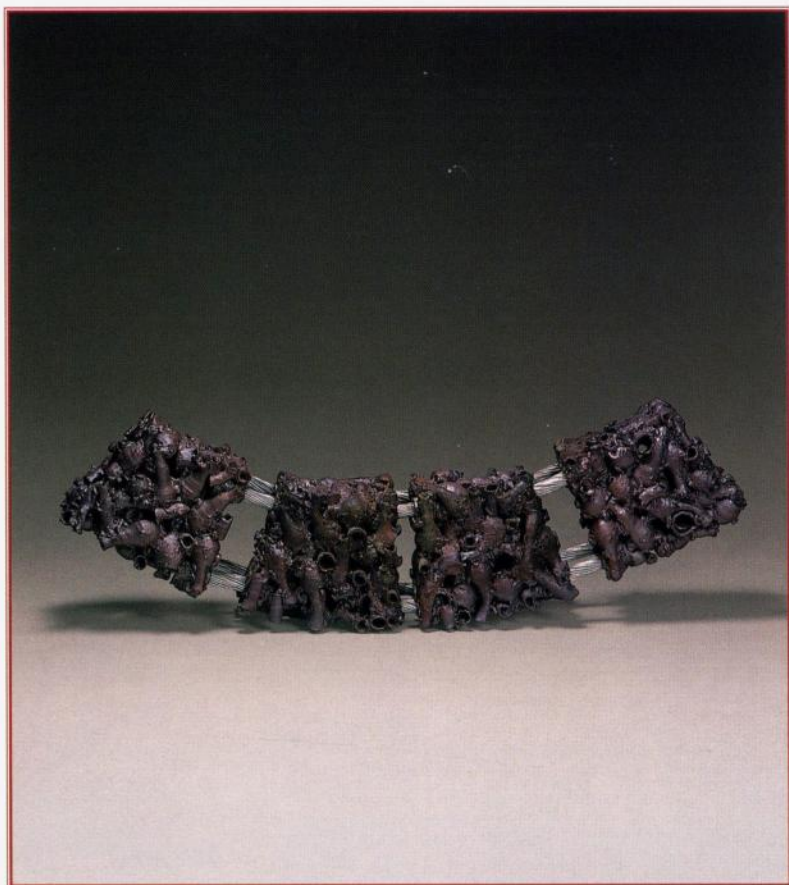
Pirjo Eronen/Finland

6 Particles

Stoneware, slip-cast with ash glaze and oxides, fired to 1200°C.



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107×18×34 cm／2000

羽鳥誠／日本

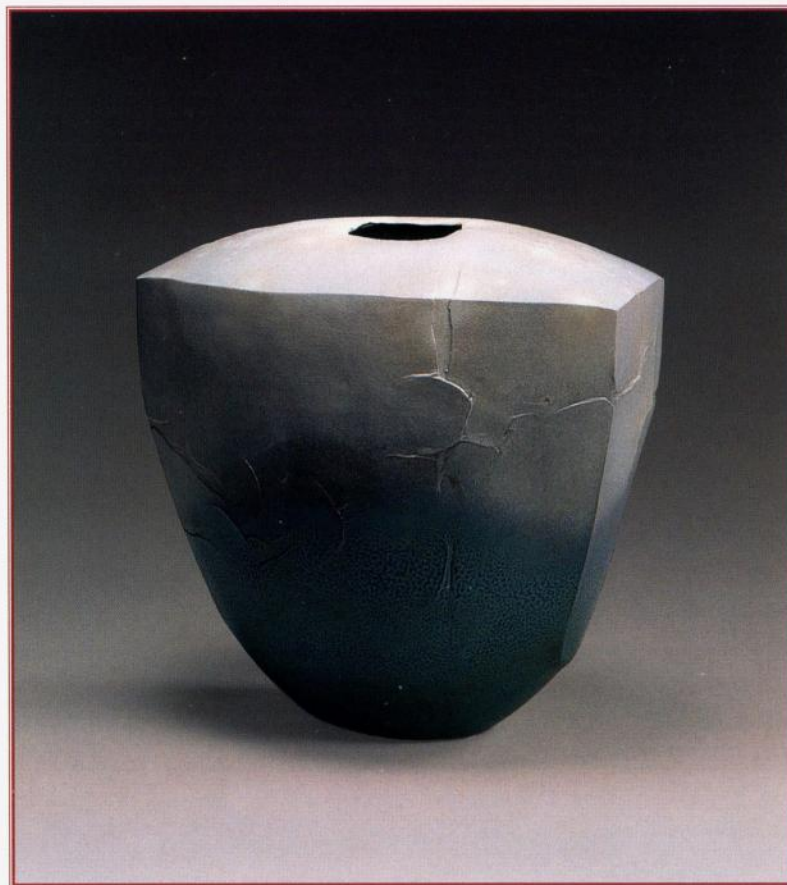
清酒瓶的組合

陶土拉坯組合成型，多媒材，鐵絲，以日本饅頭柴窯內氧化燒至1280℃而成。

Makoto Hatori／Japan

The Composition Of "Sabi"

Wheel-thrown and assemble stoneware, wood, oxidation fired to 1280℃, wood-firing (Japanese Bank Kiln), mixed media.



45×30×44 cm／1999

皿谷實／日本

青變方形花器「瀬戸内」

陶土。

Sara Gai Minoru／Japan

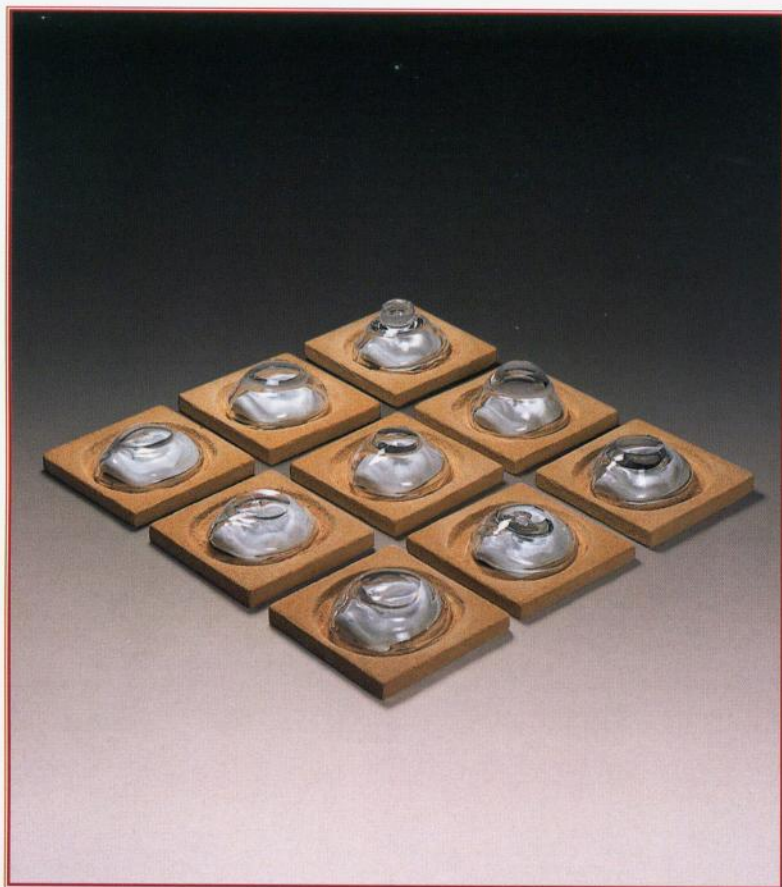
Square Flower Vase "In Se Do"

Stoneware.



第六屆台灣金陶獎

入選



100×100×13 cm／1999

鄭明訓／韓國

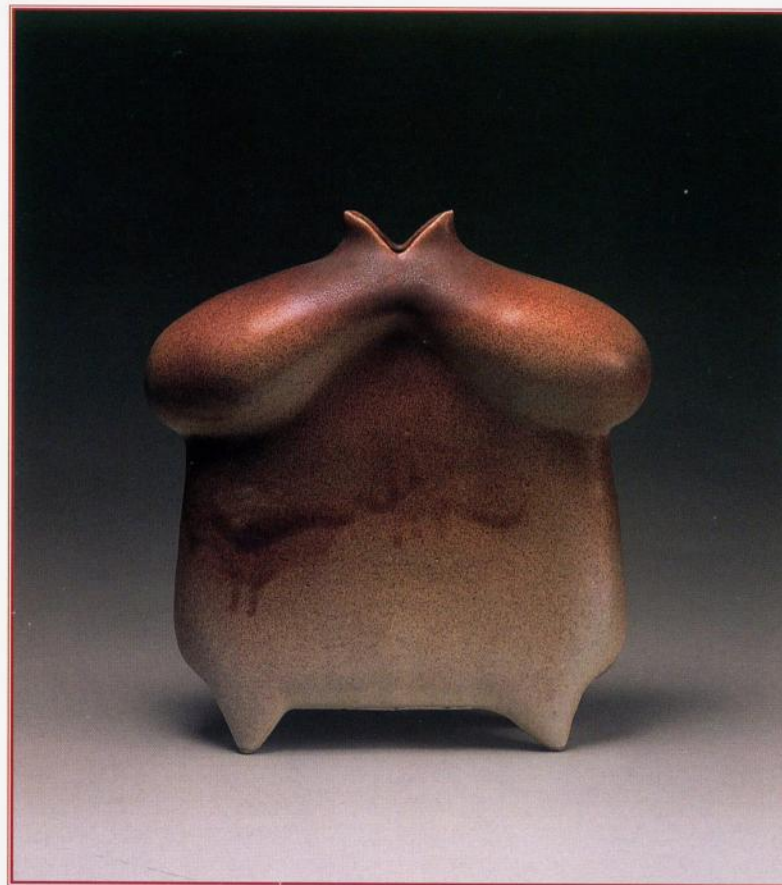
映像 # 2

瓷土，石膏模成型，以及玻璃、沙。

Myung-Hoon Chung／Korea

Reflection II

Porcelain, plaster mold, glass and sand.



31×12×32.5 cm／1999

松田富彌／日本

瓶子

陶土，採泥條盤築成型，高溫燒至測溫錐9號。

Tomiya Matsuda／Japan

Jar

Stoneware, coil-built, high temperature fired to cone 9.



The Sixth Taiwan Golden Ceramics Awards

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107×14×13 cm (其一 each) / 2000

黃敏姿／美國

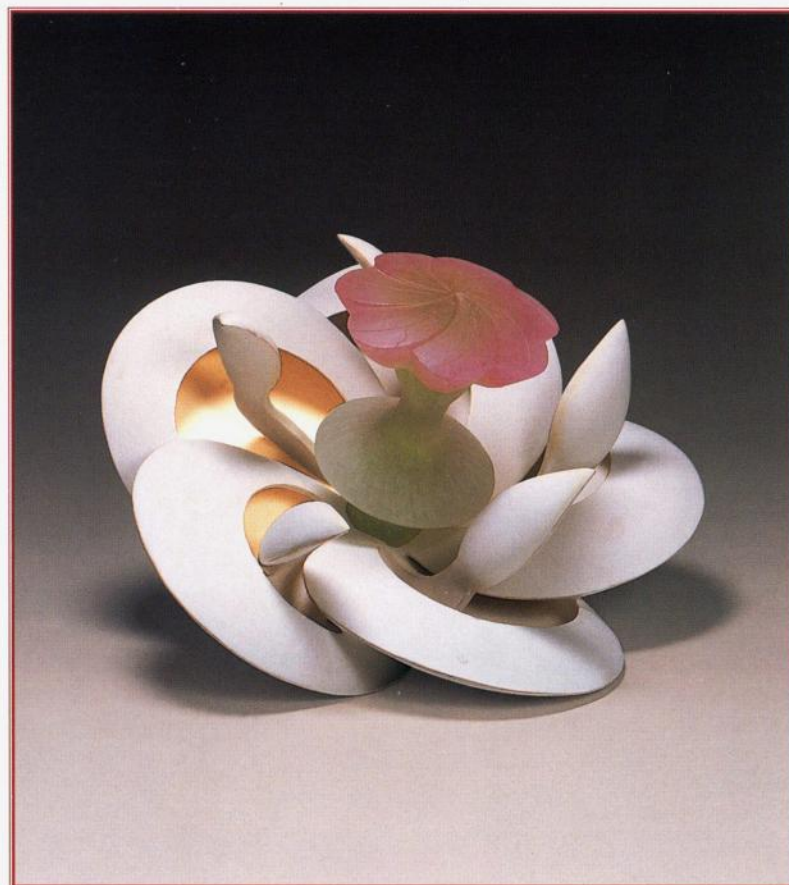
生命之道

瓷土灌漿，氧化鈷，氧化鐵，氧化燒至1230℃。

Mien-Tzu Huang / USA

Path Of Life

Porcelain, slip-cast, cobalt, iron, oxidation fired to 1230℃.



