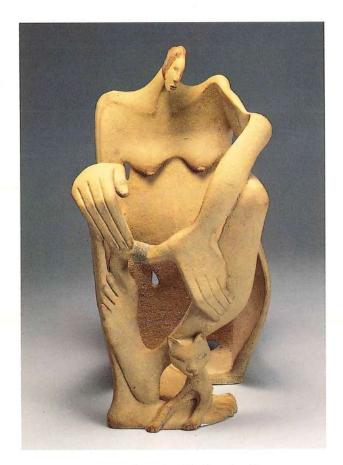
THE NEO IMPRESSIONISM OF FIRE

第二屆陶藝金陶獎 THE SECOND GOLDEN CERAMICS AWARD

百煉彩陶・窯燒之美

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第二屆陶藝金陶獎
THE SECOND
GOLDEN
CERAMICS AWARD

料圏和成文散基金會

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「第二屆陶藝金陶獎」序

Preface to the Collection of Pottery Works of the Golden Ceramics Award

民國八十年和成欣業成立了『和成文教基金會』,希望藉由基金會來推動並贊助有關藝術、文化、科技、運動等性質之活動。本著發揚中華傳統陶藝文化、促進陶藝教育之發展的設立宗旨,成立了『陶藝金陶獎』,在民國八十一年針對高中、大專之在學學生成功舉辦了『第一屆陶藝金陶獎』。也因為有了第一屆的試辦成功,才有現在第二屆的成果。

為使金陶獎參賽對象層面擴大,「第二屆陶藝金陶獎」除原有的學生組外,另增設社會組。也因社會愛好陶藝人士的踴躍參加,使得本屆參賽作品水準大幅提昇,以參賽作品高達三百零五件來看,本屆影響層面已遠較第一屆來得深遠,這對剛起步的金陶獎無非是項莫大的鼓舞;也證明了陶藝創作已深植於社會各階層之中。

雖有第一屆的試辦經驗,第二屆金陶獎的籌備委員們從活動籌備、作品收件、搬運、評審、退件以至展覽,從不敢有任何怠忽之心。由於本屆社會組參賽件多(202件),體積重量大致使在搬運,評審過程中格外辛苦。目前金陶獎幕後工作人員皆非專職人員,皆在其本身工作之餘撥冗參與,在此向金陶獎幕後全體工作人員致上最高謝意。

第二屆金陶獎得以順利舉辦,在此要特別感謝故宮博物院的宋龍飛(方叔)先生及國立藝專劉鎮洲教授在百忙當中抽空指導,擔任本屆金陶獎活動指導顧問,提供許多國內陶藝競賽寶貴的舉辦經驗,使本屆活動在收件、搬運、評審過程中,將各種可能遭遇問題點,能井然有序處理化解,使活動如期順利舉辦完成。在全省眾多參賽作品中,要挑選出優秀,傑出的作品,則要感謝本屆評審委員王修功先生、曾明男先生、楊文寬小姐、范姜明道先生、陳碧潭先生、候平治先生及吳隆榮先生的不辭辛勞。在作品初選、複選以致決選評審過程,皆秉持公平、公正、公開原則,使得『第二屆陶藝金陶獎』活動能夠更臻完美。

為讓更多對陶藝作品有興趣的民眾前往參觀,本屆金陶獎特別挑選台北市立美術館做為展覽場地。期望在優秀、傑出的作品及台灣最高水準展覽場地中,能帶給社會大眾一個最出色的陶藝展覽。第二屆金陶獎的結束即是第三屆金陶獎的另一個開始,『和成文教基金會』對金陶獎有太多的期許,邁向國際化是『金陶獎』遠程目標。但因目前舉辦經驗尚且不足,在無充份把握之下,金陶獎是不會貿然舉辦,可喜的是,基金會已開始投注心力於國際化,相信不久的將來,『金陶獎』定可將中華傳統陶藝文



財團法人和成文教基金會 董事長 邱弘文 先生

化發揚光大於海外。

In 1991, Hocheng Corp. established the "Hocheng Cultural Educational Foundation". The aim was to promote or sponsor activities related to art, culture, technology, and sports. In order to encourage China's traditional pottery art, and to promote Ceramics education, the foundation set up the "Golden Award". In 1992, it offered various prizes to senior high school and college students with the First Golden Award. Due to the success of the first Golden Award, the authorities decided to held the second Golden Award.

In order to expand the levels of the completions for the Golden Pottery Award and in addition to the Student Division, "The Second Golden Award" added a Social Division. The addition attracted the participation of many artists, and greatly raised the standard of art works in the competition.

Considering that there were 305 art works sent in for the competition, we may say that the second contest has extended beyond that of the first. For an award that has just begun to show its effects, this creative art of pottery is already quite widespread in the society.

Although they had gone through the process once, the preparatory committee members were still very careful with each task involved in the second Golden Award, including planning activities, receiving applications, transportation art pieces, evaluation, returning the rejected art works, and the exhibition of the works. As a great number of people participated in the social category competition(altogether 202), and the art works were also quite cumbersome, the committee members had had to take great pains during the transportation and evaluation processes. The current staff of the Golden Award are all volunteers, who offer their free time to assist the work of the Golden Award. Here, we would like to express our thanks and respect to all the dedicated workers of the Golden Award.

For the offering of the second Golden Award, we owe much of the success to Mr. Sung Long-Fei(Fang-Shu) at the National Palace Museum and Professor Liu Tsen-Chou, who took time out to provide us useful advice and act as the advisors of the second Golden Award. The precious experience that they shared with us helped is to solve many of the problems we came across in receiving applications and in



金陶獎籌備會主任委員 印像学 先生

transporting and evaluating the art works. To successfully select the best works from among the completing pieces, we have been greatly indebted to the members of the evaluating committee, including Mr. Chen Pi-Tan, Mr. Hou Ping-Chi, Mr. Tseng Ming-Nan, Mr. Wang Shiu-Kung, Mr. Wu Long-Rong, Mr. Fan-Chiang Ming-Tao, and Miss Yang Wennie. During the preliminary, secondary and final selections, the judges had all abided by the principles of fairness and openness, so that they could achieve perfection in the activities of the second Golden Ceramics Award.

In order to facilitate the visits by the public, the Taipei Art Museum was chosen to be the exhibition site for the winners' art works. We hoped that, by combining excellent art works and a good exhibition site, we could bring the most enjoyable aesthetic experience to the public. The closure of the second Golden Pottery Award marks the emergence of the third Golden Award. "Hocheng Cultural & Educational Foundation "has great expectations for the Golden Pottery Award, and its ultimate goal is to internationalize the award. However, before it has absorbed sufficient experience and has complete

confidence in the success, the contest will not venture to offer the award again. Fortunately, the foundation is now beginning to work toward internationalization. With due efforts, we believe the Golden Award will help to popularize the art in the various countries of the world in the near future.

郊俊菜



企盼與讚美

Expectations and Applauses By the Advisor: Mr. Sung Long-Fei

指導顧問 宋龍飛

眾所矚目的第二屆金陶獎,在諸位評審委員公平、公正、公開的 評審下,終於產生了結果,這是金陶獎主辦單位邱和成文教基金 會,從善如流改變徵選方式擴大辦理金陶獎,第一次所獲得的具 體成果。獎金提高固然是一件值得可喜的事,更值得注意的是, 此屆金陶獎增加了社會組,並將金陶獎整個畫分為二類,一為傳 統創新類;二為造形創新類,對從事陶藝創作之大環境中各種不 同領域的工作者均涵蓋其中,這也是作者多年以來推廣現代陶藝 的一個夢想,今由邱和成文教基會所主辦的金陶獎將其實現,可 說是與作者的思想不謀而合,作者除了感佩邱和成文教基金會做 事的那份魄力之外,更對邱和成文教基金會那份高瞻遠矚的器 識,致上十二萬分的敬意。

金陶獎的辦理,必將為國內的陶藝生態環境帶來劇烈的轉變和影響。金陶獎的優點,在於包容性廣,沒有排他性,使從事各類創作的人均有所依歸。金陶獎所重視獎勵的,簡單的說,就是「創新」二字,作品只要在此二字的軌跡上發展,不論你所從事的創作是歸屬於那一類創新作品,都有出人頭地的機會,而這種機會是人人均等的,祇看從事創作的人,有沒有將「心」放在這

「創」與「新」兩個字上。

從評審過程觀察,七位評審均本著大公無私、勿枉勿縱的執法態度,未達標準,絕不刻意安排得獎,未達創新指標,絕不允許入圍,遇有存疑之處,大家集中討論各抒己見,然後投票表決,少數決也絕對服從多數決。此次評審委員之聘定,也十分合理,他們分別來自北、中、南三個區域,其中有四位陶藝家、一位畫家、一位建築師、一位設計家,從他們各自專業的角度審度這些競賽的作品,自然另有一番見地,而在專業的陶家評審中,又不乏具有世界觀、國際觀的優秀陶者,而在深耕傳統而有顯著創新成就的,也不乏其人在內,所以我覺得此次金陶獎評審之聘定客觀的說,陣容是堅強的,大都經歷過各種陣戰之評審,經驗豐富,目光敏鋭,為金陶獎甚至未來全國各類陶藝競賽,起了「導向」的作用,這是金陶獎設立最大的收穫。

過去我們常喊從導統中創新,但導向錯誤,使滿懷大志欲從傳統 中創新的人士,沒有管道可以宣洩,我們眼看著一年年從事各 類造型創作的人士,大幅增長,而從傳統中求取創新的人士日趨 式微,我們很痛心,也很惋惜,因為走這條路不僅艱辛困難重 重,而成功的機率又非常渺茫,今天金陶獎設置傳統創新這一獎項,目的就是在鼓勵這一方面作過努力的人,有出頭的機會,這是金陶獎設置最大的成就。

第二屆金陶獎社會組收件總計二〇二件,學生組收件總計一〇三件,依我旁觀評審之結果,佳作以上兩組入圍共計六十四件,其競爭之激烈可想而知。今年金陶獎,獎項雖擴大了一倍,仍難使每一位參選者滿意——當然在眾多的作品中,也不乏遺珠之憾,這是任何競賽都在所難免的,寄望未入圍的朋友勿氣餒,好好檢討一下自己的問題出在那裡,來年作一番調整,再接再厲,我想天下沒有衝不破的難關,努力一定會登臨金陶的殿堂。

在金陶獎評審後的一項檢討會上,我曾讚揚每位評審委員之裁判公正,使金陶獎順利產生,同時我也語重心長的說出,許多未入圍的作品,如果擺在五年或十年前的競賽展中,可能就會得獎,為什麼這些作品在金陶獎中會打入敗部呢?主要的原因是國內整個的陶藝大環境在進步,從事陶藝創作的心口快速增長,大家都在進步,大家都在打拼,這些現象有些人能看得見,有些人則視而不見,能看見的人,會比視而不見的人跑得更快,跑得更勤,

因此而得到的資訊亦愈豐富,眼界亦愈寬廣。任何人的成功,沒 有不勞而獲的,如果思想、視野永遠停留在原地踏步,即使您再 多花出十倍力氣,也難有所成就。

日前金陶獎得獎名單正式公佈,依我十餘年來從事陶藝推廣、寫作的眼光來看,得獎人的名單,竟也陌生的很,其中雖然有一、二位在其它競賽會上見過的,但得到大獎的,均非這些人士,顯示金陶獎在評審方面沒有預設任何的立場,新人輩出,使國內未來的陶藝發展,充滿了希望。大會希望我能就得獎作品寫幾個字,我覺得每一位評審都有自己的看法,已經對此次金陶獎貢獻很多,我贊同與尊重他們每一個人的看法和決定,讓我多說任何一句話,均屬多餘而無益。雖然有一點,是我要對從事陶藝的朋友們說的,下一屆金陶獎,別把作品送錯廟堂?張冠絕不能李戴?此事馬虎不得,自己應該認識自己作品的歸屬,傳統創新的歸於傳統創新,造型創新的歸於造型創新,作品送錯了廟堂,首先便注定了失敗,其餘的便沒得可比了!大家切記!

金陶獎設計的整個流程,也不無小疵,有評審委員提出,海報圖案設計應採國人之作品,這是很有見地的想法,大會從善如流,

一致通過改進,其次作品收件,把關不嚴,仍見易碎尖鋭作品,明年金陶獎簡章應特別詳細說明拒收此類作品。再則須要特別提醒欲從傳統創新獎項中脱穎者,一定要牢記創新二字,維繫傳統再好,沒有創新的意識、觀念,仍難在此獎項中脱穎,過去我們背負傳統的包袱太重了,如何擺脫而又不失血脈相連的關係,則是我們提倡從傳統中創新最主要的動機。此次金陶獎徵選,我見許多作品在釉色方面實已無懈可擊,但在造型方面豪無新意,這些作品,據我猜測評審者的觀點,可能認為是傳統的複製或仿作,因而落選,這是我唯一所能解釋的。回過頭來想想看,有這樣功力的人,為何不多花點時間在釉藥運用上作點整合,在器型的約制上多點思考,則條條大路通羅馬,而不致於事倍而功半了。有些致力於造型創新者,卻忽略了作品的完整性、統一性,畫蛇添足,作品失去了簡約、明快、敏鋭、結構的統合性,並喪失藝術表現的可觀性,可謂吃力而不討好。

After the open and impartial judgements made by the evaluating committee, the second Golden Award, a closely-watched event, has finally presented its result to the public. This is the first substantial result received by the organizer of the Golden Pottery Award, the , after it adopted suggestions to modify its method and expand the scale of the award. The increase in the amounts of money offered to the winners must have been very encouraging to the potential contestants. More noteworthy, however, was adding a social category to the competition and dividing the award into the "Tradition Innovation" category and the "Plastic Innovation" category, to cover all the various sub-fields of the creative art of pottery. That was actually a dream of this author, which was finally realized through the Golden Award offered by the

Foundation. So I would like to take this chance to express my high respect for the wonderful vision and dedicated efforts of the Foundation.

The Golden Award will certainly have a lot of influence and impact on the ecological environment of art in Taiwan. A great advantage of the Award is its highly inclusive nature and non-exclusiveness, offering award to various kinds of pottery artists. What the Golden Pottery Award emphasized and encourages is, simply put, "creativity". As long as an artist shows his creativity on a piece of art, he stands a good chance of finding success some day. The chance of success is equal for every artist. The only determining factor is whether the artist works hard to achieve creativity in his works.

Judging from the evaluating process, we could see that all the seven judges had followed the principles of fairness and impartiality. If no art work qualified for a certain prize, they would not intentionally arrange for some art work to be awarded the prize; and, if some art work failed to reach a standard specified for a competition category, they also would be disqualified. When in doubt, the judges get together to discuss about it and then vote to decide. The majority votes presented in the decision making. The selection of the judges for the second Golden Award had also been very appropriate. The judges are artists from the north, central, and southern parts of Taiwan. Four of them are pottery artists, one is a painter, another an architect, and the last one is an interior designer, These judges would

be able to evaluate the contending art works from various perspectives of their professions and arrive at an ideal decision. Besides, among the judges who are also pottery artists, there are some who possess very broad perspectives and have achieved great distinction with their creative innovations in traditional art. Therefore, I feel that the evaluating committee for the second Golden Pottery Award was strong and solid. Most of these evaluators are also very experienced in judging the quality of art works, having participated in the evaluation of art works, having participated in the evaluation of many competitions and contests. There is no doubt that the evaluation work they carried out for the Golden Award will serve to have the "direction" for this award and for many other pottery competitions to be held in Taiwan in the future. This, then, will be the greatest windfall for the Golden Award.

In the past, we have often advocated innovations for the traditional art. But, not knowing the right direction to take, many people have been groping in the dark, so to speak. So when we see that the number of artists or art enthusiasts are increasing year by year, and yet there are fewer and fewer people getting involved in innovating the art, we feel very sad. The path of an artists is full of obstacles and challenges and the chance of success is quite slim. Now a "Tradition Innovation" category has been set up for the Golden Award, and its purpose is to enable talented artists to stand out. This will indeed be the greatest achievement of the Golden Award.

In the second Golden Pottery Award, there were 202 application received for the Social Category and 103 applications for the Student Category. As I observed the evaluation process of the two categories, there were altogether 64 artists' works that entered the "Exceiient Work" level. The competition was therefore quite keen. Although the number of prizes was doubled for the second Golden Pottery Award, it probably still failed to please all the contenders---Of course, as in any contest, there would always be some truly talented artists who escaped the judges' eyes. So we would like to encourage the contenders who have failed this time not to feel disheartened. They

should find out what had gone wrong and try to improve themselves. If they work hard and keep trying, they may still have very good chance of being recognized by the Golden Pottery Award in the future.

In the discussion session held after the evaluation, I prasides each of the judges for his/her fairness and impartiality. At the same time, I also pointed out that some of the art works that failed to be selected in the second Golden Award might have won prizes if they participated in competition five or ten years ago. So the question is, "Why did they not win any prize in the second Golden Award?" The main reason is because the environment for pottery art on Taiwan has been changing. The number of people engaged in the pottery art is increasing rapidly, and everybody is working hard and making improvement. Some people have noticed this situation, while others have not. Those who notice it will be able to work harder and faster than those who do not, and they will also gain more imformation and can broaden their perspectives. Success is rarely acquired without

proper efforts. If an individual always observes and envisages the same things: "Eventually he will still not succeed.", even if he makes ten times the efforts others do.

The names of the winners of the second Golden Award were already publicized. Although I have been involved in the promotion of pottery art and written about it for more than ten years, some of the names of the winners were unfamiliar to me.

I have seen one or two of the names in other competitions, but they are not the artists who have won the biggest prizes in the second Golden Award. This is one indication that the judges of the Award did not have any preconceptions when they conducted the evaluation. The rise of new pottery artists will inject hope into the development of in Taiwan. The authorities of the Golden Award asked me to talk about my feelings concerning the art works that won prizes this time. But, in this respect, I believe each of the judges has his/her own opinions and has made great contributions. I agree with and respect their opinions and decisions, and it is not necessary for me to state

any more opinions. However, I do want to remind our pottery friends: for next Golden Award, do not send your artwork to the wrong place. This is very important. Since you produce the art work, you should know what competition category it belongs to. Is it for the "Tradition Innovation" category"? or is it for the "Plastic Innovation"? If the art piece is sent to the wrong department, then the bid for prize will surely fail. This is what all artists interested in the future competitions must remember.

The whole operation flow chart designed for the Golden Award is not completely flawless. Some judges pointed out that the posters should have used works by local artists. This is a good suggestion, and the anthorities approved of it unanimously. Another problem was that the reception of the art works was not very strictly controlled, and therefore some works that were very fragile or sharp were perceptible.

In the brochure for next year's Golden Award, it should clearly be specified that such art works will not be received, Also, it is important to remind the artists who are interested in the "Tradition Innovation" competition that they should bear the world "innovation" in mind when they create works intened for the competition. However closely your art work follows tradition, it will not win a prize if it does not contain some innovative idea. As artists, in the past we have been too heavily burdened by our tradition. How to rid ourselves of the burden and yet still maintain our connection with tradition is our main motive in advocating innovation in tradition. In the second Golden Award, I saw some art works whose glaze was perfectly applied, but the design was not innovative in any sense. I think the judges decided not to award to these works because they regarded them as merely replicas or copies of traditional art pieces, That was the only explanation I would provide. But, we may wonder why, with such high skill, these artists did not spend more time in coordinating the use of glaze and gave more thought in the improvement of the plastic form of their art works. If they would do that, success would not always be beyond their reach. On the other hand, some of the artists who were bent on design innovations had ignored the completeness

and coordination of their work. They gave unnecessary touches here and there and as a result their works lost conciseness, sharpness, and structural integration. Visual desirability was therefore also lost. It was quite a pity.

評審簡歷及感言

Evaluation The Personal Experience Of Judges



王修功 Wang Shiu Kung

民國19年11月12日生

經歷:籍錄甘肅正寧國立藝專(杭州)肄業。 曾主持中陶,中華龍門陶藝廠。陶藝個展八 次、聯展難以計次。受聘為史傳,北縣文化中 心應屆陶藝評審,北市美館陶藝評審及審議委 員,高雄市美館壽備處典藏委員。著有「王修 功陶瓷集」,藝評文學曾發表於「文星」、 「藝術家」、「雄獅」、「藝術貴族」、中國 時報「人間」等。陶藝作品曾獲各傳媒廣泛報 導。 Arts Museum, as member of the Registration Comittee of Kaohsiung Art Museum; publications include "Wang Shiu-Kung pottery Collection", and various critical articles printed in "Wen Hsing Magazine", "Artist Magazine", "Hsiung Shih Art Monthly", "Artima", and the China Times, "Ren Jian Magazine", etc.; his pottery works also have been covered extensively by the major media in Taiwan.

Name Wang Shiu-Kung Date of Birth Nov.12, 1930 Experience:

Mr.Wang is a native of Cheng-Ning, Gan Su Province; graduated from the National Academy of Art (Hang Chou); was the director of China pottery Corporation, and Chung Hua Long Men Pottery Factory; hav held eight individual exhibitions and numerous joint exhibitions; has been hired as a judge for pottery competitions by the Historical Museum and Cultural Center of Taipei County; served as the pottery judge and member of the evaluating committee of Taipei

為擴大參賽對象的範圍,提供眾多參與者的機會,第二屈的「金 陶獎」,除原有的學生組外,又增加了一個社會組的項目。在作 品範圍方面,為對能創新的傳統陶藝以獎勵,於兩組之中,又各 增設了一個「傳統創新」的項目。這無疑的對致力於「後傳統中 創新」的陶藝之作者,起有力的鼓舞作用。

金陶獎的評審,因有建築學者和室內設計專家的參與,盍增其評審的客觀和公平性。

由於應屆畢業生的早日離校,及長達近三個月的暑假,使學生參賽部份,不如去年首屆那麼多,相形之下,作品的水準,也大為之降低。但社會組的「造型創新」類,參賽者之多,與作品水準之高,絕不亞於類似官辦陶藝展的盛勢。唯「傳統創新」一項,不祇參賽者少,而作品的素質也平平。其原因何在?很值得我們予以探討。

不僅陶瓷,在很多方面,我們對傳統事物,不是輕忽,就是有過多的誤解。總以為「傳統」是中國古老的舊東西,怎能與西方的「現代」匹敵?簡約的説,我們不妨看看,今天的正風行於台灣而來自中國大陸的明式家具,配置在新的、或所謂「現代」的室內空間,其典雅幽美、感覺一點也不過「時」。再如在國際藝術拍賣場合,中國的藝術品,唯一可與西方名畫價位相抗衡的,則莫過於中國傳統的古陶瓷。這不能僅以偏狹的骨董心態去衡斷,正如古典明式家具一樣,究竟過不過「時」,則無須乎深福了。我不是執意在此強調來提倡仿古陶瓷(台灣已有很多此方面優秀的從事者,卻無須乎提倡,仿古陶瓷即使仿得再像、再好,固無作者創意,何來價值?),而是鄭重呼籲從事現代陶藝創作的朋

友,勿忽視從傳統陶瓷,乃至其他傳統藝術汲取可貴的養份,再 作更新的研發。我深盼繼唐、宋、元、明清瓷之後,能有更其現 代「中國」、或「台灣」本土特色的陶藝作品的出現。儘管它無 可避免的會受到東洋、歐、美風的影響,仍應很顯然的是十足的 其有現代中國情味的陶藝,自然,作者個人的獨特風格,尤不可 或缺。這是我對金陶獎有關「傳統創新獎設置的最大企盼。

茲就經由初、複、決審,再經過廣泛討論而獲金獎的兩件作品,作如下的推介。

傳統類的金獎,是一寬口扁圓平實而不怎麼起眼,近似台灣古早 大盆型制的陶砵,以無光微縐的鐵黑底釉,飾以銀灰色似山又不 似山的飄渺圖文,厚重而典雅,是一件頗有個人創意的好品,值 得推重。

造型類的首獎,作者用淺竭近肉色的粘土,以很穩鍊純熟的技巧,不加任何釉飾、誇張、偏平的手法,塑造成一軀蹲坐著的少婦型像,儘管肢體幾經扭動、轉折,仍不失其女性嫵媚之美。而無一些所謂起前衛藝術表現者女性多粗魯、兇悍的歪風。她不僅是一件傑出的陶藝作品,也是件很優秀的雕塑藝術品。

「和成」企業以開拓台灣衛生瓷起家,歷經六十三年的奮鬥成長、茁壯,已成為當今台灣衛浴瓷的泰斗。他們為回饋社會,除透過其所設的文教基金會,對現代陶藝以高獎大力鼓勵外,他的另一鮮為人知的大手筆,就是以其所屬關係企業年總營業額的25億元的2.5%-3%,作為研究經費,以其擁有103名各具專長的研究人員,成立名為「奧斯來科技公司」,於力研發機械、電子、醫療等附加價值高的精密陶瓷產品。無疑的將成為台灣一支極具前瞻性陶瓷尖端科技的開創新軍,因知者不多,很值得藉此推介,更值得我們予以高度的期許。

In order to expand the levels of the prize contestants and offer more opportunities for them, the second Golden Award added the Social Division to the originally existing Student Division. Furthermore, in the respect of the range of the art works, in order to encourage innovativeness, a "Tradition Innovation" category was added to each of the two divisions. This is no doubt a great encouragement to the people who have dedicated themselves to the innovations of traditional pottery art.

The participation of architects and interior designers in the evaluation of the award also contributed to the fairness and objectivity of the evaluation process.

Since the students graduating this year had left school for a long, three-month summer vacation, the number of contenders this year has decreased, and therefore the standards of the selected art works have also been affected, However, the number of contenders for "Plastic Innovation" Category of the Social Division and the standard of the contending art works were not in any way inferior to those of government-sponsored pottery exhibitions. Unfortunately, the number of contenders for the "Tradition Innovation" Category was scarce and the standard of the contending art works were quite ordinary. Why was that the case is worth thinking about.