60×55×37 cm / 2000

口嶋悅子／日本

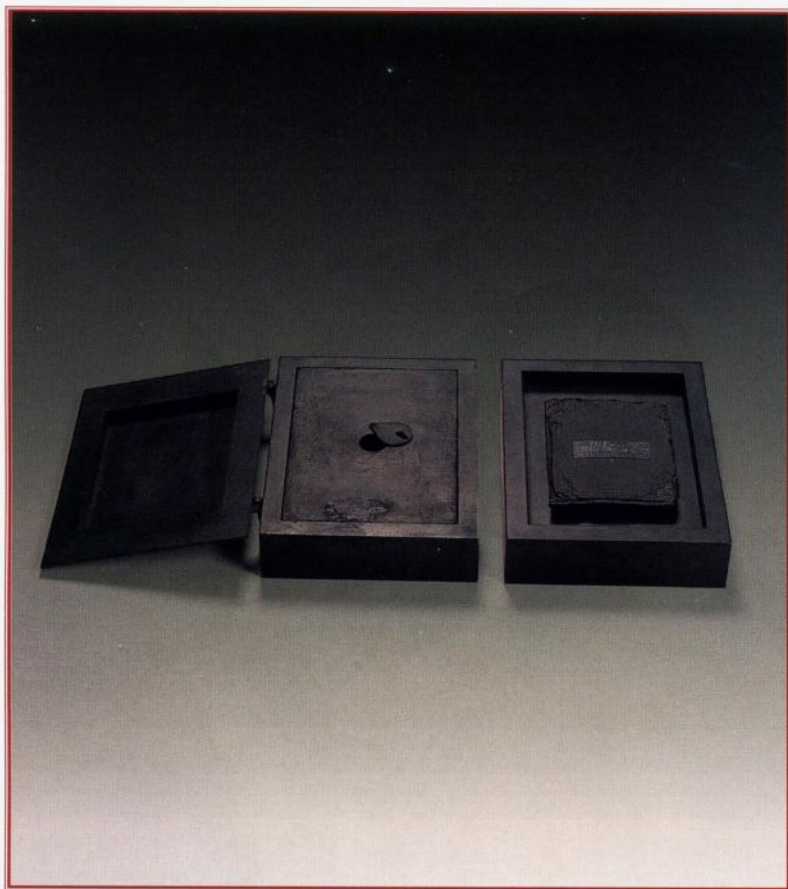
富饒之花 # 1

陶土部分是採紅土，上白色化妝土，以陶板製成，最高溫燒至1180℃，玻璃部份採壓模灌漿技法。

Etsuko Tashima / Japan

Cornucopia I

Red stoneware and white slips, the stoneware part is made by slab-built, high temperature fired to 1180℃. The glass part is made by mold-cast.



65×27×6 cm／2000

長澤和仁／日本

記憶

黑色陶土壓模灌漿，鐵、鉛，電窯燒至800℃。

Kazuhito Nagasama／Japan

Kioku

Black stoneware, moulding and slip-cast, iron and lead, fired to 800℃ in electric kiln.



95× 50×10 cm／2000

保坂郁美／日本

想法（對）

瓷土灌漿，飾以釉上彩，玻璃。

Ikumi Hosaka／Japan

Feelings(A Set)

Porcelain, slip-cast, overglaze, glass.



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24×12×42 cm／2000

佐藤暉子／日本

萌芽

瓷土灌漿。

Tomiko Sato／Japan

Sprout

Porcelain, slip-cast.



22.5×12.5×52 cm／2000

昼馬和代／日本

搖晃

陶土薄片堆疊而成，鐵釉，燒至1230℃。

Kazuyo Hiruma／Japan

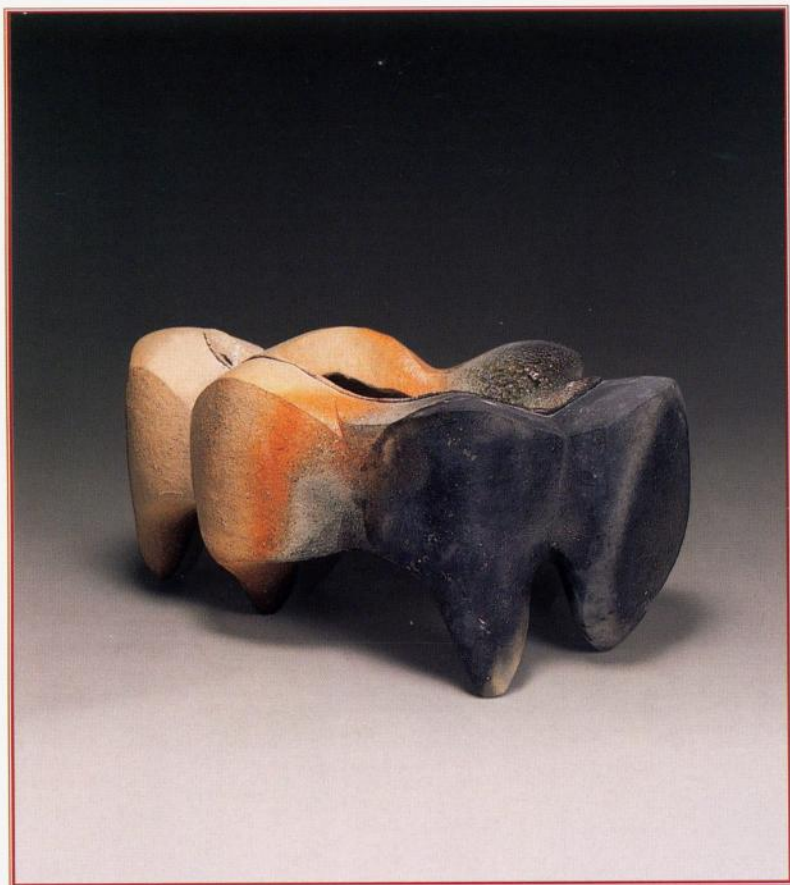
Sway

Pile of thin stoneware, iron glaze, fired to 1230℃.



第六屆台灣金陶獎

入選



53×32×26 cm / 1998

朴裕那／韓國

沈靜的武雄

白陶土，瓦斯窯內與稻殼、貝殼、木材一同燒成。

Yoon Park / Korea

Calm Takeo

White stoneware, fired with rice pill, shell and wood in gas kiln.



45.5×25×55 cm (左 Left) 46×22.5×59 cm (右 Right) / 1999

尸再英 (譯音)／韓國

易經

混合陶土上黑釉和白釉。

Jae-Young Suk / Korea

Yi-Ching

Mixed stoneware, black and white glaze.



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10.5×9×16 cm (左 Left) 9.3×9.3×16 cm (右 Right) / 1999

歐雷斯特 • 密斯科 / 烏克蘭

男與女 # 2

陶土飾以顏料。

Orest Misjko / Ukraine

Man and Woman II

Stoneware, pigments.



23×5×42.5 cm / 1999

尼可拉斯 • 匹特 / 盧森堡

光道

熟料土上金屬氧化物、化妝土。

Nicolas Pit / Luxembourg

Light Canal

Grogged clay, oxide and colored slips.



第六屆台灣金陶獎

入選



16.5×16×41.5 cm / 2000

葛達・顧魯伯 / 奧地利

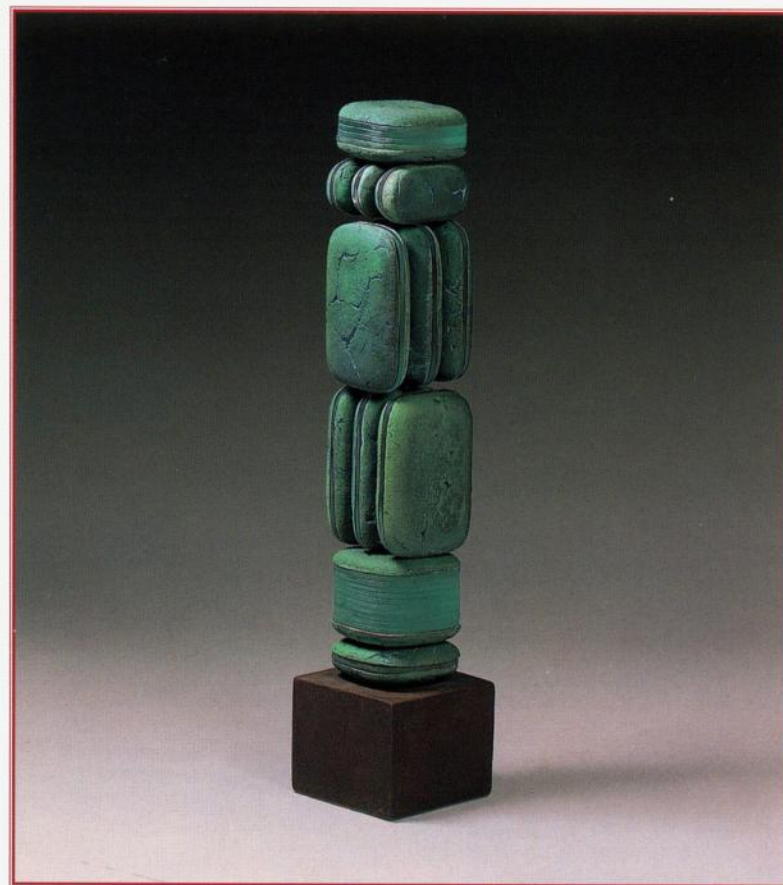
合而為一 # 1

白色陶土加熟料，手塑成型，上化妝土與金屬氧化物，測溫錐02號燒成。

Gerda Gruber / Austria

Union I

White stoneware with grogged, hand-built, colored slips with oxide, fired to cone 02.



12×12×71 cm / 1999

伊蓮・斯披克斯特拉 / 荷蘭

奏鳴曲

陶土壓模成型，釉燒至測溫錐02號，玻璃以及不銹鋼底座。

Ellen Spijkstra / Netherlands

Sonata

Press molded, glazes stoneware fired to cone 02, glass, steel base.



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17.5 × 10 × 21.5 cm / 1999

伊立諾 • 坎斯特拉 / 荷蘭

茶壺

陶土上銀釉，電窯內燒至1200℃，再上金色閃光釉，燒至720℃。

Eleonore Camstra / Netherlands

Teapot

Stoneware, barium glaze, fired to 1200℃ in electric kiln, over the glaze is gold luster, fired to 720℃.



18 x 17 x 12 cm (左 Left) 21 x 10 x 14.5 cm (右 Right) / 2000

約翰 • 凡倫 / 荷蘭

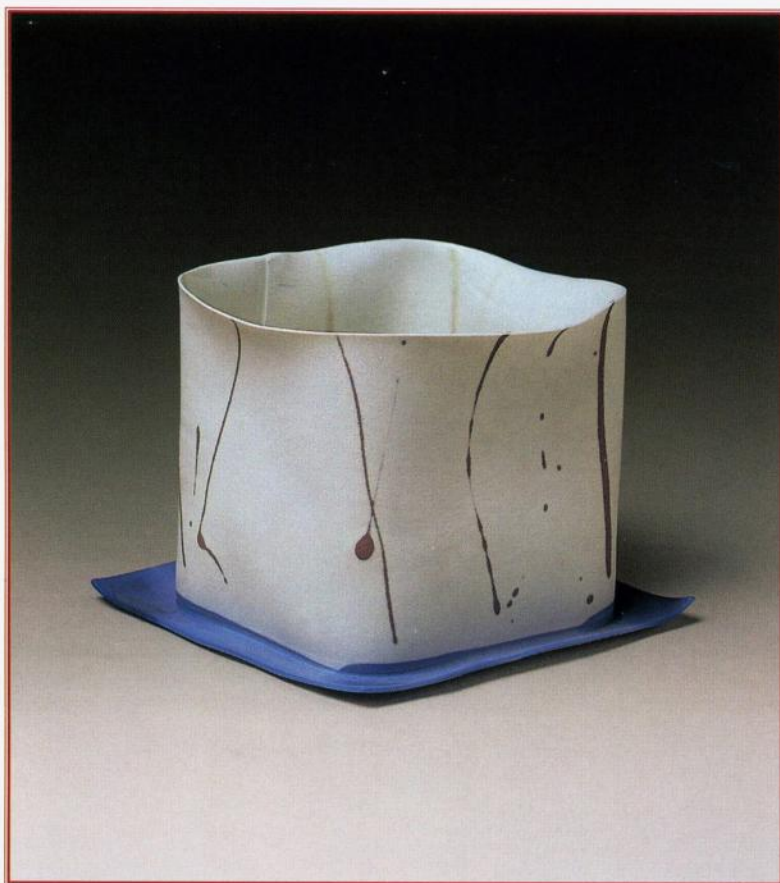
捲曲的罪

陶土，陶板成型，上銻釉，還原燒至1280℃。

Johan Van Loon / Netherlands

Curly Sins

Stoneware, slab-built, zircon glaze, fired to 1280℃.



16.5×16.5×12 cm / 1999

漢克 • 吳爾佛斯 / 荷蘭

無題

瓷土。

Henk Wolvers / Netherlands

Untitled

Porcelain.



40×26×37 cm / 2000

波拉 • 巴斯提亞森 / 荷蘭

白色物體

小片瓷土在陶製模型內組合成型。

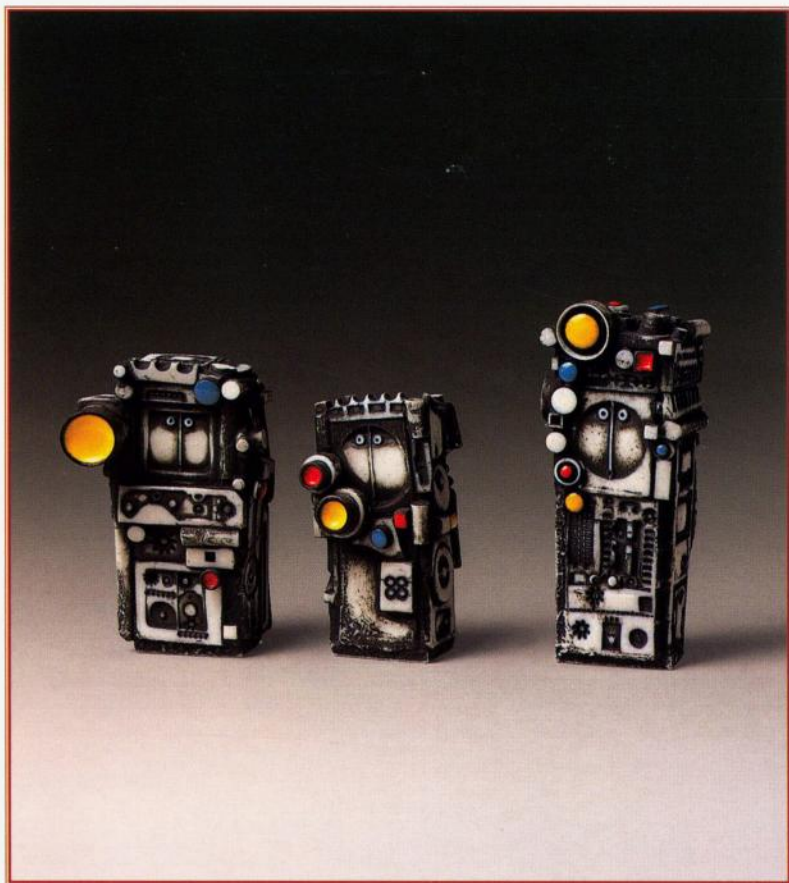
Paula Bastiaansen / Netherlands

Object-White

Assembled small strips of porcelain shaped in a stoneware mould.



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7.2×6.5×11.5 cm (左 Left) 6×5.5×10 cm (中 Middle)
5.6×4.6×13.5 cm (右 Right) / 1999

泰德 • 達奇 / 紐西蘭

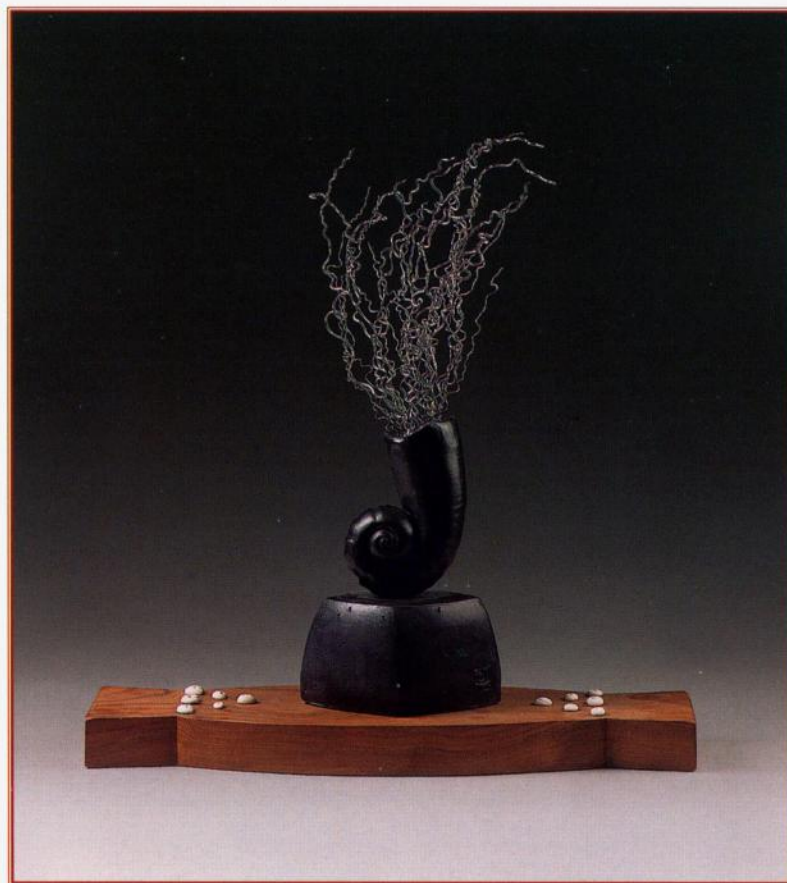
信號機王與后，隨員

白瓷土，手塑成形，上黑色料、色釉，1240℃ 燒成。

Ted Dutch / New Zealand

King and Queen of Signalers, Signaler

White porcelain stoneware, hand-built, black stain with colored glaze, fired to 1240°C.



47×17×48 cm / 1999

戴利爾 • 羅伯森 / 紐西蘭

黑色太平洋貝殼

高矽砂土，壓模，刨光，匣鉢，在電窯內燻燒，不銹鋼與紐西蘭大理石底座。

Darryl J.M. Robertson / New Zealand

Black Pacific Shell

High quartz silica stoneware burnished, hand modeled saggar, fired in sawdust in an electric kiln, additional stainless steel, takaka marble base (New Zealand marble).



37×31×17.5 cm／1999

翁樹木／紐西蘭

鄉愁的滋味－荷蘭豆與菜刀

高溫陶土，氧化燒1280℃。

Onlie Ong／New Zealand

Taste of Nostalgia－Dutch Bean and Knife

High temperature stoneware, oxidation fired to 1280℃.



43×19×41.5 cm／2000

安那・馬力卡・查摩斯卡／波蘭

狼人 II

瓷土灌漿，塗上黑色釉料隧道窯內燒至1380℃，
頭盔則以陶土手塑而成，上釉、銅閃光釉。

Anna Malicka-Zamorska／Poland

Werewolf II

Porcelain, slip-cast, hand-built helmet from stoneware, glaze, paint-over
cold black color, fired in gas-tunnel kiln 1380℃, copper luster.



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21×18×48.5 cm / 1999-2000

馬利亞 • 特麗莎 • 庫辛斯卡 / 波蘭

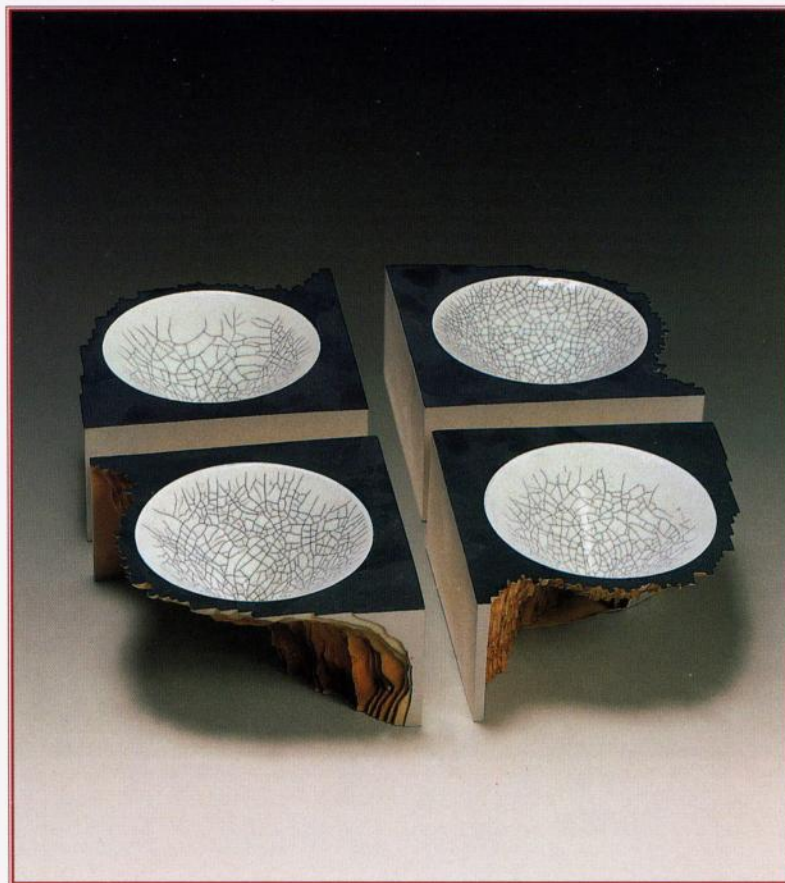
泛金仿古雕像

瓷土上釉，閃光釉，1300℃燒成。

Maria Teresa Kuczyńska / Poland

Golden Archaic Torso

Porcelain, glaze, luster, fired to 1300°C.



33×33×7.5 cm / 2000

伍爾夫根 • 維加斯 / 委內瑞拉

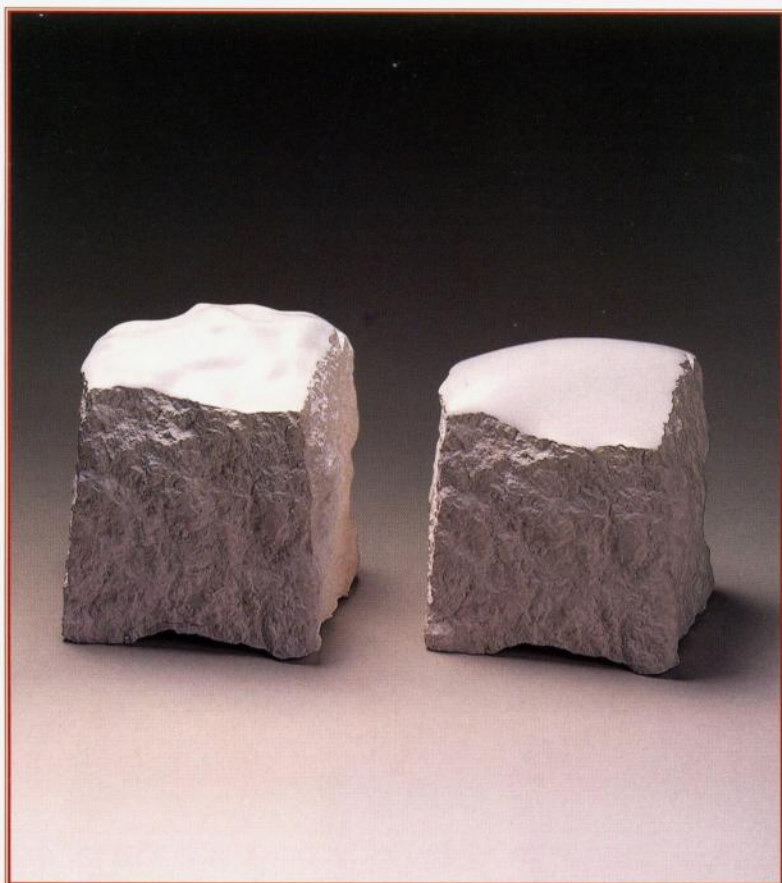
滅絕中

瓷土灌漿，飾以金屬氧化物、釉和化妝土，1260℃燒成。

Wolfgang Vegas / Venezuela

Extinguishing

Porcelain, slip-cast, oxides, glazes, slips, fired to 1260°C.