In many respects, includin, pottery and porcelain arts, we either neglected or misunderstood tradition. We tend to think of our tradition as something that is very old and cannot be competed with the "modernism" of the western objects and concepts. But, if we observe

the Ming Dynasty furniture, which is from mainland China and is now very popular in Taiwan, set in a so-called "modern" interior space, we will realize that the elegant beauty of the furniture can hardly be described as " old-fashioned". Moreover, during the International Art Auction, only the value of pottery and porcelain can compare with those of famous Western paintings. So, it is obvious that we can no longer look at pottery pieces as if they were useless antiques. Like the Ming Dynasty classic furniture, pottery art is really quite "new". It is not my purpose here to advocate the old tradition of pottery and porcelain making (in Taiwan there exist some great artists who create pottery in the traditional way, and so there is no need for advocating it here; and, if pottery is created by imitating old art works, it will not be valuable as it does not contain any original concept.) My intention here is to remind the people who are interested in pottery not to forget to derive nourishments from traditional pottery art, or from other kinds of traditional art, so that they can develop a better personal style. I hope that, in addition to the exquisite porcelain art works

created in our Tung, Song, Yuan, Ming and Ching Dynasty, we can develop pottery art pieces that truly reflect the spirit of modern "Chinese"or "Taiwanese". These pottery art works will not be completely unaffected by the Japanese, European, or American trends but they will stay essentially "modern Chinese" and express Chinese sentiments. Certainly, the unique, personal style of the artist should also be detectable. This is the greatest expectation I have for the establishment of the "Tradition Innovation" Category for the Golden Pottery Award.

Herein, I would like to introduce the two art pieces that received the gold prizes after the preliminary, secondary and final reviews and extensive discussions of the judges.

The art work that won the gold prize of the traditional Category is a wide-mouthed, flat, round-shaped, plain-looking pottery piece, very much like the big wooden basin used in Taiwan in earlier days. It is matted, slightly wrinkled, iron-dark glaze under coating run over with silver-gray, misty-looking hierglyphs that looks like mountains one

moment and something else the next. The art piece projects stability and elegance, and shows a great deal of originality. It is a highly recommendable art piece.

The art work that received the first prize in the "Plastic Innovation" Category is designed with light brown to "skin color" clay. Without applying any glaze or using any exaggerated touches, the artist implied perfect skills to create the form of a half-squatting and half-sitting woman. Although the body shows some measure of twist, it still shows a kind of feminine beauty, unlike the crude and tough female figures in some highly avant garde art works. This is not only an outstanding piece of art; it is also a masterpiece of sculpture.

HOCHENG GROUP first emerged as a pioneer of sanitarywares. After 63 year of struggles and growth, the enterprise has now established itself as the leader of toiletry porcelain. In order to reciprocate to the society, Hocheng Group has been encouraging the pottery artists in Taiwan by offering awards and prizes through its foundation of culture and education. In addition, the enterprise is also dedicating

3% of the annual NT\$2.5billion turnover to its affiliated enterprises as a research and development fund. With the fund and its 103 professional researchers, Hocheng Group has established the "AUCERA TECHNOLOGY CORPORATION", a company specializing in research and development of high precision pottery, porcelain machinery, electronics, and medical science, et cetra. Undoubtedly, the R & D team will become a visionary, pioneering group for the cutting-edge pottery and porcelain technology in the future. As few people are aware of this fact, I am specially mentioning it to show my respect for the enterprise and the efforts it has been making.



曾明男 Tseng Ming-Nan

民國26年11月15日生

(一)一九三七年出生於台灣省澎湖望安島,國立 台灣藝術專科學校美術工藝科畢業,專業為 藝創作並任教於國立台中師範學院美勞新。 等的應邀在國立歷史博物院、台灣省立美術的國 等個展及曾參加中日陶藝展、法國華樂利國 際陶藝展、故宮博物院當代藝術嘗試展等 藝雙年展、故宮博物院當代藝獎、中華民國 藝雙年展、台北市美展、高雄市美展、南瀛 獎、金陶獎等評審委員。著現代陶等書。 四創立台灣省陶藝學會並任第一屆理事長。 地址:台灣省南投縣草屯鎮中正路437-47號

Date of Birth November 15, 1937

Personal Experience:

Mr.Tseng was born in 1937 on the isle of Wang An of Peng Hu. He graduated from the Art & Craft Department of Taiwan Academy of Art. Mr.Tseng is a Professional pottery artist and also teaches in the Art & Craft Department of the Provincial Taichung Normal College.

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Mr. Tseng has held individual exhibitions at the invitation of the National Museum of History and Taiwan Provincial Art Museum. He has also participated in the Sino-Japanese Pottery Exhibition, France's International Pottery Exhibition, National Palace Museum's Preliminary Exhibition of Modern Art, etc.

Mr. Tseng has served as judge for various competitions and exhibitions, including The National Craft Prize offered by the council for cultural Development of the Executive Yuan, Biannual Exhibition of pottery of R. O. C., Taipei Art Exhibition, Kaohsiung Art Exhibition, The Nan-Ying Award, The Golden Pottery Award, etc.

Mr.Tseng founded Taiwan Pottery Association, and served as its first president.

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由「和成文教基金會」所舉辦的每年一次陶藝大賽「金陶獎」, 今年止是第二屆,這是首次由民間團體所舉辦大規模的比賽。以 和成陶瓷公司在台灣陶瓷事業界的領導地位及其對社會的關懷熱 忱,此舉必對台灣的陶藝發展造成極大的影響力。

這一次比賽的層次除了分成社會組和學生組之外,更把獎項分成 造形創新和傳統創新兩組。我認為把獎項分成這樣的兩個組,意 義非常重大,能把傳統創新單獨列出一個獎項是一個劃時代的創 舉,此舉有助於台灣陶藝的正常發展,過去由於官方所舉辦的各種比賽,長期對傳統陶藝的忽略,有意無意地偏向了造形陶藝的發展,而使傳統陶藝日漸式微,在各種比賽傳統陶藝作品能入選者少之又少,能得獎者幾乎沒有。這一次比賽之中,傳統獎項參展的作品不管是量還是質都遠不如造型創新獎項的程度,這是意料之中的事,不過看能遠此教勵下去,將來的水準必然會日漸提昇。

這次參加比賽的作品,大部份都很不錯,數量多且水準大為提高,七位評審委員在一整天以極其謹慎和嚴格評選之下,順利的 產生了各種獎項的名次,公平是沒有問題的,但或許有遺珠,那 就很難說了。在各組的獎項中除了學生組的傳統創新獎因水準不算太好而未給金牌獎之外,其他各獎項的金牌獎的作品都有很好的表現。社會組傳統創新金牌獎郭聰仁的「夜雪」,除了瓶口部外造形稍欠力道外,其 體及釉色的處理,以及理念的表達均甚完美。社會組造形創新金牌獎許素碧的「虛」,以高難度的陶板成形配合流暢的雕塑手法,在素雅無釉的泥土原有質感的觀托之下,呈現與其內涵為相稱的意念表達,不管從技術或藝術的角度來講,都是一件好作品。學生組造形創新金牌獎洪天回的「歸鄉路」,以陶板成形且以組合式的一組抽象形態作品,在構圖的處理、動感的掌握、質感的表現和釉色的安排,都有巧妙的構思,如果底座能再增強一些厚實的感覺也許還要更好。除此之外,范仲德的「迴」系列作品,技法圓熱,造形穩健而有變化。曾愛真的「舞」,在造形簡潔有力的坯體上呈現出有如夢幻般的釉色效果,也是很不錯的作品。

「金陶獎」在和成文教基金會的大力推展之下,將來必有更遠大的規劃,或許可以考慮將來結合台灣三個美術館及民間陶藝團體 (如台灣省陶藝學會、中華民國陶藝協會等)的力量,辦理定期

的國際陶藝比賽,那將使台灣的陶藝發展更上一層樓。

The Golden Pottery Award, an annual pottery competition held by the Foundation, is offered for the second time this year. It is the first big-scale pottery competition that is organized by the private sector. With the leading position that the Company occupies in the industry and the enthusiasm and concern that it has show for the Taiwan society, I am certain that the offer of the award will have a great deal of influence on the development of the pottery art in Taiwan. There are two divisions in this year's competition: the Social Division and the Student Division. Each division is further divided into the "Plastic Innovation" Category and the "Tradition Innovation" Category. I thik it is meaningful to segregate each division into two categories and it is also very revolutionary to have a separate category for traditional innovations. It will contribute to the normal development of pottery in Taiwan. In the past, various competitions and contests held by the government have tended to neglect traditional pottery art and,

intentionally or unintentionally, are skewed toward the plastic art. This has caused traditional Pottery to decline gradually. In various competitions, very few traditional pottery pieces have been able to procure prizes. almost none at all. In this competition, traditional pottery art works are fewer than plastic art works and are also infeior in their quality to the plastic art work. This is hardly surprising. However, with the continuous encouragement the award provides to the artists, the standard of traditional pottery art will rise gradually. The contending art works this time were all very good. The number of the works has increased and the level of the works has also been enhanced. Within one day, in a very careful and serious fashion, seven judges successfully evaluated all the art works and decided on the winners of the various prizes. The judges were most fair in their evaluations, although we may have missed one or two of the truly good art works. Except for the failure in finding and art work that merited the gold prize for the "Tradition Innovation" Category in the Student Division, the art works that won gold prizes in the other

categories of the two divisions were all very excellent art pieces. The work produced by Mr.Kuo Chong-Ren, the gold prize winner for the "Tradition innovation" Category of the Social Division, is not altogether perfect because the shape of the mouth reveals a slight weak point; but, the body of the jug, the treatment of his glaze and the expression of the artist's ideas are all very prefect. The gold prize winner for the "Plastic Innovation" Category of the Social Division, entitled "Voidness", was an art work produced by Ms.Hsu Pi-Yue. The artist formed the shape of the art work by using pottery clay tiles, a very tough material, and with sculpting techniques. Contrasted by the plain and yet elegant clay material that is unglazed, the art work expresses the artist's idea in a very appropriate way. Either from the perspective of techniques or the perspective of art, Ms.Hsu has produced an excellent piece of work. For the "Plastic Innovation" Category of the Student Division, the work by Hong Tien-Hui, entitled "The Way Home", is produced with pottery clay titles, which were assembled together to express an abstract idea. The artist shows

originality in the art work's composition, the cotrol of its dynamic aspect, its expression of texture and application of glaze. However, if the base could be made to convey a greater sense of thickness and stability, the art work would be even more perfect. Besides the above-mentioned works, Fan Chong-Te's series of art work, which is entitled "Gyrating", shows highly skilled techniques and the form imparts a sense of stability and chang. Tseng Ai-Jen's "Dancing" shows a dreamy glazed effect on a powerfully shaped, elegant pottery work. These are also very good art works.

With the continual promotion of the Foundation, the Golden Pottery Awary is sure to produce even more impressive result in the future. Maybe the Foundation will consider combining the three art museums in Taiwan and Various private pottery associations (such as Taiwan Provincial Pottery Association, Pottery Association of R.O.C., etc.) to hold regular international pottery contests. That will surely bring the pottery art of Taiwan to a higher level.



楊文霓 Yang Wennie

民國35年6月6日生

學歷:1970美國威廉伍氏學院 理學士 1974密蘇里學(U.M.C. Columbia.Mo.)藝術碩士 參展經歷:

1974個展——U.M.C. Gallery, Columbia, Mo.

1980個展 — 春之藝廊…台北市

入展——第39屆國際陶藝展···凡恩札義大利 1981中日陶藝展——國立歷史博物館···台北市 入展——第40屆國際陶藝展···凡恩札 義大利 1982 82年春之藝廊聯展···台北市

1983 個展 — 陶友樂… 高雄

第十屆全國美術免審…台北

1984中日手工藝展——台灣省手工藝研究所、 日本工藝振興會主辦…巡迴台中、台北、高雄 現代茶具創作展(特優獎)…台北市立美術館 現代陶藝推廣展——非實用類(佳作獎)…台 北市美術館(台北)

1986第一屆陶藝雙年展(佳作獎)···台北國立歷史博物館

南台灣新風格展···台南市文化中心 當代藝術嘗試展——國立故宮博物院···台北 國際陶藝雙年展(入展)---法國

1987個展 — 敦煌藝術中心…台北市

好陶展---高雄市社教館

1988南台灣新風格展——台南市立文化中心、

台北市立美術館

1988高雄現代藝術集——高雄市立社教館

中華民國當代陶瓷展——行政院文化建設委員

會策劃…布萊梅海外博物館(西德)

中國傳統陶藝及現代陶藝——香港、中華文化促進中心

1989好陶展 — 積禪藝術中心…高雄市

1990南台灣新風格展——台南市立文化中心

1992陶藝研究展覽——台中省立美術館

八人展——台北逸青藝術中心

評審經歷:

1.1988,1990,1991中華民國第二、三、四、屆 陶藝雙年展(台北國立歷史博物館)

2.1991高雄市第八屆美展(高雄市文化中心)

3.1992現代陶藝國際邀請展(台北國立歷史博物館)

參考書目:中華民國第十屆全國美展專集(民

國71年9月)

中華民國當代陶藝展(行政院文化建設委員會,1988)

(南台灣新風格展1988、1990台南市立文化中心)

陶藝研究展覽彙編(台灣省立美術館,民國81 年6月)

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Education: 1970 College; Bachelor of Science

1974 U.M.C. Columbia, Mo.; Master of Art

Experience:

1974 individual exhibition...U.M.C. Gallery, Columbia, Mo.