18×16.7×17.5 cm (左 Left) 17.7×15.7×15.5 cm (右 Right) / 1999

巴德 • 菲立普 / 瑞士

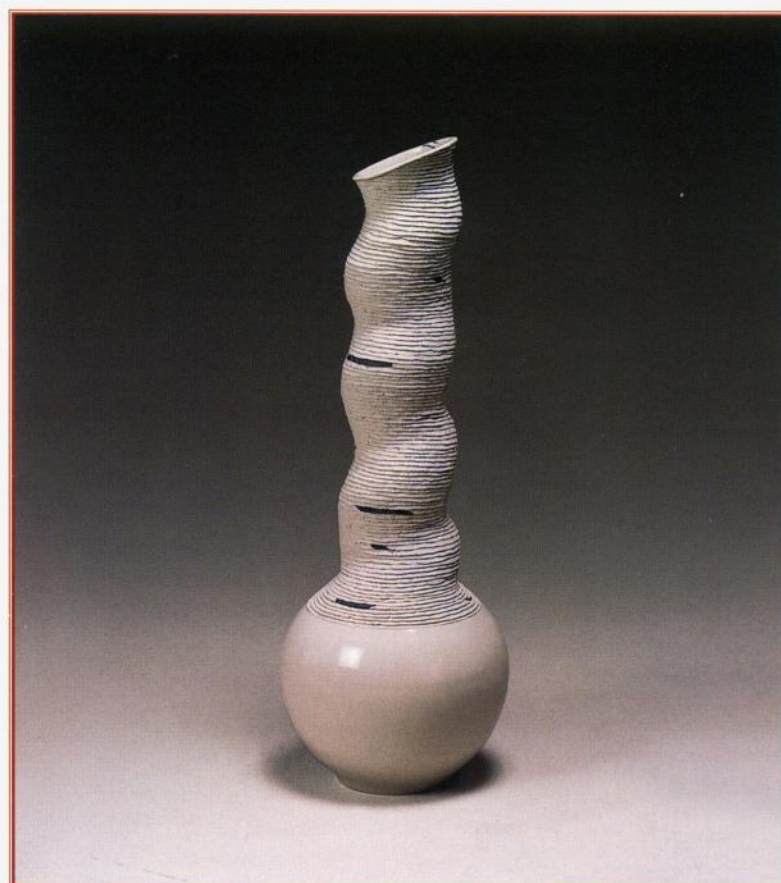
進化 # 2

瓷土灌漿，打磨刨光，1250°C燒成。

Barde Philippe / Switzerland

Evolution II

Porcelain, slip-cast, polished, fired to 1250°C.



φ 19×53 cm / 1999

布萊吉特 • 赫斯特 / 瑞士

螺旋形花瓶

瓷土，結合拉坯與泥條盤築的技法成型，飾以砂、色料和透明釉。

Brigit Hurst / Switzerland

Spiral Vase

Porcelain, wheel-thrown, coil-built, sand, stains, transparent glaze.



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φ8.5×5.8 cm (碗 Bowl) 15.5×15.5×1.5 cm (盤 Plate) /2000

梅德林 • 慕特 / 瑞士

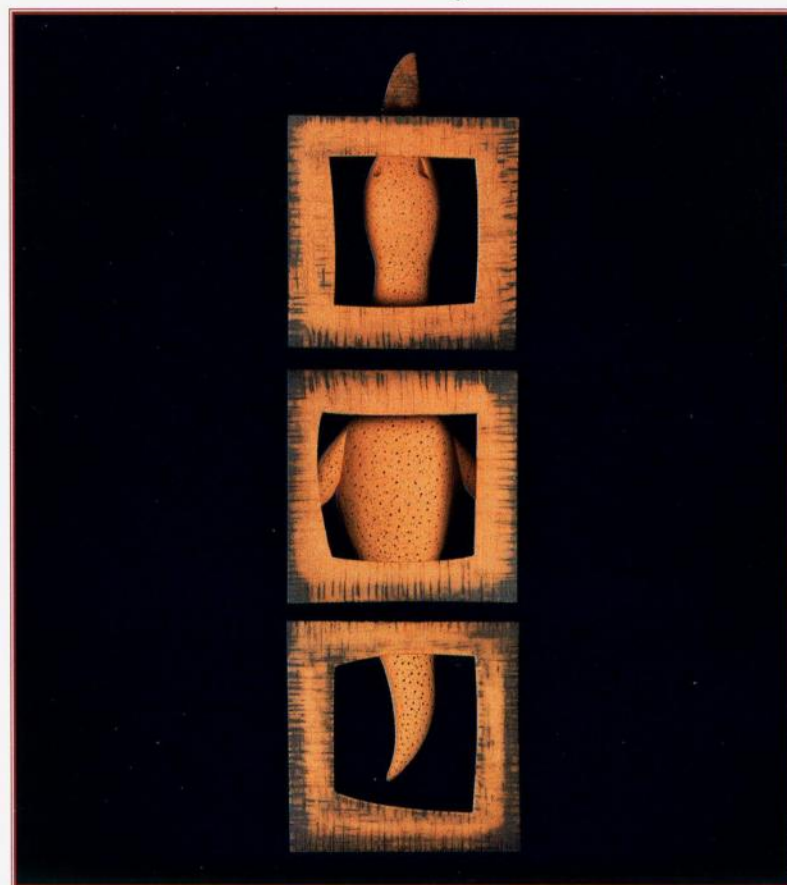
對比

瓷土灌漿、壓模，1250℃燒成。

Madeleine Munt / Switzerland

Contrast

Porcelain, slip-cast, moulded, fired to 1250°C.



28.5×13.5×100 cm /2000

安巴洛 • 何諾拉多 / 西班牙

內含

高溫熟料土，1280℃燒成。

Amparo Tortajada Honorato / Spain

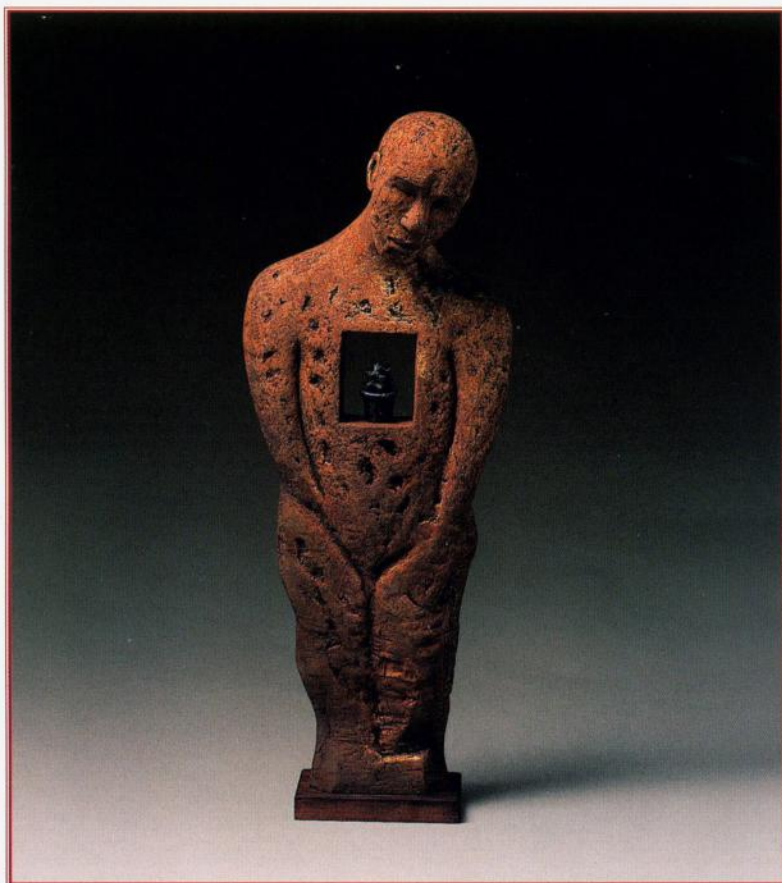
Enclosed

High temperature grogged stoneware, fired to 1280°C, .



第六屆台灣金陶獎

入選



21×13×55.5 cm / 1999

許素碧 / 台灣

美麗與傷愁

高溫熟料土，無光釉與氧化鐵，電窯氧化燒1280℃。

Su-Pi Hsu / Taiwan

Beauty and Sorrow

High temperature grogged stoneware, matt glaze, iron oxide, oxidation fired to 1280℃ in electric kiln.



18×18×36 cm / 1999

凱倫・歐斯伯格 / 瑞典

藏匿者

陶土上白色樂燒裂釉。

Karin Ostberg / Sweden

Hider

Earthenware with white raku-crackle glaze.



The Sixth Taiwan Golden Ceramics Awards
Final Selection



75×31×30 cm／2000

葉平和／台灣

旋

美國陶土，鐵釉，1225℃燒成。

Ping-Ho Yeh／Taiwan

Spiral

American stoneware, iron glaze, fired to 1225°C.



23×23×51.5 cm／2000

吳偉丞／台灣

三足器

陶土，天然漆，化妝土，1240℃燒成。

Wei-Cheng Wu／Taiwan

Triple-Footed Vessel

Stoneware, lacquer, slips, fired to 1240°C.



第六屆台灣金陶獎
入選



29.5×10×8.7 cm / 1999

曾永鴻／台灣

偶（二）

陶土，瓷土，化妝土局部上釉，木板，1230℃氧化燒。

Yung-Hung Tseng / Taiwan

Couple II

Stoneware, porcelain, colored slips, glazes, oxidation fired to 1230°C, plank addition.



58×35×92 cm / 2000

賴信杰／台灣

盤坐系列 # 11

陶土、黑色化妝土，1000℃燒成。

Ajay Lai / Taiwan

Sitting with Legs Crossed XI

Stoneware, black slips, fired to 1000°C.



The Sixth Taiwan Golden Ceramics Awards
Final Selection



59×43×26 cm／2000

蘇明華／台灣

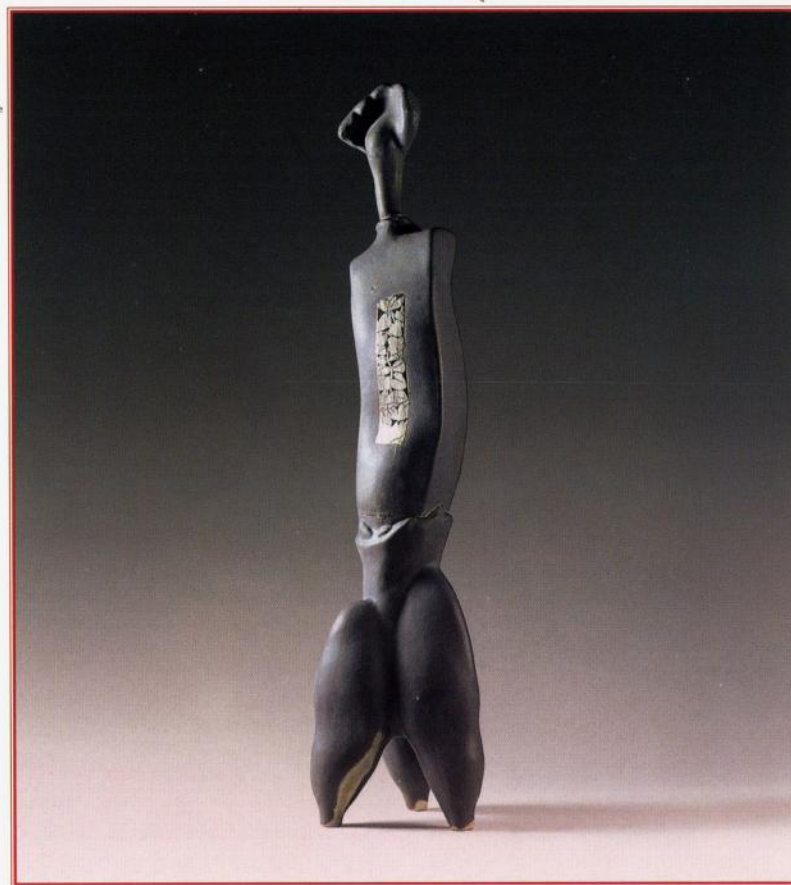
勁拔

苗栗土，紫砂，紅泥，黑泥，1200℃一次燒成。

Ming-Hua Su／Taiwan

Standing Out Strong

Miaoli stoneware, purple sand clay, red clay, black clay, once fired to 1200°C.



26×23×110 cm／1999

許玲珠／台灣

美麗 # 1

苗栗土，灰釉，化妝土，氧化燒1230℃。

Judith Hsu／Taiwan

Beauty I

Miaoli stoneware, colored slips and ash glaze, oxidation fired to 1230°C.



第六屆台灣金陶獎
入選



17.8×5.7×49 cm (其一 each) / 2000

徐明稷 / 台灣

無題 # 1

苗栗土與燒粉，鈷，鐵，錳，氧化燒1230℃。

Ming-Chi Hsu / Taiwan

Untitled I

Miaoli stoneware, fire clay, oxide, oxidation fired to 1230℃.