1980 Individual exhibition--spring Galleryq···Taipei Participated in the 39th International pottery Exhibition··· ,Italy

1981 Sino-Japanese Pottery Exhibition--National Museum of History…Taipei Participate in the 40th International pottery Exhibition…,

Ital

1982 Spring Gallery Joint Exhibition...Taipei Individual exhibition--Pottery Friends Collection...Kaohsiung The 10th
National Art without Screening...Taipei

1984 Sino-Japanese Handicraft Exhibition--Taiwan Handicraft Research Institute, sponsored by Japanese Craft Development council···circulated to Taichung, Taipei, & Kaohsiung Modern Tea Sets Exhibition ("Most Excellent Work" prize)··· Taipei Art Museum Modern pottery Exhibition--non-practical category ("Good Work" prize)···Taipei Art Museum (Taipei)

1986 The first Biannual Pottery Exhibition ("Good work

National Museum of History Southern Taiwan New Style

Exhibition...Taiwan Cultural Center Modern Art Preliminary

Biannual Pottery Exhibition(participated in the exhibition) --France 1987 individual exhibition--Caves ARt Center---Taipei Good Pottery Exhibition--Kaohsiung Municipal Social Education Hall 1988 Southern Taiwan New Style Exhibition--Tainan Cultural Center, Taipei Art Museum Kaohsiung Modern Art Collection--Kaohsiung Municipal 1988 Social Education Hall Contemporary Pottery & Porcelain Exhibition of R.O.C-- organized by Council for Cultural Planning and Development, 布萊梅 (英文) the Executive Yuan ··· (West Germany) Traditional & Modern Chinese Pottery--Hong Kong's Chinese Culture Promotion Center Good pottery Exhibition--Ji Tsan Art 1989 Center ··· Kaohsiung 1990 Southern Taiwan New Style Exhibition--Tainan Cultural Center 1992 Pottery Research

Exhibition--National Palace Museum ··· Taipei International

Exhibition--Taichung Provincial Art Museum Eight Artists' Exhibition-- Taipei's Yi-Ching Art Center

Evaluation experience:

1.1988, 1990, 199, The Second, Third, and Fourth Biannual Pottery Exhibition (Taipei National Museum of History)

2.1991 Kaohsiung City Eighth Art Exhibition (Kaohsiung Cultural Center)

3.1992 Modern Pottery International invitational Exhibition (Taipei National Historical Museum)

References:

A Collection of Art Works of the Tenth Art Exhibition of R.O.C. (September, 1982) Contemporary Pottery Exhibition of R.O.C. (Council for Cultural Planning & Development, the Executive Yuan, 1988) Southern Taiwan New Style Exhibition (1988, 1990 Tainan Cultural Center) A Collection of Art Works of Pottery Research Exhibition (Taiwan Provincial Art Museum, June, 1992)

The History of Development of the Art of Kaohsiung Hsien

(compiled by Kaohsiung County Cultural Center, June, 1992)

今年金陶獎的社會組(造形創新)得獎者,作品使用的材料和方 法變化豐富,作者的焦點是在創作的觀念上欲追求和爭取更寬廣 的發展空間。由於競賽的主要媒材是以土為中心發展出的作品, 大致上作品均具有對待泥土基本完整的控制能力而欲在現狀和想 像二面中,求取一個平衡的折中點。

金獎(虚)能跳脱於其他作品,是作者以清新的原創動力解脱陶 瓷給於固有封閉的空間感,又以泥土原有的語言,塑出個人自我 觀點的風格。

社會組(傳統創新)

金陶將設立傳統創新的競賽獎,意欲鼓勵從事傳統陶瓷面貌為出 發點的作品。希望在明年的金陶獎中能得到更多作者的認同和呼應,因我們的傳統陶瓷面貌非常豐富,亦是取之不盡的源泉。 本屆的得獎作品均有相當完程的表現手法,金獎(夜雪)在裝飾上 能以純熟的技法,單一的黑色,表現作者的想像力。然且並非僅 是個容器盛裝花草或食物,它亦能盛裝個人的理念,並能擴大它 原有空間的想像力。希望在下一屆的競賽中,能得到更多的反 應。

學生組(造型創新)(傳統創新)

在學習的過程中,除了熟悉材料,並要加入個人的想像力在短短的二、三年內,並不容易整理出完整的面貌,這是今年參加評審中的感受。但金陶獎的目的是在於鼓勵作陶不同階段的人工參與。因此,在今後的比賽中,希望能看到接受陶瓷訓練的學生大膽地參加,究竟在陶瓷創作上不管是觀念或實務上,都還有許空白需要去補,未來還有許多發展等看大家去努力。

In the year's Golden Pottery Award, the artists who obtained prizes in the Social Division ("Plastic Innovation") showed versatility in the use of material and techniques. The focus of the artists was on the creative concepts. They had to look for a broader space for the development of art. Because the main medium for this competition is clay, all the artists basically talents in their use of clay, and they appeared to be striving for a balance between reality and imaginary ideas.

The winners of the gold prize art work (12009) rose beyond other

competitiors. It was due to the artist's original idea, disclosed in the work that broke through the confinement imposed by pottery and porcelain. Furthermore, the artist also had successfully used the language of clay to show his own personal perspective and style.

Social Division ("Tradition Innovation")

The establishment of the "Tradition Innovation" Category was to encouragement to artists interested in traditional pottery art. I hope that, in next year's Golden Pottery Award, more people would come to compete for prizes in his category because there is a vast, rich treasure in the old pottey art.

The art works which obtained prizes this time, all demonstrated very high skills. The gold prize winner (11026) used a single black color to express his imagination. Household containers are not just for holding flowers, grass or other objects. They can also hold a person 's ideas, and an artist's imagination can often create more space through his art works. I hope in next year's competition there will be more responses.

Student Division ("Plastic Innovation")

During the process of learning, an artist must not only acquaint himself with the materials used, but must also contribute his own imagination. It is not easy to make out or recognize the complete pattern within two or three years. This is the feeling I have this year. But the purpose of the Golden Pottery Award is to encourage various levels of pottery artists to participate. Therefore, in later competitions, I hope to see more students who have received pottery training to participate in the competition. After all, either in the area of pottery concepts or practice, there still exist a lot of vacancies in the pottery art that await talented people to fill. That also means we still have a great deal of work to do.



范姜明道 Fan Chaing Ming-tau

民國44年生

學加州州立大學洛杉磯分校藝術碩士 學歷加州歐蒂斯藝術學院藝術碩士

經歷:1987年,加州洛杉磯工藝美術館五人聯展;

洛杉磯Garth Clark藝廊茶具展。

1988年,舊金山國際機場茶具展;台北陶朋舍 個展。

1989年,亞利桑那州ARTSTART藝廊聯展。

1990年,二號公寓個展;歷史博物館陶藝雙年展;鼎典藝術中心四人展;台北市立美術館十 一人展。

1991年,美國亞利桑那州現代美術館聯展;台 北市立美術館公寓展;日本亞西亞美展;二號 公寓個展;木石緣畫廊個展。

1992年,入選台北市立美術館「台北現代美術 雙年展」;「本·土·性」聯展於台北二號寓 、台南高畫廊和高雄阿普畫廊巡迴舉行。

DUCATION BACKGROUND:

Master of art of California State University, Los Angeles Branch.

Master of Art of (Ou Ti Ts Art Institute, California)

EXPERIENCE:

1992 Was selected to display works at "Biannual Exhibition of Taipei Modern Fine Arts" held in Taipei City Fine Art Museum and displayed works at "Local Pottery Artists' United Exhibition" held at No. 2 Apartment in Taipei, Go Go Art Gallery in Tainan and A-Pu Art Gallery in Kaohsiung.

1991 Displayed works at the "United Exhibition" held at Modern
Art Museum in the State of Arizona, U.S.A., at the "Apartment Exhibition" held in Taipei City Art Museum, at the
"Asia Art Exhibition" held in Japan, and held "Individual
Works Exhibition" at No. 2 Apartment in Taipei and at Mu
Shin Yuan Art Gallery.

1990 Held "Individual Works Exhibition" at No. 2 Apartment in Taipei, and displayed works at "Biannual Exhibition of Pottery Art" at Historical Museum, "The Exhibition for Four Artists' Works" at Ting Tien Art Center and "The Exhibition for Eleven Artists' Works" at Taipei City Fine Art Museum.

1989 Displayed works at the "United Exhibition" held at Artstart Gallery in the State of Arizona, U.S.A.

1988 Displayed works at the "Tea Set Exhibition" held at San Francisco International Airport and held "Individual Works Exhibition" at Tao Pen Hall in Taipei.

1987 Displayed works at the "United Exhibition for Five Artists' works" held at "Handicrafts Art Museum" in Los Angeles, California, U.S.A. and at the "Tea Set Exhibition" at Garth Clark Gallery in Los Angeles, U.S.A.

金陶獎已進入第二屆了。由於徵選作品的方式與去年不同,再度 開啟了一種新的模式,相信對國內陶藝的發展,必定有正面的助 益。

今年的金陶獎除了保留原有的學生組,達到獎勵年輕創作者的目的,並首度開放供社會人人士參加;不論學生或社會組均劃分為傳統創新組和造形創新組兩類。

還記得去年以學生為對象的金陶獎,可以説是非常成功的一次競

賽,不僅參加者踴躍,作品的水準也令人驚喜。綜合來看今年學生組的作品,不論在質的方面、量的方面,都較去年退步。我想主要的原因是此次活動舉行的時間是上學期,應屆畢業的學生踏出校門,沒有資格參加原來的學生組,但經驗、能力上又還不足應付社會組的競爭,造成銜接的問題,而在學的學生也很可能因為開學不久、準備不及,所以產生了這樣的結果。

首度舉辦的金陶獎社會組則引起熱烈反應,參加者非常踴躍,這 的確顯示了國內陶藝創作蓬勃發展的一面,歸根究柢,應說是博 物館、美術館舉辦具規模的展覽、私人企業熱心參與結果。

此次金陶獎得獎名單公佈後,一些創作資歷相當深的陶藝工作者 陸續向我詢問,他們的作品似乎並未得到評審們的青睞,原因何 在?他們的作品並非不好,不過,金陶獎的宗旨在鼓勵創新,因 此,作為評審的我,自然而然的從造形、材料、技術等各層面來 考量,希望挑選出較具新意的創作,這些創作時間相當長的陶藝 工作者,當然作品早臻至一定水準,但或許對我而言,已太過熟 悉這樣的面貌,不能符合上述考量。

從這些反應,我想可以進一步的釐清一些觀念。這是國內陶藝競

賽首見的以傳統創新和造形創新來劃分主題,所以一般創作者對如何選擇組別,似乎還沒有明確的概念。其實,傳統的創新,不應只限於技術範圍的變化,造形的創新,也不是僅在於變化或扭曲一個瓶罐的常態形狀,重要的是如何從精神意念的層次來表現,這才是現代陶藝必然的趨勢。

好在這是由私人企業贊助舉辦的活動,彈性空間甚大,每一次經 驗都可做為下一次修正的參考。我衷心期待明年的金陶獎再上一 層樓。

This year we held the 2nd contest for the "Golden Pottery Prize". As we have adopted a different method in recruiting contestants and selecting winner, we believe that this contest should be very helpful for the development of local pottery art.

Besides to the student group as contained in the first contest, we have added a public group to this contest, and the works of either of the groups are classified into two kinds, the works of creative design and the creative traditional works.

The first "Golden Pottery Prize" Contest held for students was a very

successful one, in which a multitude of students attended it and the contestants' works had a very content level. But the works for this contest could be compared with those for the first one nigh terin quality nor in quantity. The failure might be ascribed to two reasons: one was that this contest was held in the first term of the school year so that the new graduates who had lost qualification to compete with students didn't have enough capability and experience to compete with those creators outside of schools, and the other was that students didn't have enough time to prepare their works after they just entered a new term.

Fortunately, lots of creators outside of schools attended this contest. This has not only revealed the rapidly developing pottery creation in Taiwan but has also proved the result of the endeavor of National Palace Museum, Taipei City Fine Art Museum and some private enterprises.

After the winner' list was published, we were asked by many experienced pottery creators why their works were not appreciated by the examiners in this contest. I must say that they didn't won any prizes not because their works didn't reach the required levels, but because we intended to encourage those who had more creative ideas. For this reason, I measured a work from such aspects as its design, adopted materials and skill. A good work many have attained such a level that I am familiar with but may not certainly meet the requirements I measure.

I believe we can further clarify a concept from all the response. Since these were the first contests held in Taiwan that the themes of the works were classified into traditional creation and creative design, contestants didn't have a better knowledge of the classification. As a matter of fact, a traditional creation is not only limited in the chage of art and the creative design is not limited in the change or deformation of a normal shape of a vase or jar. What is the most important in the modern pottery art lies in the expression of the spirit and the idea. Since this activity is held under the auspices of private enterprises, there is enough flexibility for us to correct our concept. I do hope

that next "Golden Pottery Prize" contest will obtain more support and can be held more successfully.



民國30年4月3日生 經歷:國立成功大學建築系畢業 遊學美國及日本8年 陳碧澤建築師事務所所長 中華工專建築科副教授 KMG工程顧問公司總經理 中華民國建築學會總幹事 國際聯青社中華民國總會理事長

陳碧潭 Green P.T. Chen

DATE OF BIRTH: April 3, 1941

PERSONAL Ecperience

Graduate of Architecture Department, National Cheng Kung University, Tainan.

Continued further studies in Japan and the United States for eight years.

Director of Green, P.T. Chen Architect's Office.

Associate Professor of Architecture Department, Chung Hua College of Technology.

General Manager of KMG.

General Whip of Chinese Architects' Society.

一、公平認真慎重的評審

1993年10月15日評審團在報行顧問宋龍飛先生的安排下,由七位 評審委員組成,其中四位為出身陶藝的專家,除代表陶藝界外並 分別來自台灣,北區,中區,南區,各代表各區陶藝界;另三位 為相關藝術專業專家(有美術家教育家,工業設計師,建築師) 代表社會人士。從早上10時開始,依各分組,分初選、複選、決 選三道四次程序,公開投票認真公平篩選,最後針對金獎的決定 除票選外,並各自當場由七位評審委員,分別發表意見確定,其 過程繁重,其態度慎重,一直忙錄到下午5時才全部評審完畢, 完成任務。

二、參賽作品的水平

學生組本展為第2屆,分造形創新與傳統創新二組。總的感覺,本屆作品平均水平比不上第1屆,尤其是在傳統創新組,由於作品水平關係,金獎從缺。主辦單位原以鼓勵學陶藝學生,能充分

學習領略中國傳統陶藝的創作技能和手法,用以創新表現於新時代新傳統之作品,但從本次的作品發現,台灣陶藝之學習環境在這方面不只在退色並有消失的嚴重現象。而在造型創新組亦因作品水平無法達到理想標準,致結果其中銀獎亦從缺一名,從本屆學生於參賽作品,深深感覺,台灣學生的學陶藝教學環境不很理想,值得各界重視。

社會組是第一屆主辦,整體作品而言,感覺並不很成熟,從創意,手法,彩釉及工作認真態度加以衡量,作品的水平,須加以 鼓勵上進。

三、作品評語

社會組造形創新分組金獎用陶瓷塑造的手法塑造出本世紀人類的 造形,深思,痛若,飢餓,營養不良,人體陶塑本來就很困難, 本作品採用扁平陶片半抽像的表現,相當有創意與美感,尤其以 腳下的疫貓倍伴主苦思,構想及構圖均甚有深度很有趣味。 社會組傳統創新分組金獎是參賽者之中表現較好者,但總括而 言,創作水平尚未臻佳境。

學生組造形創新分組金獎,為一組群陶藝作品,在造型上很有創

意,色彩以綠色與咖啡色相容相映,非常中肯,造型有其節秦與 韻味,但比起銀獎,在造型美學去衡量,銀獎的作品,創意深度 較佳,銀獎作品,反應自然的成長力量,自然的美,我個人認 為,銀獎作品為一難得的佳品。

1.FAIR AND PRUDENT EXAMINATION:

An examination group composed of seven members was formed on October 15, 1993 under the arrangement of Mr.Sung Lung-fei, Executive Advisor of the Group, in which four of these examiners were specialists of pottery art, respectively representing the pottery art circles of northern, central and southern Taiwan and the other three were all professional of the fields in association with art, including fine arts, industrial design and architecture. From ten o' clock in the morning of the day, the examiners began to carefully and seriously voted the works for the Prize according to the classified groups of the contestants through the primary examination, the re-examination and the final examination. The whole examination lasted until five o'clock that evening after the seven examiners sep-

arately delivered their opinions on their decision.

2.LEVELS OF THE CONTESTANTS' WORKS

This was the second time for students to compete the "Golden Pottery Prize" for the works of creative design or the creative traditional works. In my view these works could not surpass those for the 1st contest, especially the creative traditional works, none of which could attain the level required by the "Golden Prize". The works of creative design were not ideal either so that the "Silver Prize" was reserved. As we know, the sponsor of this contest has persisted in an intention to encourage students majoring in pottery art to learn and absorb the art and skill of making Chinese traditional pottery and also apply this art and skill to the modern creations. However, I find from this contest the danger of aggravating or even losing climates of learning this art in Taiwan.

This was the first time that this contest received works from the public group. I have to say that the works are all somewhat immature and I believe that more encouragement and help are required for

them to attain better creative ideas, skill and glazing.

3.COMMENTS ON THE WORKS:

The work of the "Golden Prize" for the works of creative design completed by the winner of the public group is a pottery figure, which expresses a human of this century in contemplation and wiht looks of pains, hunger and undernourishment. To mould figures with pottery is hard, but the creator has successfully expressed his creativity, aesthetics by the half-abstract body made of flat pottery chips. What's more the tired cat by the figure's foot which seems to have also sunk into contemplation enhances and adds the interest and significance to this design.

The work of the "Golden Prize" for the creative traditional works completed by the winner of the public group is the best of all the works in this contest, but not yet reaching an ideal level.

The work of the "Golden Prize" for the works of creative design completed by the student group, a group of pottery works featuring creative design and harmonious combination of grenn and brown colors, is creative and has rhythmic beauty, but in comparison with the work of the "Silver Prize", the latter seems to be more deeply creative, which reflects natural growing force and beauty. As a whole, I think the work of the "Silver Prize" is more worth appreciation.



侯平治 HOU, PING-CHI

民國28年5月14日生

個人經歷:國立師大美術系畢業 德國艾森福克旺造型學院研究 輔仁大學、大同工學院、銘傳管理學院副教授 中華民國室內設計協會第一屆常務理事 浩斯設計工作室負責人 攝影創作曾在台北、巴黎、紐約等地展出 著作「現代室內設計」一書(大陸書店出版)

DATE OF BIRTH: MAY.14 1939

Personal Experience:

Graudated form the Department of Art of the National Normal University; Studied at Plastic Art Institute of Germany; Associate professor at Catholic Fu Jen University, Tatung Institute of Technology, & Min Chuan College; A member of the first boardrectors of Interior Design Association, R.O.C; Responsible person of the House Design Studio; Photography works have been exhibited in Taipei, Paris, New York, and other places; Has published a book entitled

"Modern Interior Design" (published by Ta-Lu Books Co., LTD.)

這是作者第二次參與金陶獎的評審工作。

由於第一次金陶獎作品的巡迴展出獲得社會大眾的肯定支持,所 以第二次的社會組作品非常踴躍,水準都超越第一次的水準,倒 反是學生組沒有第一次豐富,據說是學制及時間配合有所誤差所 致。

在評審的工作中,經過評前的會議與討論,把評分與審查的嚴謹工作作過合理公平的規劃,期務達成競爭的準則,產生完美的成果。而評審進行中的提議論在各類組別和金、銀、銅獎的等差高下工作更是各位評審員思量再三的漫長辛苦勞心而逐步達成。評審所選出的作品中,幾乎每一件作品都令人印象深刻,甚至愈觀賞愈富品味,入獎的作品尤為令人激賞。當然在入選品中有少數幾件稍為暇疵,但不嚴重,在所難免,不過都在等級差別下做了適當的處置。

從入選與上獎的作品裡,可以看作各位作者的匠心獨運與苦思創

作,學生組裡的「傳統創新」項目,雖因評審公平制度下而未列 成金獎,只以銀獎為最高分計,但以個人的淺見,其實無分金銀 的獎別,此銀獎作品對於人與自然的詮譯作了生動有趣而又深富 內涵的發揮,特別一提是為對這位學生作者的鼓勵和嘉勉。

This is the second time that I participated in the evaluation of the Golden Pottery Award.

Since the circulatory exhibition of the prize-winning art works of the first Golden Pottery Award were very well-received by the general public, the number of contestants for the Social Division has increased for the second Golden Pottery Award, and the level of the works has also improved. But, the number of applications received by the Student Division was not enormous. It was said to be due to the overlapping mismatch of the activity time and the school semesters.

Before the evaluation, the judges met to discuss about the evaluation and also to make proper and reasonable distribution of the grading and reviewing work. The purpose was to achieve perfect evaluation result. The proposal of a debate to determine the superiority or inferiority of the art works competing for the gold, silver, and bronze prizes came up during the process of evaluation. Therefore, to strictly abide by the principles of fairness and impartiality, the judges have all taken great pains in evaluating the contestants' art works of the second Golden Pottery Award.

The art works chosen by the judges were all very impressive and, the more one looked at them, the more one loved them. Those art works that won prizes were especially admirable. Of course, some of the chosen art works contained some minor flaws, but they were not serious and had been segregated according to their grades.

Judging from the chosen and prize-winning art works, we could see that each of the contending artist had put in great efforts and creativity into their art works. Although the best art work for the "Tradition Innovation" Category of the Student Division was, only awarded the silver prize, in my own opinion, there was actually no distinction between gold and silver prize. This art piece richly expresses the relationship between man and nature, and the art work looks

delightfully lively. I am making a special mention of the work, to provide some encouragement for the student artist.



吳隆榮 Wu Long-Rong

●民國24年生

經歷:省立台北師範藝術科畢業

- 日本國立兵庫教育大學藝術教育研究所碩
- ●1968~72參加省展、教員展、台北市展、 台陽美展獲獎27次
- ●1968~82參加聖保羅國立藝展、中日交流 展、中南美洲巡回展美國名洲巡迴展、歐 洲、紐西蘭、澳洲等國際巡迴展
- ●1968~90個展9次(台北、馬尼拉、漢城)
- ●1971~83繪製大壁畫「天鵝戲荷圖」「松鶴 遐齡圖」「綿繡前程」「飛向陽光」、「鹿 苑長春」
- ●1975榮獲十大傑出青年獎章
- ●1979榮獲首屆吳三連文藝獎
- ●1987榮獲師鐸獎
- ●1989第八次個展於台北
- ●1990榮獲國家文藝獎
- 中華民國油畫學會秘書長
- 台灣省美展評審委員
- 中華民國世界兒童畫展籌備會秘書長
- 省立美術館諮詢委員

- 國立國父紀念館展覽審查委員
- 教育部文藝創作獎評審委員
- 南瀛獎評審委員
- 國軍文藝金像獎評審委員

Born in Taipei City in 1935

PERCONAL EXPERENCE:

Graduated form the Department of Art of Taipei Provincial Normal College

Received a master's degree from the Graduate School of Art Education of the National Hyou Educational University, Japan 1968-72: Participated in Taiwan Provincial Art Exhibition Teachers' Art Exhibition, Taipei Art Exhibition, Taiyang Art Exhibition; received 27 Prizes

1969-82: participated in San Paul International Art Exhibition, Sino-Japanese Art Exchange Exhibition, Central & South America and S.A. Circulatory Exhibition, U.S. Circulatory Art Exhibition, international circulatory exhibition in Europe, New Zealand Australia, and other places 1968-90: 9 individual exhibitions (Taipei, Manila, Seoul)

1971-83: painted huge fescoes, including "Swans Playing with water lilies", "Pines and Cranes", "A Bright Future", "Flying to the Sun", and "The Lovely Deers"

1975: awarded the "Ten Most Outstanding Youths" medal

1979: Obtained the first Wu San-Lian Literary Prize

1987: received the Shi Duo Award

1989: the 8th individual exhibition in Taipei

1990: received the National Literary Award

secretary-general of the oil Painting Association of R.O.C

served as a judge for Taiwan Provincial Art Exhibition

secretary-general of the Preparatory Committee for R.O.C.'S World

Exhibition of Children's Art Exhibition.

Member of the Consultative Committee for Taiwan Provincial Art Museum.