30×59×29.5 cm / 1999

劉世平 / 台灣

漂流木把壺-情繫自然 # 2

陶土，浮木，電窯內氧化燒至1230℃。

Shih-Pin Liu / Taiwan

Teapot with Driftwood Handle – Longing for the Nature II

Stoneware, float wood and stoneware, oxidation fired to 1230℃ in electric kiln.



The Sixth Taiwan Golden Ceramics Awards
Final Selection



109.7×67×49 cm／1999

張美華／台灣

旋在乾坤中

台灣陶土，黑土，台灣熟料土，日本瓷土，氧化燒1000℃。

Donna Chang／Taiwan

Spin in the Space

Taiwan stoneware, black clay, Taiwan grogged stoneware, Japanese porcelain, oxidation fired to 1000°C.



43×43×66 cm／1998

李永明／台灣

失落的尊嚴

陶土，瓦斯窯氧化燒1240℃。

Young-Ming Lee／Taiwan

The Lost Dignity

Stoneware, oxidation fired to 1240°C in gas kiln.



第六屆台灣金陶獎
入選



39×35×108 cm／2000

徐永旭／台灣

如皇

苗栗熟料土，瓷土，鐵釉，還原燒1230℃。

Yeong-Shiuh Shyu／Taiwan

As a King

Miaoli grogged stoneware, porcelain, iron glaze, reduction fired to 1230℃.



70×39×64 cm／1999

林善述／台灣

美人操系列—春意

美國雕塑土，苗栗土，化妝土，1250℃強還原二次燒成。

Shan-Shu Lin／Taiwan

Gymnastic for the Beauty, Spring in the Air

American sculpture, Miaoli stoneware, slips, reduction multi-fired to 1250℃.



The Sixth Taiwan Golden Ceramics Awards
Final Selection



φ 33.8×59 cm / 2000

陳文濱 / 台灣

金錢遊戲（七）

日本瓷土，拉坯成型，釉下彩，粉青長石釉，金箔，氧化燒1240℃。

Wen-Bin Cheng / Taiwan

Money Game VII

Japanese porcelain, wheel-thrown, underglazes, light blue feldspatic glaze, gold leaf, oxidation fired to 1240℃.



42×34×72 cm / 2000

黃玉英 / 台灣

俠客行

高鋁砂，球狀黏土，瓷土，素燒1000℃，電窯燻燒500℃。

Yu-Ying Hwang / Taiwan

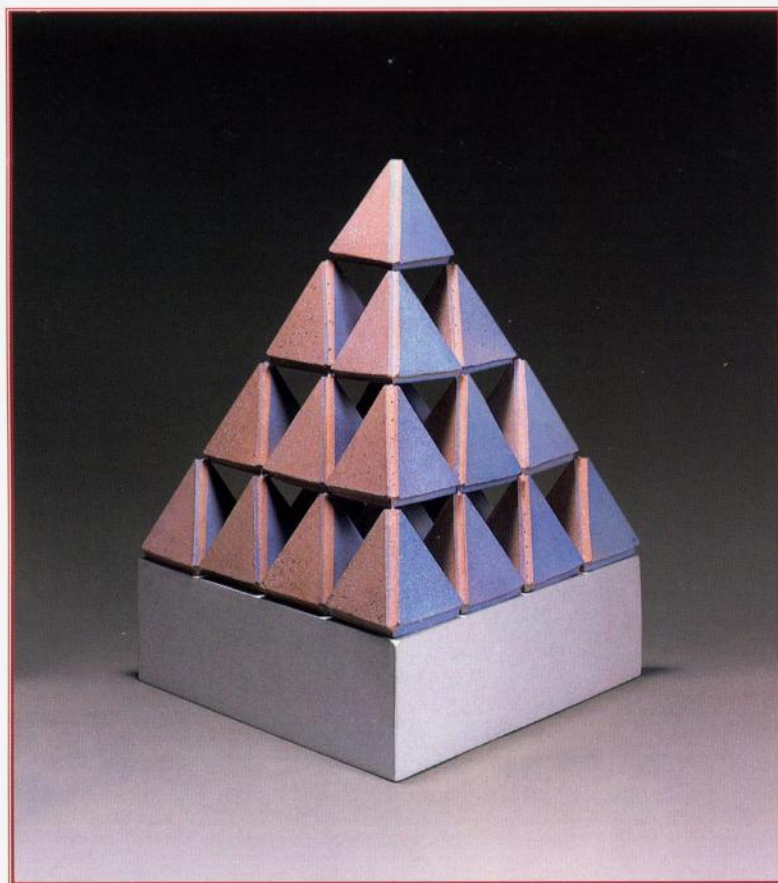
Venture of the Swordsman

High aluminum stoneware, ball clay, porcelain, bisqued to 1000℃, then smoke fired to 500℃ in electric kiln.



第六屆台灣金陶獎

入選



80×65×85.5 cm / 1999

尤雅容 / 台灣

三度空間

熟料陶土，化妝土，氧化二度燒成。

Ya-Rong You / Taiwan

Three Dimensions Space

Grogged stoneware, colored slips, twice oxidation fired.



44.5×41.5×80.3 cm / 2000

胡維澤 / 台灣

侯鳥

台中熟料陶土，多重施釉，1250℃輕度還原。

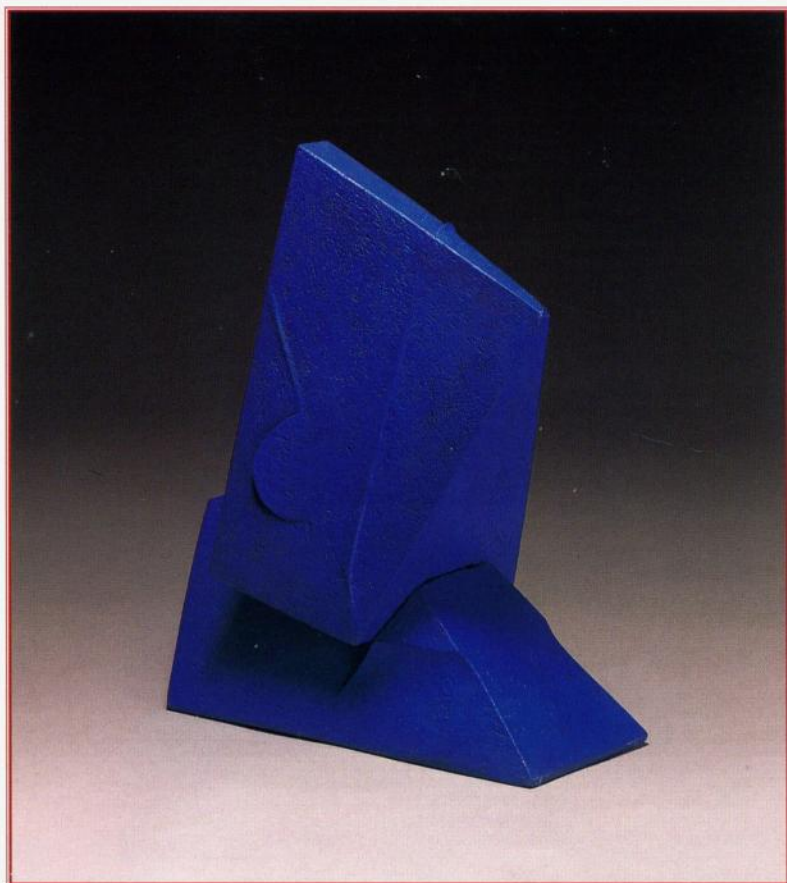
Wei-Che Hu / Taiwan

Migratory Bird

Taichung grogged stoneware, multi-glazes, light reduction fired to 1250°C.



The Sixth Taiwan Golden Ceramics Awards
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35×25×45.5 cm／2000

吳建翰／台灣

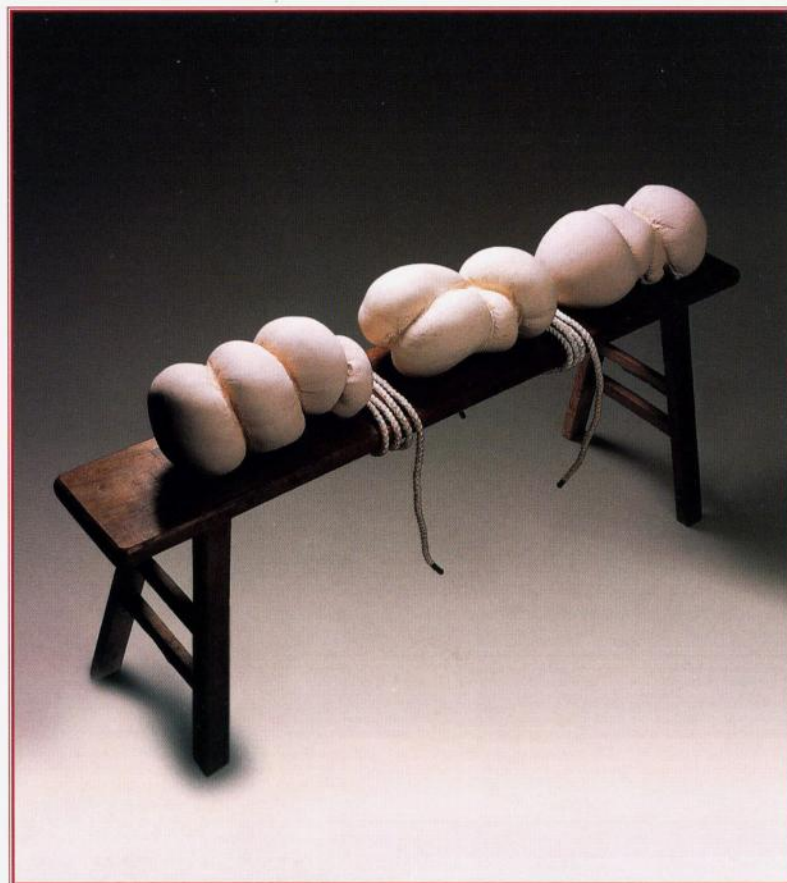
關係 # 1

苗栗土，藍色化妝土，氧化燒1200℃。

Chien-Hen Wu／Taiwan

Relation I

Miaoli stoneware, blue slips, oxidation fired to 1200℃.



123.5×35.5×69 cm／2000

張啟祥／台灣

束縛

白陶土，棉繩，板凳，1200℃燒成。

Chi-Shiang Chang／Taiwan

Restraint

White stoneware, cotton rope and found wooden bench, fired to 1200℃.



86×60×106 cm／2000

施惠吟／台灣

人、道德、黑暗

美國雕塑土，表面施以化妝土，1200℃燒成。

Hui-Yin Shih／Taiwan

Human Being, Morality and Darkness

American sculpture clay, slips, fired to 1200°C.



80×32.5×90 cm／2000

劉榮輝／台灣

漩

苗栗土，熟料，鐵釉，1280℃還原燒成。

Jung-Hui Liu／Taiwan

Whirlpool

Miaoli grogged stoneware, iron glaze, reduction fired to 1280°C.



The Sixth Taiwan Golden Ceramics Awards
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13×12×44 cm (左 Left) 11×7.5×36.5 cm (右 Right) / 1999

蘇姍娜 • 以色列 / 美國

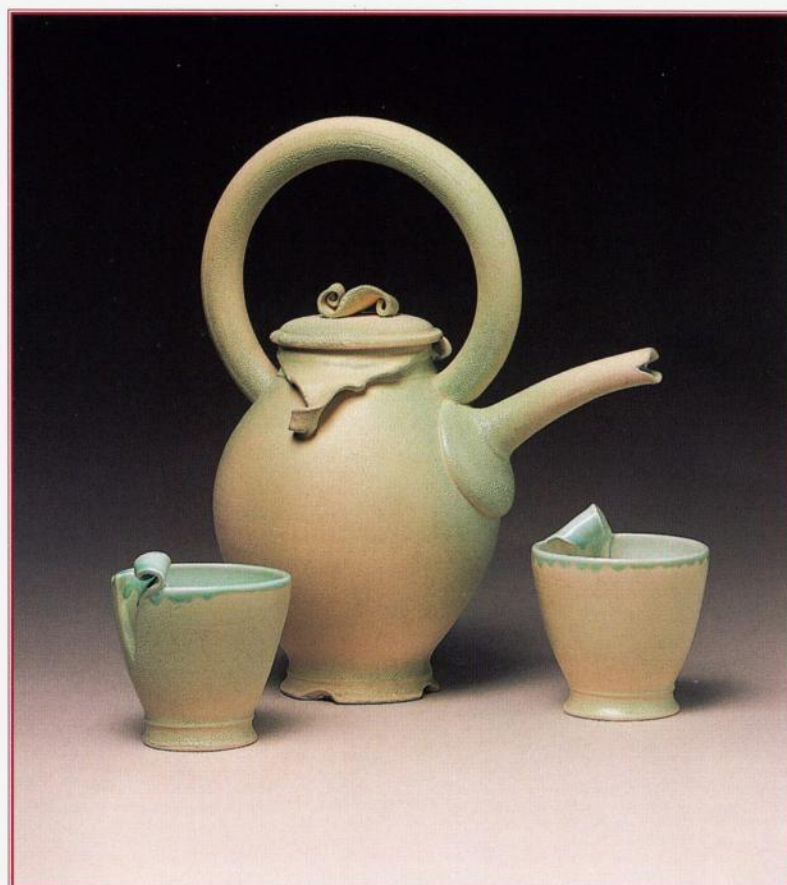
重大抉擇

手捏造形上泥漿釉，在瓦斯窯內還原燒至測溫錐8號。

Susannah Israel / USA

The Big Decision

Pinched form, slip, glazes, reduction fired to cone 8 in gas kiln.