Mumber of the Evaluating Committee for National Sun Yat-Sun Memorial Hall Served as a judge for the Nan-Ying Award

Served as a Judge for the Oscar Literary Award of R.O.C's Army 陶藝的美闡示出人對於自然材料懷著純樸虔誠心態度的輝澤彰顯 了人類與自然間不可思議的邂逅。和成文教基金會提供了有理 想、有抱負、有使命感熱愛陶藝的創作者美好的發表空間,今年 雖僅是第二屆,但已深獲社會大眾廣泛共鳴,並使台灣的陶藝添 注動能,邁向一片前所未有的新境界。

本屆「金陶獎」共有 305 件作品參選,參與者熱烈積極,頗具有個人的創作理念。謹就此次榮獲社會組及學生組(一)傳統創新(二)造形創新的金、銀、銅獎及評審委員特別獎的優秀作品,推介如后:

一、社會組:

(一)傳統創新陶藝組:

在中國陶藝發展長遠的歷史中,可以看到隨著各個時代生活的需要而反映出各種不同的造型理念。評審委員即在此觀點下,由縱的傳統藝術,和橫的時代創造,來甄選優秀作品,金牌獎夜雪在技術和製作的表現上,都涵融了渾厚之美的陶土質感,風格厚實

渾沌豐碩質樸,掌握中國文化的精神之美。是件引人深思的作品。 佛窟系列No.1、血脈相連,分別獲選銀牌獎,前者以陶塑,後者 以拎坏法製成,技法相異,表現的美感亦以不同風貌呈現,但卻 有異曲同工之妙。佛窟系列No.1賦予中國傳統流暢、韻律感的線 條,佛陀的頭部圓渾而具重量感,表情莊嚴慈悲,傳承佛教藝術 的精神。血脈相連在施袖的技法上, 頗能根據环體的性能要求, 通過嚴格的考驗,才有如此的成品。適才適用,不僅有視覺心靈 之美,亦兼具實用,是得獎的原因。銅牌獎有三位,分別是覺 醒、藻思、金碧輝煌之3皆以拉环技術完成。在質感、造型則有 相當的差異。覺醒表現土質細緻潔白,「金碧輝煌之3」以對比 施釉的色彩,使菊花瓣的紋彩,突顯於碗的裡、外部,十分搶 眼。「藻思」,則充分表現陶土純樸、自然、粗獷的本質,紋路 較前二者活潑、多變化。這三件作品在技術上雖然都達到了完整 和整潔的要求,但由於前人作品表現優異者眾,在如此壓力下, 較難有突破的格局。獲特別獎的"迴"之系列,色澤溫潤,造形 傳統中有新意,線形渾圓流動,每只壺的蓋子與壺身,設色互 異,在保守的感覺裡,湧動著活潑的節奏感。

(二)造形創新陶藝組:

本組的重點在於除能發揮陶土的材質外,更要求能在符合美學原理中,表現出個體的獨創性。金牌獎的「虛」以跨張對比的技法表現女性、手、腳、雙乳的特質。而抱一般人最重視,女性臉部的美,給至最小的比例,腳下的貓溫順伏貼,是拜倒石榴裙的寫照?作品寓意深遠,並能在造形上兼具粗獷的美與細膩的情,相當有創意。

大地的組合、崖同獲銀牌獎,不但在形體上求新求度,釉色的處理亦可見作者用心之深入,然不免流於有刻意炫耀技巧的傾向。 二者強調速度的感覺濃烈,特別是崖,尤甚,在表現陶土的剛柔之美中,作者皆能迴避多餘的裝飾,在厚美有力的胎體上,露出山水潑墨的自然色彩,在柔美的設色中,深增了剛性的韌度。 銅牌獎的三位作品,風格迥異,富麗圓潤的滿盈和中規中矩的日出月隱,以及舞的一柱擎天,都説明了作藝術理念的獨創性。基本上,他們都能把握住平衡、比例、韻律、對比和調和的原理來創作,因此在沒有重複前人的腳步下,透過自己的製作技術,來實現全新的個形化造形。不過在施釉和溫度的配合上,似手仍有 再努力的空間。

鑲嵌在木框中的「輪迴」是以方片矩形和一圓形的陶片排列而成的圖形,色澤穩重,呈現迴旋的視覺效果,在流動的旋轉中,以 方形的木框嵌著,動中有靜,一切的變化趨於沉著的結局。如果 銜接的土片更趨密合,那麼在流速的感覺上必更完美。

二、學生組: (一)傳統創新陶藝組:

創造是藝術的精髓,本屆學生組有創造的精神,但在探索中國傳 統陶藝之美的功夫裡,似乎有未盡之慨,此為金獎從缺之因由。 不過整體而論,學生組的陶齡較淺,假以時日,勵精上游,必有 更傑出的作品展現。

「樂悠遊」、「流竄茶具組」同獲銀獎。二者皆以陶塑製作, 「樂悠遊」成品呈現磚紅色,造形中國風。以二尾倒立的魚,貫 穿六角形的挖空形體直立,由魚的頭部、身軀和尾端,每一個部 位紋彩各異,蘊涵中國傳統富麗吉祥的圖紋意義。魚身縷空的部 位,以虛為美,在視覺或美用上都有豐富的含意,妙趣盎然。創 新遠過於傳統的「流竄茶具組」,四只不規則的壺身,呈現石頭 般堅硬的質感,作者再輔以壺嘴和提把的彎曲變化,使其表露出 柔性的美。但是因以金屬的釉彩陳設,故仍拘限了陶土原始的溫順柔和。金屬質感的水龍頭把鎖,說明了作者是一位頗有現代意議理念的創作者。

銅牌獎有三位,以拉环製成的「瓜的昇華」,兩只長瓠瓜造形, 一寬一較細長,形體上半部的洞口由大而小,呈弧形斜口的往右上 散佈,躍動的感覺強烈,若似瓠形體內的水珠洒溢而出。上釉的色 澤以溫厚為主訴求,中間以淡淡的土黃,一圓、一波浪的形狀來 分隔上下的米色與藍色,拉环的原始線條依稀可見,使人想像在 轉動的力量間,所散發出來力與美的韻味。

「故事」簡易的造形上,有陶士純樸的本色,和古味濃厚的圓紋, 作者傳達陶藝的堅韌與力量,可見一般。此作品旨在使人感受作 者本身的濃烈的個人意議,心理意味的表現極重。

以正方形構成的造形,「幾合壺組系列之2」以四個杯子,一只壺加上幾何圖紋,使人有目不遐給的感覺。附著於坏體的釉彩,以古樸的色相,現代的紋路,交織成個人風格的作品。其可取之處,乃在作品於胎與釉之間能取得平衡,不讓人為的技巧有過度的粉飾陶土的華麗感。

(二)造型創新陶藝組:

學生組或許因年輕,對時代敏感度較高的緣故,在創新的表現上 遠比傳統類組突出,感受也較為深刻。

部份評論家認為陶藝作品不應違背材質本身的特性,然本屆金牌 獎「歸鄉路」表露全然金屬的材質,卻有其獨到的功力。首先在造形 上,不規律的形體,有殘缺中蘊育而出的滄桑美,呈橫條狀的排 列著。其次在施釉的過程中,作者不僅能把握銅氧化後所產生的 銅綠,更能在形體圓滑部位,散發出古銅的光澤,可見作者在燒 製過程裡,控溫的搜法得宜,才會有如此的質感產生。

「種子」以突兀的天然石形態,獲銀牌獎。潔白的長形石頭矗立在 以刀削刻意表露圖形的本塊上,作者地是完全扭轉了土質的原 性、但是深究其中,土石仍不可分割的相近性,只是硬度的強烈 不同罷了,在此一表現黏土剛性的作品裡,石頭與土壤摩擦的紋 痕,自然而不遷強使作品剛性之中因歲月的洗禮,深泣了人文的 精神。

三位銅牌獎,分別是「失陷的輓歌」、「坐看雲起時」、「奉獻」。三件作品形體差異甚遠,在創作理念巧妙各有不同之下,

「失陷的輓歌」,以剛勁的意味表達兩個切割的半圓體,互動又欲語還休的情韻。黏著在半圓體上形似雲朵的小土塊,就是横隔於中間平面,最有牽引力的聯結動源。「坐看雲起時」毫無任何裝飾,在厚實瑩潔造型簡易天成的胎體上,燒製成晶瑩剔透的天然色澤,予人賞心悦目,遐思無限之歎,作者在上釉及燒製溫度的處理上,技法獨到。「奉獻」形近瓦塊,整體的造形、設色、圖紋皆有古意。作品以厚度的重來襯托主體重要凹部的質樸,使整體表現樸拙厚實的美感,彰顯出陶土天然的魅力。

「擁、擠、存在」獲評審委員特別獎,乃在其作品表達的意念有創意。 在圓滑的形體中,以陶土自然的原色由下而上,深淺而勾襯的佈滿 著。頂端的深褐以波浪形狀表現,有變化的美感。形體中央以黑 色的矩形鏤空鑲嵌兩粒晶亮的大小珠子,是視覺的焦點,也是衍 生意識視感的源泉所在。

陶藝在中國各地發明時間久遠,用途廣泛式樣繁多,在藝術領域 上佔有極重要的地位。今觀本屆「金陶獎」的入選作品,除了欣 喜傳承有人之外,更讓人稱許作者的意志與才情。雖然這條創作 的道路是漫長而艱辛的,我們誠懇希望透過「金陶獎」的鼓勵和 肯定,使參與者的作品激勵更多的愛好者投入,宏揚中國傳統文 化中陶藝之美,以及表現承繼此藝術的可貴精神。

凡對於從事創作者而言,再美的草木也需要甘露的滋潤,良好的 環境對創作者實在太重要了,和成文教基金會,可欽可佩的作 為,謹此敬表謝忱。

The beauty of pottery imparts the sacred concept that humans associate with the natural material that is used to create art pottery art. It also is the result of an incredible encounter between man and nature. With the Golden Pottery Award. Foundation provides an opportunity to pottery artists who have ideals and enthusiasm and a sense of mission. Although this year was only the second time when the award was offered, it has in fact received very enthusiastic responses from the public and has injected much more impetus into Taiwan's pottery art. It will have sure raise the art to a higher and higher level.

There were altogether 305 art works competing for prizes in this second Golden Pottery Award, and most contenders showed personal styles in their art works. In the following, I will introduce the gold, silver, and bronze prize winners for the "Tradition Innovation" Category and "Plastic Innovation" Category of the Social Division and the Student Division respectively:

- 1. the Social Division:
- (1) Tradition Innovation Category:

In to long history of development of Chinese pottery art, we can see that the different needs of the different times has given rise to various plastic concepts. It was with this understanding that the seven judges set out to evaluate the competing art works by judging the expressions of the traditional art (the vertical axis) and their innovative spirit (the horizontal axis). The gold prize winner in this category, i.e., \[SNOWINGIN THE NIGHT\], shows the simple texture and beauty of clay through the artist's creative techniques and skills. The art piece also imparts a sense of stability and elegance that appears to echo the spiritual beauty of Chinese culture. It is a thought provoking art piece.

No.1 COLLECTION OF BUDDHA CAVE and [BLOOD RE-

LATION | received the silver prize respectively. The former employed sculpturing techniques while the latter used molding skills. Although the production methods are different and so are the creative styles, they do have something in common. No.1 COLLEC-TION OF BUDDHA CAVE shows the smooth, rythmic lines of traditional Chinese pottery. The Buddha's head is very round and conveys a sense of weight, and the expression on the face is serious and compassionate - the true spirit of Buddhism. In its glaze application techniques, [BLOOD RELATION] shows full understanding of the nature of the pottery material. The completion of such an art piece indicates that its creator is a very experienced artist. The art work is not only beautiful but can also be used for practical purposes. That was why it received the silver prize. There were three works that received the bronze prize: [AWAKIGE], [INSPIRATION FROM THE ALGAE, and [No.3 COLLECTION OF SPLENDOR], all produced with pottery shaping techniqued. These three works differ greatly in their texture and plastic form. [AWAKIGE] ow the exquis-

ite whiteness of clay texture; by marking the application of contrasting glaze color. [No.3 COLLECTION OF SPLENDOR] akes the patterns and colors of the crysanthemum blossoms on the inside and outside of the bowl to make it very vivid and bright. [INSPIRATION FROM THE ALGAE fully shows the simple beauty and the natural, and rustic nature of clay. The lines are more lively and changeable than those of the other two art works. However, although all three works meet the requirements of completeness and neatness in the respect of techniques, they are unable to make any breakthroughs, as their predecessors have produced far too many good works. [COLL-ECTION OF "RDTATING], which won the special prize, is an art work that shows supple, lustrous colors and expresses a new idea through a traditional form. Its shape and lines are well-curved and graceful. The lid and body of each jug have a different color design, which conveys a lively rhythmic sense in a feeling of conservativeness. (2)Plastic Innovation Category:

In addition to making full use of the clay material, the emphasis of

this category is the ability to demonstrance one's artistic originality within the bounds of aesthetic princhiples. [EMPTY], the gold prize winner, used techniques of exaggeration and contrast to express the characteristics of a female's hands, feet, and breasts, while making a point of de-emphasizing the brauty of the female, a part ordinary people stress the most. The cat under the feet of the female figure looks very tame and friendly, a symbol for "succumbing to the female's beauty". The works expresses meaningful ideas and at the same time also produces a rough kind of beauty and very refined sentiments through its plastic forms. This is a very original piece of art works.

THE COMBINATION OF THE EARTH | and CIFF | both won the silver prize. These two art pieces show the artists' search of new forms and changes in plastic art. The treatment of the glaze colors also indicates that the artists have put a great deal of effort into their works; however, it also gives the impression of "showing off" on the part of the artists. The two art works seem to emphasize speed

strongly. Especially [CIFF], which manages to express the crude and soft beauty rather well, without any superfluous embellishments. On the thick body of the pottery piece, the natural colors of ink landscape stand out well; in a very soft and tender color scheme, the thickness of the shape adds a touch of masculine power.

The styles of the three bronze pronze prize winners are quite different; the supple and luxurious beauty of <code>FULLNESS</code>, the sense or regularity conveyed by <code>THE PASSING NIGHT</code>, and upright, monumental splendor of <code>DANCING</code> all explain the inventive ideas of the artists. Basically, these artists have been able to apply the principles of balance, proportion, rhythm, contrast, and harmony, etc. Therefore, without following in the footsteps of their predecessors, they used their own techniques to produce completely new and original form. The Only aspect for improvement is the control of glaze application and temperatures.

Embedded in a wooden frame, the work numbered [SAMSA-RA] is a pattern that is formed by six prices of rectangular and one

price of round clay. The colors of this art work produces a stable, gyrating kind of visual effect. The fluid gyration, together with a square wooden frame that surrounds it, indicates the sense of the theme "stability & serenity within motion", and "all changes will end in stillness". If the connecting clay pieces had been put together more closely, the sense of speed would have been more striking.

Student Division: (1)Tradition Innovation Category:

Creativity is the essence of art. In the second Golden Pottery Award contest, the competing art works for the Student Division all showed great creativity. However, in respect of demonstrating the beauty of traditional Chinese pottery, they did not do as well. That was why the gold prize failed to be awarded. But, students are generally less experienced potterys and if given sufficient practice, they will be able to produce. more impressive works.

[BEAUTIFUL MELODY] and 「A TEA SET IN MOTION] both wom the silver prize. Both were produced with pottery sculpting.

[BEAUTIFUL MELODY] has an organdy color, and its shape is dis-

tinctly Chinese. Placed in an upside-down fashion, two fishes occupy a hollowed hexagon. The glazed color of each part of the fishes, such as the heads, bodies, and tails, is different and the luxurious, auspicious color design indicates the traditional Chinese theme of "good fortune". The hollow parts of the fishes are especially interesting. The "Voidness" actually conveys a sense of "fullness" from the aesthetic and the visual perspectives. Being more innovative than traditional, 「A TEA SET IN MOTION」 is composed of four irregularly-shaped pots that show the stone-like hard texture. The mouths of the pots and their handles, however, have curved designs and therefore add a soft beauty to the pots. Yet, as metal glaze is used, it confines the primitive, simple beauty of clay. Finally, the faucets made of metal explains that the artist is one that has modern ideas.

There were three art works that won bronze prize. [MELON BE-YOND THE REALITY] produced with clay shaped techniques. It has the shape of two gourds, one slimmer than the other.

On the upper parts of the gourds, there are holes that grow smaller as they slant upward towards the upper right corner. The rhuthmic sense is strong, as if the water drops inside the gourds were spilling putward. The color design of the glaze suggests a sense of modesty, a round and wave-shaped portion in the middle marking off the beige color in the upper part and blue in the lower part of the gpurd. The lines created during the pottery shaping process are still somewhat visible, reminding us of the power and beautyof the forming process.

[STORY] has an uncomplex shape that brings out the simple beauty of clay, and a touch of quaintness in the pattern of color. Through this work, the artist successfully conveys the unique, inheret power of pottery, as well as the artist's personal ideas. The art work is psychological in a sense.

Composed of four cups and a jar, the work numbered [FEOME-TRIC TEA SETS COLLECTION] has a square form. The use of geometric patterns fruther adds to the "crowedness" of the total form. The colors of the glaze on the surface shows antique simplicity, and

yet the lines used are quite modern; together, they form the artist's unique personal style. The strength of this art work lines in the balance the artist achieved between the form and the colors of the art work, not containing any superfluous touches.

(2) Plastic Innovation Category:

Perhaps because they are young and thereform more sensitive to the trends of the times, the students have been able to show more innovativeness than the traditional category, and morw sensitivity.

Some critics think that pottery works should not go against the nature of the mayerial used. But, the work that won the gold prize in this category used mteal material to create an excessent art work, which is perhaps an indication of the artist's capability. The art work has an irregular form that conveys a kind of "imperfect beauty" through horizontal alignment of lines. The work also shows that, during the glaze application process, the artist not only was able to control the amount of verdigris produced in the oxidation of bronze, but was also able to make the curved parts of the art work displaying the polished effect

of antique bronze. This means that, diring the baking period, the artist had done a proper job in temperatire controlling, in order to create that kind of textural effect.

CHANGING CLOUDS won the silver prize with a very surprising natural stone form. A pure-white, rectangular-shaped stone stood on a wooden base which was purposely cut into a round shape. This artist also has completely reversed the nature of clay. However, if one ponders about it, we realize that there is still a close similarity between stone and clay; stone is onlu harder. This work shows the hardness of clay and the traces of friction produced by rubbing stone against clay look very natural which enhanceing the humanistic sentiment of the work.

The bronze prize winners are <code>[EXOSTING IN SMALL ROOM]</code>, <code>[OFFERING]</code>, and <code>[THE LOST ELEGY]</code>. The figures of these three art works greatly differ from one another as well as their creative concepts. <code>[EXISTING IN SMALL ROOM]</code> used crude techiniques to indicate the sentiments and interactions of two separ-

ate semicircles. The small, cloud-shaped clay lumps attached to the half circles represent the most powerful "connectors" placed on the intermediate plane. 「OFFERING」 contains no additional decorations; its simply-formed, smooth and polished pottery piece was baked to a very natural color. The art work possesses a highly appealing look, and seems to invite one's imagination to fly with it. The work also shows the artist's unique techiniques. im glaze application and the control of the baking temperatures. 「THE LOST ELEGY」 resembles a piece of roof tile. Its form, color design, and pattern all convey an antique sense. The artists used the weight combined by the thickness to contrast the modesty of the key concaved parts of the main body of the art work, thereby bringing out the simplicity and the natural charms of the clay.

「EMPTY」 received the Judges' Special Award, because it expresses very original ideas. On the smooth form of the art work, the different shades of natural clay color is arranged so that, from bottom to top, the color becomes deeper and deeper in an orsderly and even man-

ner. The dark brown color at the top is expressed in a wavy shape, resulting in a sense of varied beauty. The middle of the art work contains a black-colored, rectangular hollow form with two shiny beads embedded inside, one being larger and the other smaller. The beads form the visual focus and the though-provoking part of the art work.

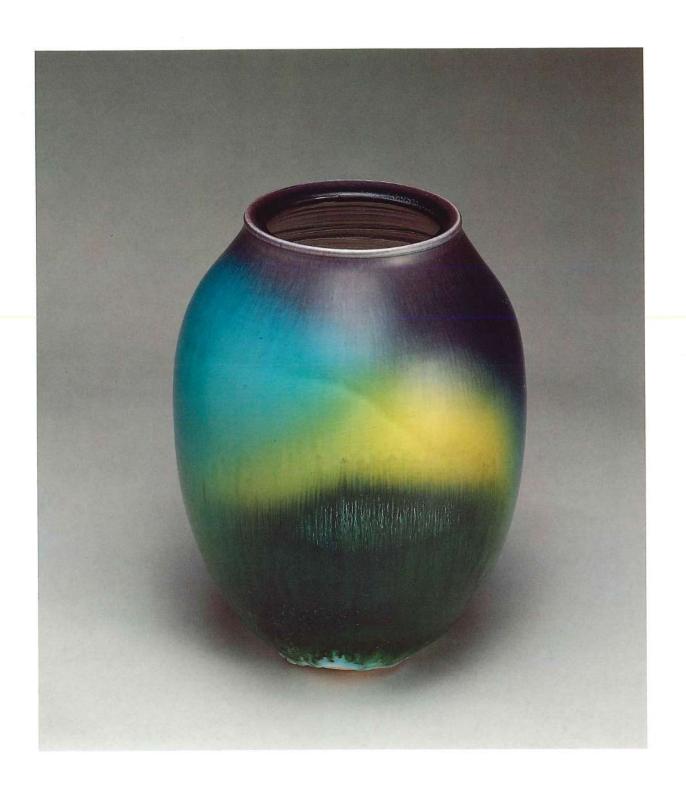
Pottery was invented a long time ago in various places of China and has been widely used since ancient times. There is a great variety of pottery objects, and they occupy a very important position in the field of art. Looking at the pottery works for the second Golden Pottery Award, I felt glad that there are so many people willing to follow in the path of our ancrstors, and I also admired the talent and the persevering spirit of the artists. Although thos path of creation is a long one and full of challenges, we sincerely hope that the encourgement and assurance provided by the Golden Pottery Award through the various prizes will attract more art enthusiasts to this field, in order to promote the beauty of our traditional pottry art and to inherit the

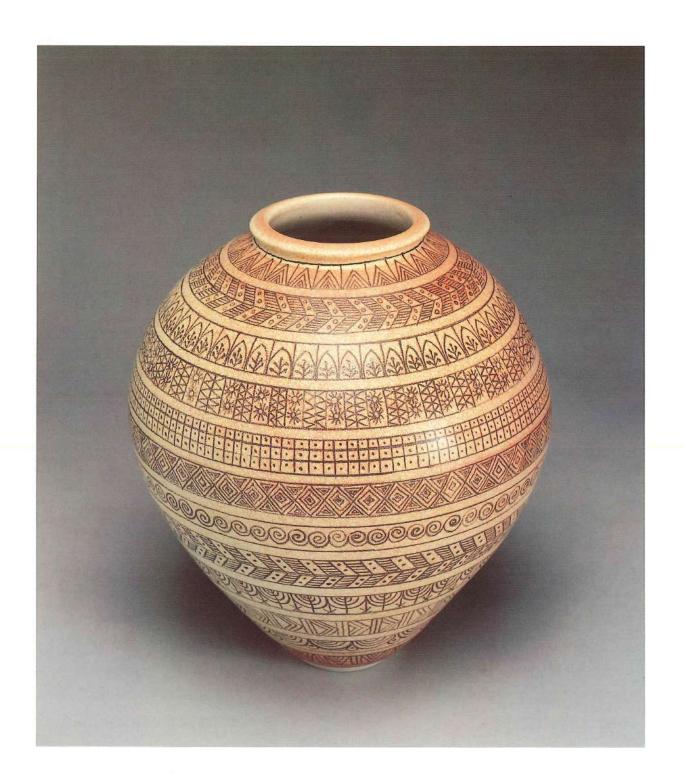
precious tradition.

For artists, encouragement and recognition are important and also necessary. A good environment is very essential for the survival and continual efforts of artists. In this respect, Hocheng Cultural and Educational Foundation is quite admirable, in offering the Golden Pottery Award to help create a good environment for the pottery artists in Taiwan.

評審參展作品

多彩釉寬腹敞口瓶

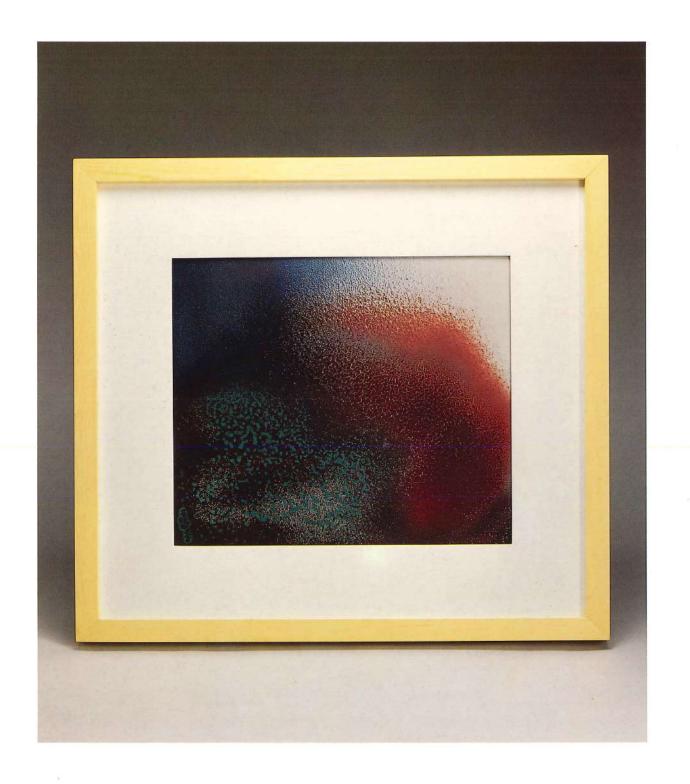




蛋殼白釉墨繪多樣圖案

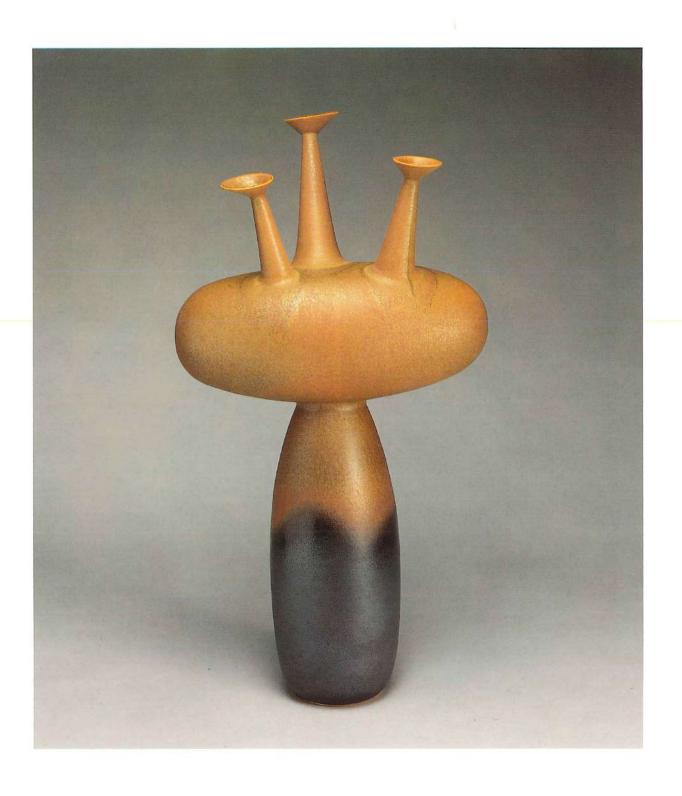
多彩釉山水瓷板(--)