φ9×10 cm (杯 Cups) 25×16×30 cm (壺 Pot) / 1999

葛倫 • 馬克光 / 美國

春壺與茶杯

瓷土拉坯成型，無光綠釉，電窯測溫錐5號燒成。

Gaylen McQuown / USA

Spring Teapot With Cups

Wheel-thrown, porcelain, matt green glaze, fired to cone 5 in electric kiln.



第六屆台灣金陶獎

入選



26×24×37.5 cm / 1998

麥克・雷姆克／美國

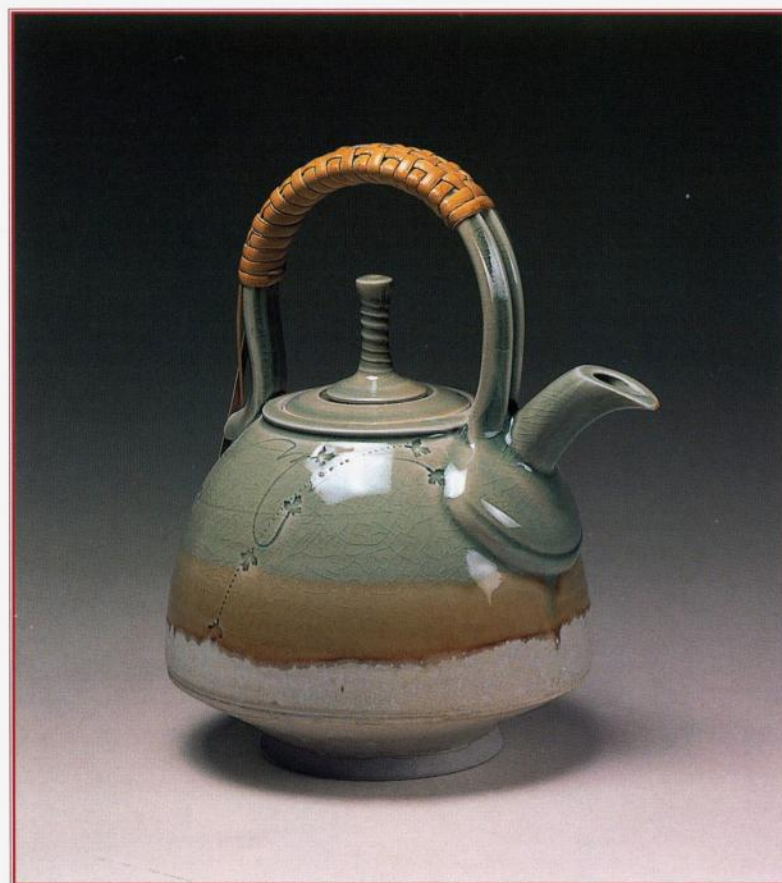
茶壺

低溫陶土，結合陶板、泥條、拉坯、壓模、拉土、雕刻等技法而製成。

Mike Lemke / USA

Teapot

Low fire earthenware, slab, coil, wheel-thrown, pressed, pulled and carved designs.



22×17×24.5 cm / 1999

卡爾・艾立克森／美國

藤把茶壺

瓷土拉坯成型，細藤條，還原燒至測溫錐10、11號。

Carl Erickson / USA

Teapot With Rattan Wrap

Porcelain, wheel-thrown, rattan, reduction fired to cone 10-11.



The Sixth Taiwan Golden Ceramics Awards
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45×36.5×55 cm / 1999

曾玉明 / 台灣

馬桶

手塑成型，陶土及塑膠。

Yu-Ming Tseng / Taiwan

Toilet

Hand-built, stoneware and plastic.



13.5×8.6×29.5 cm / 1999

林達 • 卡利斯 / 美國

瞪羚「艾麗」

低溫陶土手塑成型，上蠟。

Linda Cares / USA

Elle Gazelle

Earthenware, hand-built, wax finished.



26×18×42.3 cm / 2000

馬克・侯爾／美國

我是隻小茶壺

瓷土拉坯、手塑成型，上釉後燒至測溫錐10號，再上金屬閃光釉，燒至測溫錐018號。

Marc Hoar / USA

I Am a Little Teapot

Porcelain, hand-built, coil, wheel-thrown, molded, glaze, fired to cone 10, luster, fired to cone 018.



25×16×12 cm / 1999

喬瑟夫・德維樂／美國

異域茶壺

瓷土拉坯、手塑成型，施釉、蝕刻、琺瑯、金水，以及玻璃蓋。

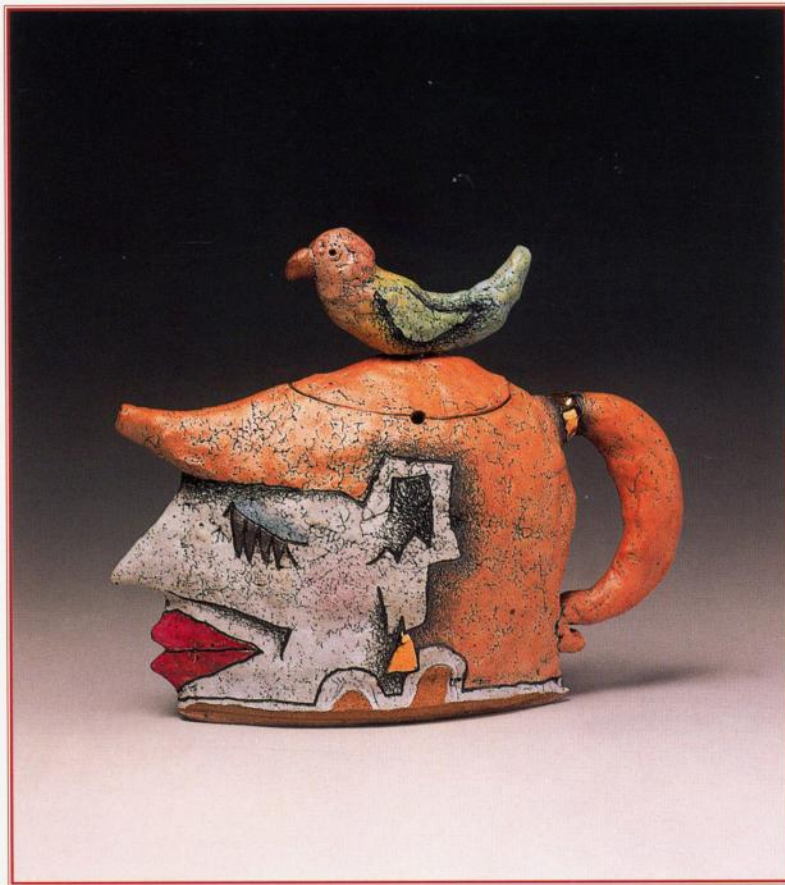
Joseph Detwiler / USA

Alien Teapot

Wheel-thrown, porcelain, hand-built, glaze, acid etching, overglaze enamels and gold, glass lid.



The Sixth Taiwan Golden Ceramics Awards
Final Selection



30.5×10.2×24.1 cm / 1997

立馬斯・維司基爾達／美國

「弗列德與比利」茶壺

陶土泥條盤築而成，施以白色化妝土、釉1330℃燒成，鉛筆釉下彩1060℃，閃光釉750℃燒成。

Rimas Visgirda / USA

Fred and Billie-Teapot

Stoneware, coil-built, white slips, fired to 1330℃, underglaze pencil 1060℃, lustres fired to 750℃.



45×37×66 cm / 1999

李泰興／韓國

鄉愁

坑燒，飾以電腦影像。

Tae-Heung Lee / Korea

Portrait Of Nostalgic Technology Within

Pit fired with computer image.



16×9×30 cm／1999

馬克・路特侯德／美國

紅色外殼

白色陶土，鏤刻、施以紅色結晶釉。

Marc Leuthold／USA

Red Shard

White earthenware, carved, red crystalline glaze.



46×31×28 cm／2000

立齊・葛登／美國

新生代

混合陶土與瓷土瓶，拉坯成型，在瓦斯窯內燒至測溫錐10號，加上現成木板箱。

Rich Golden／USA

New Generation

Mixed stoneware, porcelain bottles, wheel-thrown, fired to cone 10 in gas kiln, found wooden crate.



The Sixth Taiwan Golden Ceramics Awards
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18×17×37 cm／1999

羅倫・尼克／美國

輕風送爽

陶土拉坯後，變形重組，施釉、釉下彩、釉上彩、琺瑯、金水。

Lorene Nickel／USA

Cool Zephyr

Wheel-thrown, altered and assembled stoneware, glaze, underglaze, overglaze, enamels and gold.



45×27.5×39.5 cm／1999

伍立・史坎普／德國

瓶體

陶土手塑成形，琺瑯，鋼，樂燒。

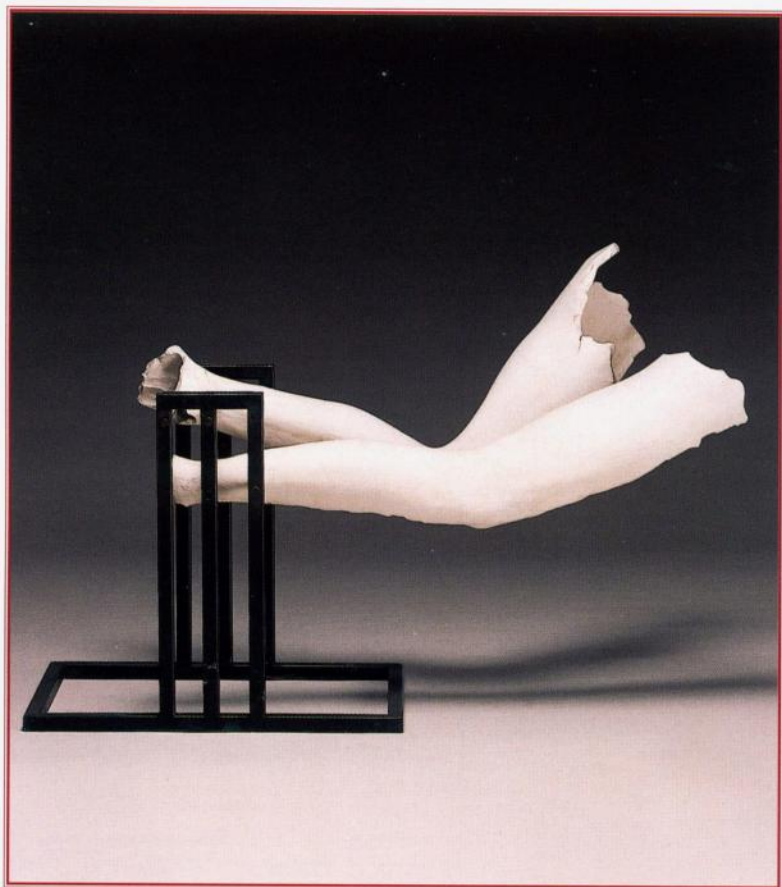
Uli Schempp／Germany

Artifact Amphora

Stoneware, hand-built, enamel, steel, raku-fired.



第六屆台灣金陶獎
入選



101×37×57 cm / 1998

庫特・波斯克／美國

妄想

瓷土手塑成型、鋼。

Kurt Perschke / USA

Covet

Porcelain, hand-built, steel.



23.5×16.5×60.9 cm / 1999

鄭鎬正 (譯音)／韓國

升起

低溫陶土手塑成型，上釉後燒至測溫錐04號。

Ho-Jeong Jeong / Korea

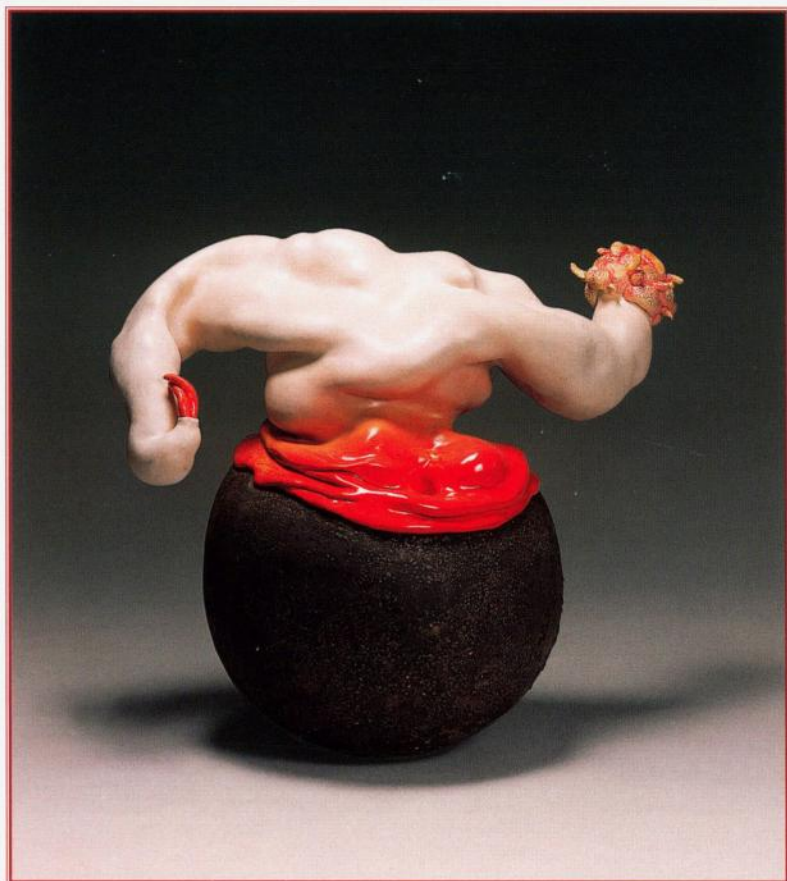
Rising

Earthenware, hand-built, glaze, fired to cone 04.



The Sixth Taiwan Golden Ceramics Awards

Final Selection



66×37×50 cm／2000

李正遠 (譯音)／韓國

無題

低溫陶土，結合陶板與泥條手塑成型，施釉。

Jung Won Lee／Korea

Untitled

Earthenware, slab and coil-built, glaze.



φ 31×12 cm／2000

莎拉・威爾齊／美國

慣性

低溫陶土上低溫釉。

Sarah Welch／USA

Inertia

Earthenware, low temperature glaze.



36×14×35 cm / 1999

科斯塔斯 • 烏利維修斯 / 立陶宛

舞動之壺

陶、瓷土板手塑成型，上銅化妝土與白色長石釉，測溫錐7號燒成。

Kostas Ulevicius / Lithuania

Dancing Teapot

Stoneware and porcelain, hand-built from slabs, copper slip, decoration under white feldspatic glaze, fired to cone 7.



20.5×17×17.5 cm / 1999

卡密隆 • 克勞佛德 / 美國

水的儀式－杯子

陶土，結合拉坯與手塑成型，上化妝土、色料和釉。

Cameron Crawford / USA

Water Rites: Cup

Earthenware, wheel-thrown, hand-built, colored slips, stains, and glazes.



The Sixth Taiwan Golden Ceramics Awards
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35×14×50.5 cm／2000

池田善郎／美國

熱情

陶土，採泥條盤築成型。

Yoshiro Ikeda／USA

Passion

Stoneware, coil-built.



12×12×18 cm，12.3×10×18 cm／2000

慈海・強森／美國

保險套販賣機與保險套用後收容器

白色陶土，結合灌漿與手塑的技法成型。

Tsehai Johnson／USA

Condom Dispenser and Receptacle For
Used Condoms

White earthenware, slip-cast, hand-built.



24×10×23.5 cm / 1999

戴華 • 可捷特 • 美樂 / 立陶宛

人們

白色低溫陶土，手塑成型，上化妝土和釉。

Daiva Kojelyte-Marrow / Lithuania

People

White earthenware, hand-built, colored slips, glaze.



φ 16×62.7 cm / 2000

弗瑞達 • 路普 / 愛爾蘭

有披覆的容器 # 2

白色陶土，1180℃燒成。

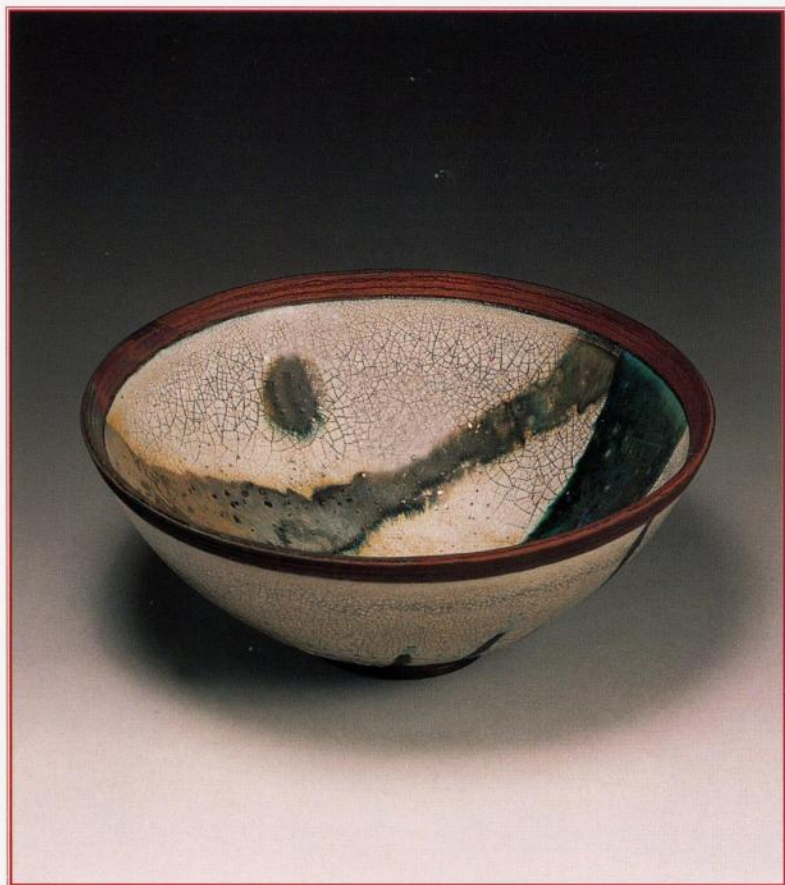
Freda Rupp / Ireland

Draped Vessel II

White clay, fired to 1180°C.



The Sixth Taiwan Golden Ceramics Awards
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φ40×17 cm／2000

卡特利娜・馬克理歐德／英國

曙光系列

陶土盤條成型，碳酸銀和氧化銅釉，電窯內樂燒而成。

Catriona McLeod／UK

Aurora Series

Hand-built, coil, glaze, silver carbonate and copper oxide, raku- fired in electric kiln.



15.5×7×42 cm／2000

凱特林・巴利／法國

巴斯卡

紅色陶土上化妝土，打磨刨光後，一次燒成1130℃。

Catrine Ballie／France

Pascal

Red earthenware clay, colored slips, stains, burnished, once fired to 1130℃.



φ 23×22.5 cm / 1999

湯姆・巴內特／英國

群魔團聚

半瓷土加紅土手塑成型，上白色化妝土，瓦斯窯內還原燒至1280℃。

Tom Barnett / UK

Monsters Gathering

Semi-porcelian, terracotta mix, hand-built, white slip, reduction fired to 1280℃ in gas kiln.



85×70×155.5 cm / 1998

克雷格・米契爾／英國

家務的雲霄飛車

低溫陶土，手塑成型，壓模，釉，軟鋼，多次燒成。

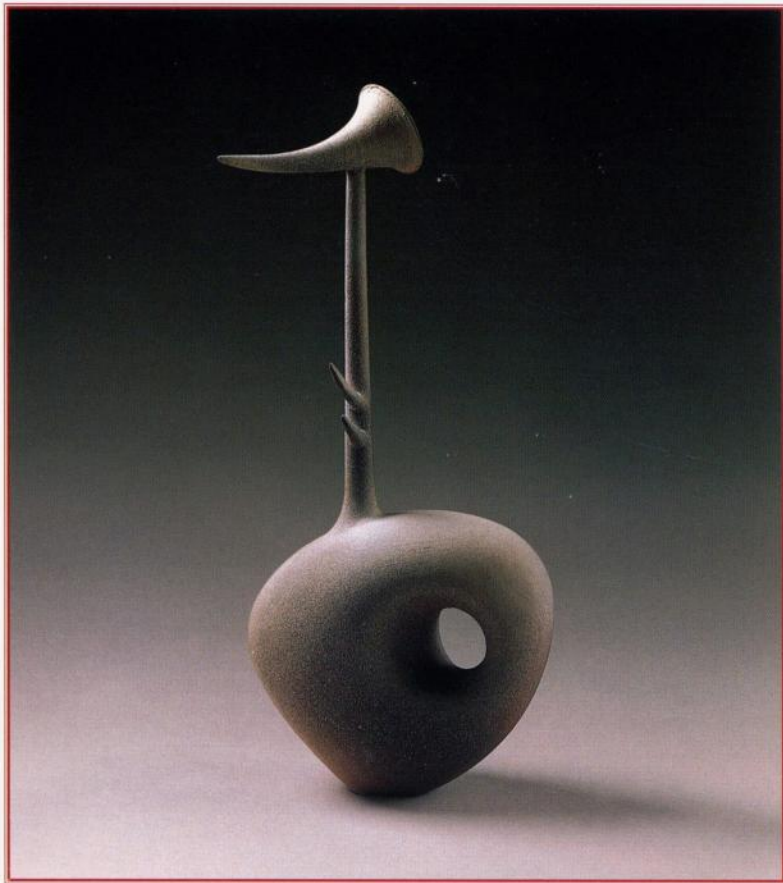
Craig Mitchell / UK

The Domestic Rollercoaster

Earthenware, press moulded, hand-built, with mild steel additions, multi-fired.



The Sixth Taiwan Golden Ceramics Awards
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15× 12×33 cm / 1997

瑟給 • 可札克 / 烏克蘭

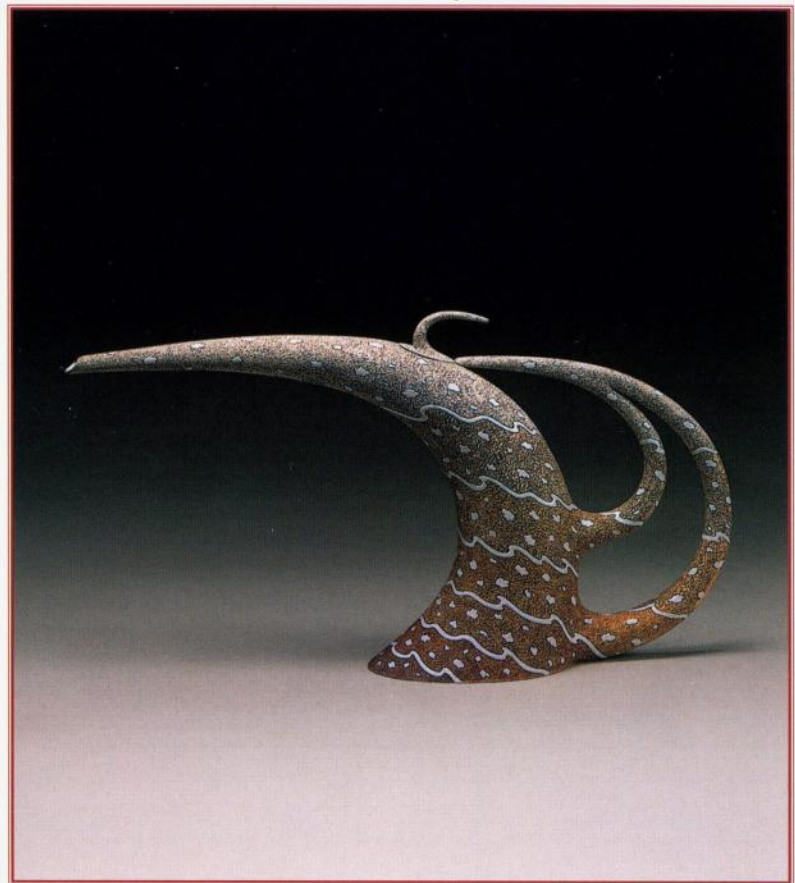
風之聲

陶土拉坯後塑型，上化妝土。

Sergey Kozak / Ukraine

Voice Of The Wind

Stoneware, wheel-thrown, modeled, colored slips.



51×12.5×27.5 cm / 2000

娜迪亞 • 可札克 / 烏克蘭

動起來

拉坯後模具成型，化妝土和釉。

Nadiya Kozak / Ukraine

Everything Moves

Wheel-thrown then modeled clay, glaze, engobes.



第六屆台灣金陶獎

入選 · Final Selection



29×16.5×38.5 cm / 1999

維立米亞·弗克柴維克／南斯拉夫

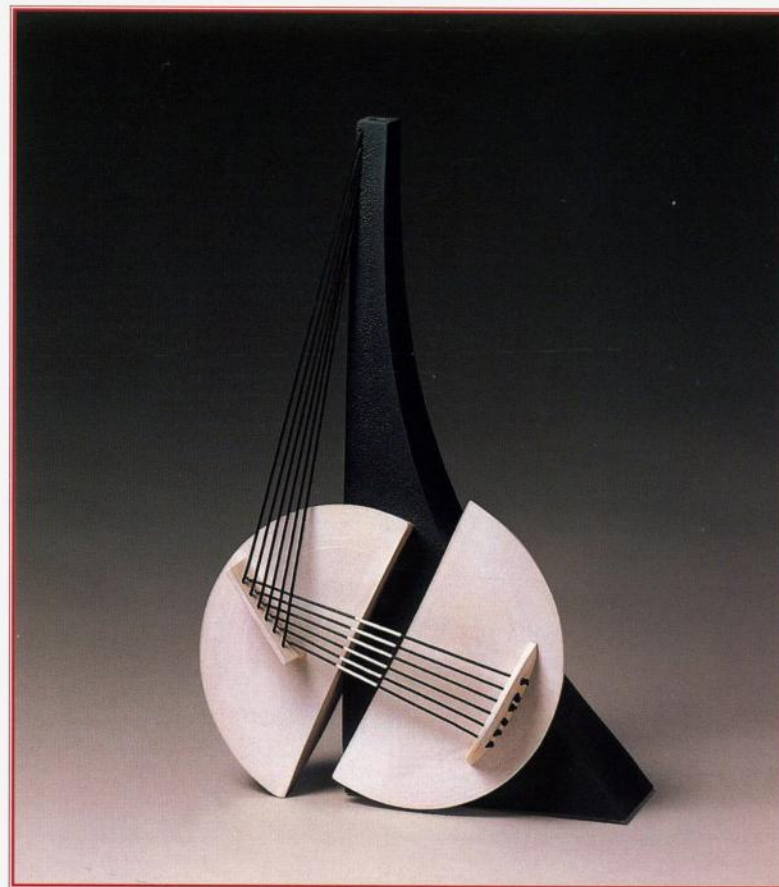
安全小島

瓷土拉坯成型再切割，飾有化妝土，部份上釉加色料，以電窯多次燒成，最高溫1280℃。

Velimir Vakićević / Yugoslavia

A Little Island Of Security

Porcelain, wheel-built then cut, colored slips, small parts covered with glaze, stains, multi fired to 1280°C in electric kiln.



28×12.5×43 cm / 1999

伊凡·亞伯特／南斯拉夫

頻道 2000

陶土手塑成型，陶板，上黑色與白色無光釉，皮線，1200℃燒成。

Ivan Albrecht / Yugoslavia

Channel No. 2000

Stoneware, hand-built, slab-built, matt black and white glazes, leather strings, fired to 1200°C.

得獎人通訊錄

WINNER'S

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The Sixth Taiwan Golden Ceramics Awards

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Winner's Address Book

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第六屆台灣金陶獎

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第六屆台灣金陶獎
記事 · Record of Events

1999年 4月 1日	第六屆台灣金陶獎籌備會成立	April 1 1999	<i>The establishment of the Preparation Committee of The Sixth Taiwan Golden Ceramics Awards</i>
1999年 4月21日	和成文教基金會與鶯歌陶瓷博物館 籌備處協商合作事宜	April 21 1999	<i>Cooperation between the Hocheng Cultural and Educational Foundation and Yingko Ceramics Museum</i>
1999年 5月17日	首次籌備會	May 17 1999	<i>The first preparation meeting</i>
1999年 5月31日	競賽簡章完成	May 31 1999	<i>Completion of the contest brochure</i>
1999年 6月 4日	發佈新聞稿	June 4 1999	<i>News announcement</i>
1999年 6月 7日起	寄發國內外第六屆台灣金陶獎簡章	June 7 1999	<i>Sending the contest brochure of The Sixth Taiwan Golden Ceramics Awards</i>
1999年 7月 1日起	國際與國內陶藝媒體宣傳	July 1 1999	<i>Promotion of The Sixth Taiwan Golden Ceramics Awards in international media</i>
1999年 7月11日	執行長赴歐宣傳二十天	July 11 1999	<i>Promotion trip to Europe for 20 days by the Curator</i>
2000年 4月20日	記者會： 台北縣政府與和成文教基金會簽約	April 20 2000	<i>Press conference: Taipei County Government and the Hocheng Cultural and Educational Foundation signed their contract</i>
2000年 4月30日	完成初選收件	April 30 2000	<i>Finished the collection of ceramic works</i>
2000年 5月 6日	完成初選作業	May 6 2000	<i>Finished the preliminary judging</i>
2000年 5月20日	通知入選者寄送作品	May 20 2000	<i>Notified the finalists to send their works</i>
2000年 7月31日	完成入選作品收件	July 31 2000	<i>Finished the collection of the ceramic works of the finalists</i>
2000年 9月 1日	完成決選作業	Sept. 1 2000	<i>Finished the final adjudicating</i>
2000年 9月10日	通知決選結果並發佈新聞稿	Sept. 10 2000	<i>Notification and release of the final result</i>
2000年 9月20日	入選與得獎作品完成攝影	Sept. 20 2000	<i>Finished photographing the ceramic works of the finalists and the winners</i>
2000年10月 8日	寄出開幕與展覽邀請函	Oct. 8 2000	<i>Sent the invitation of the opening ceremony and the award exhibition</i>
2000年10月10日	入選與得獎作品展覽佈置	Oct. 10 2000	<i>Decoration of the display for the ceramic works of the finalists and the winners</i>
2000年11月20日	完成專輯作業	Nov. 20 2000	<i>Finished the program album</i>
2000年11月26日	開幕記者會	Nov. 26 2000	<i>Press conference</i>
2000年11月26日	迎賓晚會	Nov. 26 2000	<i>Welcome party</i>
2000年11月27日	展覽開幕典禮	Nov. 27 2000	<i>Exhibition and opening ceremony</i>
2001年 2月11日	展覽閉幕	Feb. 11 2001	<i>Completion of the exhibition</i>
2001年 2月13日	撤展開始	Feb. 13 2001	<i>Transportation of the exhibits</i>
2001年 3月13日	運回入選作品作業完成	March 13 2001	<i>Finishing the transportation of the exhibits</i>



The Sixth Taiwan Golden Ceramics Awards

統計表 · Statistical Chart

歐洲 Europe				
國 別 Country	參賽件數 Entries	入選件數 Selected Works	送達件數 Arrivals	未送件數 Non-arrivals
奧地利 Austria	6	2	2	0
比利時 Belgium	8	4	3	1
保加利亞 Bulgaria	2	0	0	0
波士尼亞 Bosnia	1	0	0	0
克羅埃西亞 Republic Of Croatia	3	0	0	0
捷克 Czech Republic	4	2	2	0
丹麥 Denmark	4	1	1	0
愛沙尼亞 Estonia	1	1	1	0
法國 France	7	3	3	0
芬蘭 Finland	6	0	0	0
德國 Germany	26	7	7	0
希臘 Greece	1	0	0	0
匈牙利 Hungary	2	1	0	1
愛爾蘭 Ireland	1	1	1	0
義大利 Italy	11	4	4	0
拉托維亞 Latvia	2	2	2	0
立陶宛 Lithuania	1	1	1	0
盧森堡 Luxembourg	1	1	1	0
荷蘭 Netherlands	15	6	6	0
挪威 Norway	2	1	1	0
波蘭 Poland	6	2	2	0
葡萄牙 Portugal	2	0	0	0
羅馬尼亞 Rumania	1	1	1	0
瑞士 Switzerland	16	5	5	0
斯洛伐克 Slovakia	1	0	0	0
斯洛伐尼亞 Slovenia	4	0	0	0
西班牙 Spain	5	2	2	0
瑞典 Sweden	3	1	1	0
土耳其 Turkey	13	0	0	0
英國 England	21	7	7	0
烏克蘭 Ukraine	4	4	3	1
南斯拉夫 Yugoslavia	7	2	2	0

美洲 America				
國 別 Country	參賽件數 Entries	入選件數 Selected Works	送達件數 Arrivals	未送件數 Non-arrivals
阿根廷 Argentina	3	1	1	0
玻利維亞 Bolivia	4	1	1	0
加拿大 Canada	25	9	8	1
墨西哥 Mexico	2	1	1	0
波多黎各 Puerto Rico	4	0	0	0
美國 America	120	25	24	1
烏拉圭 Uruguay	1	0	0	0

大洋洲 Australasia				
國 別 Country	參賽件數 Entries	入選件數 Selected Works	送達件數 Arrivals	未送件數 Non-arrivals
澳洲 Australia	22	3	3	0
紐西蘭 New Zealand	9	3	3	0

亞洲 Asia				
國 別 Country	參賽件數 Entries	入選件數 Selected Works	送達件數 Arrivals	未送件數 Non-arrivals
中國大陸 Mainland China	66	7	7	0
香港 Hongkong	5	0	0	0
以色列 Israel	7	1	1	0
印度 India	1	1	1	0
日本 Japan	48	13	13	0
約旦 Jordan	2	0	0	0
韓國 Korea	4	2	2	1
新加坡 Singapore	1	0	0	0
台灣 Taiwan	246	23	23	0
泰國 Thailand	1	0	0	0

非洲 Africa				
國 別 Country	參賽件數 Entries	入選件數 Selected Works	送達件數 Arrivals	未送件數 Non-arrivals
馬達加斯加 Madagascar	1	0	0	0

洲別統計 Statistics Of Continent					
洲別 Continent	參賽國 Countries	參賽者 Entries	入選 Selected Works	送達 Arrivals	未送達 Non-arrivals
美洲 America	7	159	37	35	2
歐洲 Europe	32	187	61	58	3
大洋洲 Australasia	2	31	6	6	0
亞洲 Asia	10	381	47	47	0
非洲 Africa	1	1	0	0	0
總計 Total	52	759	151	146	5

年齡層統計 Statistics Of Age						
未填 Unknown	16~25	26~35	36~45	46~55	56~65	65+
3	7	30	50	43	15	3



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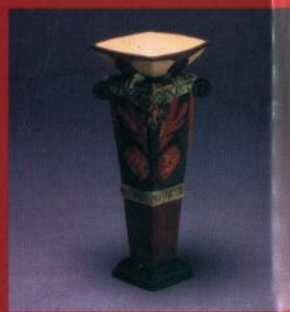
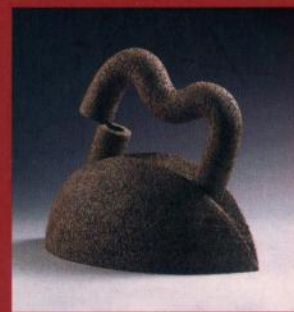
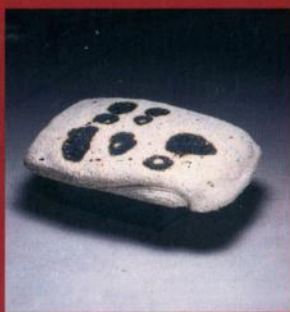
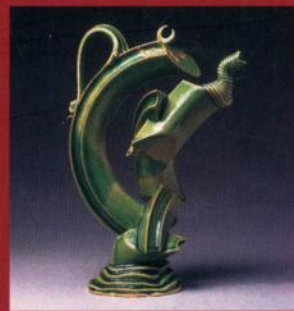
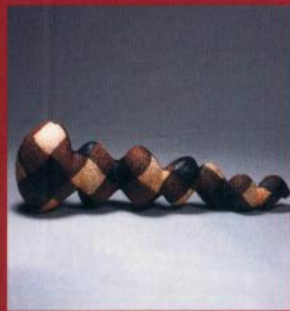
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