多彩釉山水瓷板臼

金棕釉直身橫肩長頸瓶



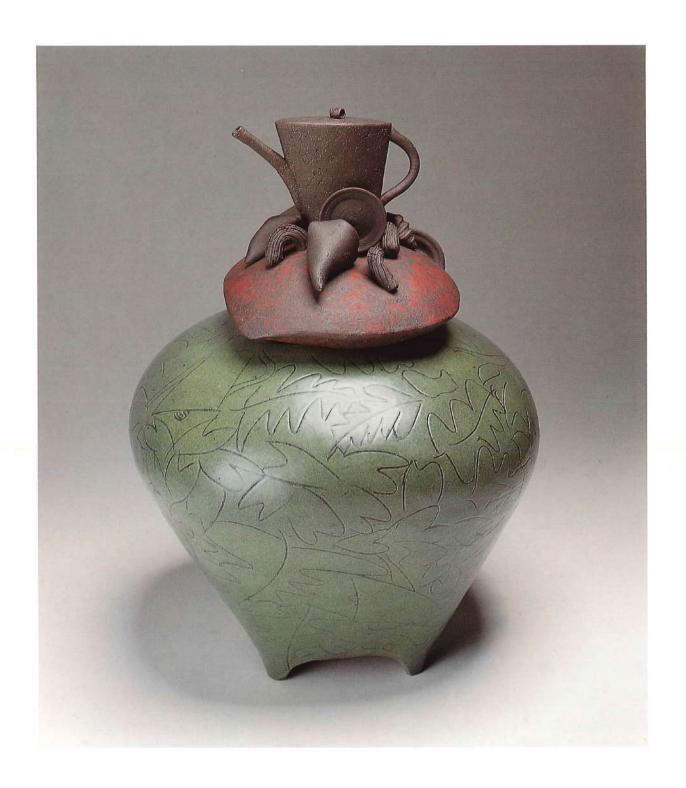
曾明男

羊系列之一

曾明男

羊系列之二





楊文霓

蓋罐上的茶壺

范姜明道

金影像(-)



范姜明道

金影像年

劉鎭洲

儀





社會組傳統創新

Adult Group Of Tradition Creation

郭聰仁

夜雪

尺寸:400×345cm 燒成溫度:R.F1300℃

杯土與釉藥:日本26號土、鐵石釉

說明:1.作品以近乎大平面的大口圓球瓶結構,以高金屬釉雙色單位套色共融轉換,呈合金狀態,創作出雄偉壯觀似幻似真的銀色雪景效果。

2.十七世紀英國人創始鐵石瓷,在當時只是一種拓器,缺少其創作性,在一般的情況下都以單色出現,因為鐵石質「狀似玄武岩結構體」之釉藥在燒火過程中範圍很窄,所以很少人去研究它,本人很欣賞此種鐵石質釉體,無論其外表效果或本身的內涵精神,都可說是一種近乎獨立的產物,亦一直是收藏家所夢想得到的,本人八年來研究鐵石釉最終的理想是試圖將單色鐵石釉製作出特殊的效果,今天很慶幸成功製作亦是目前唯一成功的雙色套色技巧,如此更能顯出鐵石釉另一種風格。

Kuo Tsung-jen

SNOWING IN THE NIGHT

Size: 400×345cm

Temperature: R.F. 1300°C

Materials: Japanese No. 26 clay, iron glaze.

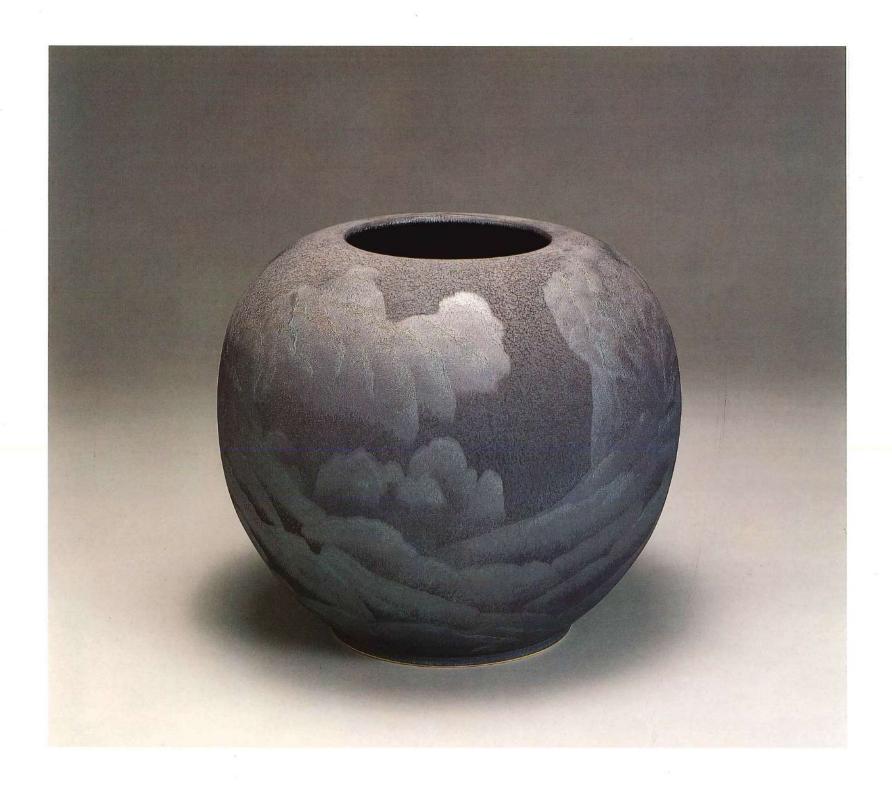
Description: 1. A fat round vase having a large opening was coated with high fired metal glaze in two colored units which combine each other to form an alloy metal-like surface and thus a grand night snow scene is formed.

2. In the 17th century, British people created iron porcelain only used in making rubbings from inscriptions, pictures on stone tablets or bronze vessels. Neither creative nor colorful, this porcelain was usually in single color because few people made studies on this basalt-like iron glaze which has a limited firing range. I prefer this glaze because of its effect in firing and the essence it has. After 8 years' continuous study on this glaze, I am glad to obtain a double-colored iron glaze by means of color registering skill and create the distinctive essence of pottery.

社會組傳統創新 Adult Group Of Tradition Creation

Golden prize





程逸仁

佛窟系列 NO.1

尺寸:58×47×27cm 燒成溫度:1220℃

杯土與釉藥: 苗栗土、藍晶石

説明:中國素為陶瓷母邦悠遠五千年歷史,身為中國人的一份子,希

望能把巍巍山河古蹟溶於作品之中。

Cheng Yi-jen

NO. 1 COLLECTION OF BUDDHA CAVE

Size: $58 \times 47 \times 27$ cm

Temperature: 1220 °C

Materials: (苗栗土), cyanite

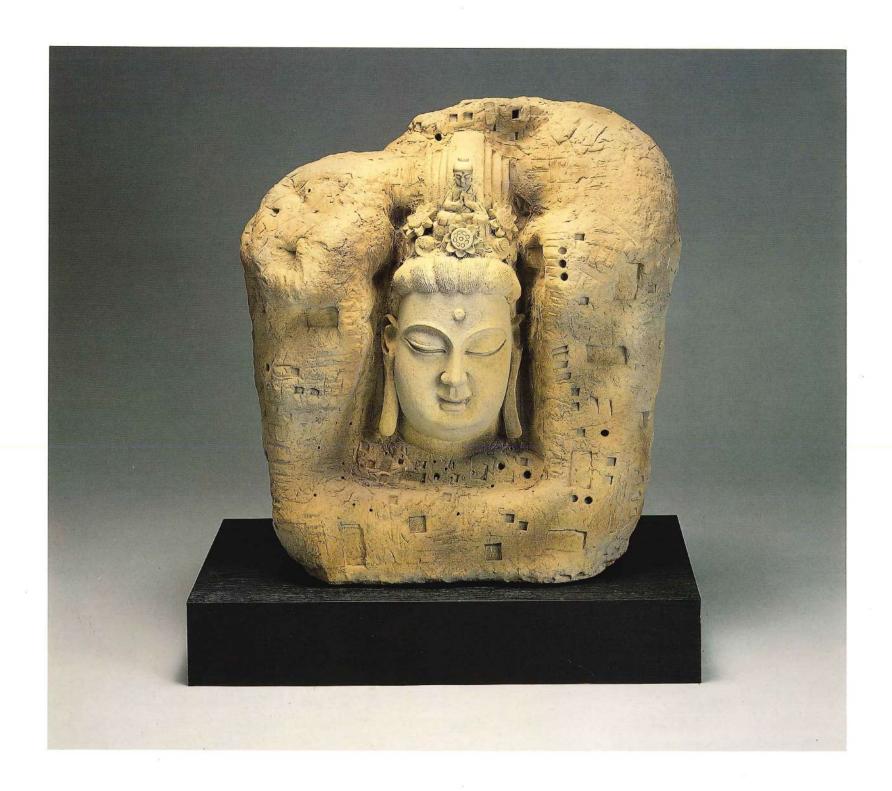
Description: 2 As a Chinese, I would like to incorporate the beauty of our five thousand-year antique porcelain and pottery ware in my present

works.

社會組傳統創新 Adult Group Of Tradition Creation

> 銀獎 Silver prize





吳明儀

血脈相聯

尺寸:40×40×53cm

燒成溫度:1260℃

杯土與釉藥:瓷土、銅紅、銅綠、哈密瓜釉

説明:本件作品係用瓷土手拉坏成形,再配合銅紅釉(裡)與哈密瓜 釉(外),利用銅氧化還原特性所產生紅與綠色,再配合哈密瓜釉的

特性,而成此作品血脈相連。

Wu Ming-yi

BLOOD RELATION

Size: 40×40×53cm Temperature: 1260 °C

Materials: Porcelain clay, copper red & bronze green glaze

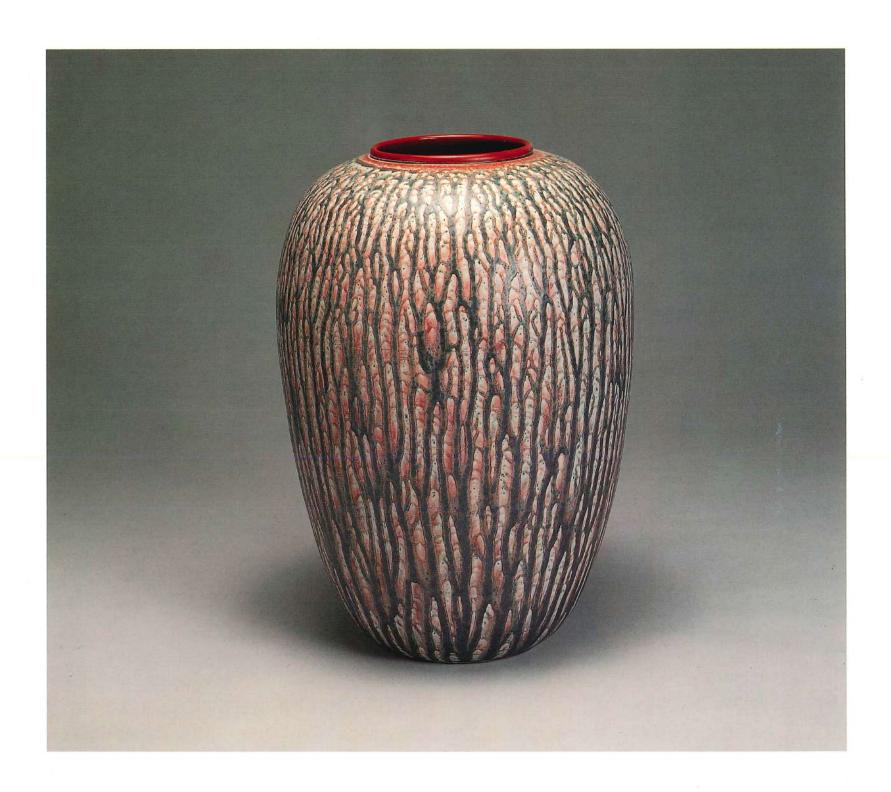
& glaze in honey-dew melon glaze.

Description: The hand molding was coated with copper red glaze (inside) and the glaze in honey-dew melon color (outside). The colors of red and green were created by reduced oxidized copper and bronze.

社會組傳統創新 Adult Group Of Tradition Creation

Silver prize





陳朝華

藻思

尺寸:38×38×38cm 燒成溫度:1235℃

杯土與釉藥: 苗栗土、灰釉

説明:以傳統水缸造形,再以釉彩加以繪飾,給予傳統新風貌。

Chen Chau-hua

INSPIRATION FROM THE ALGAE

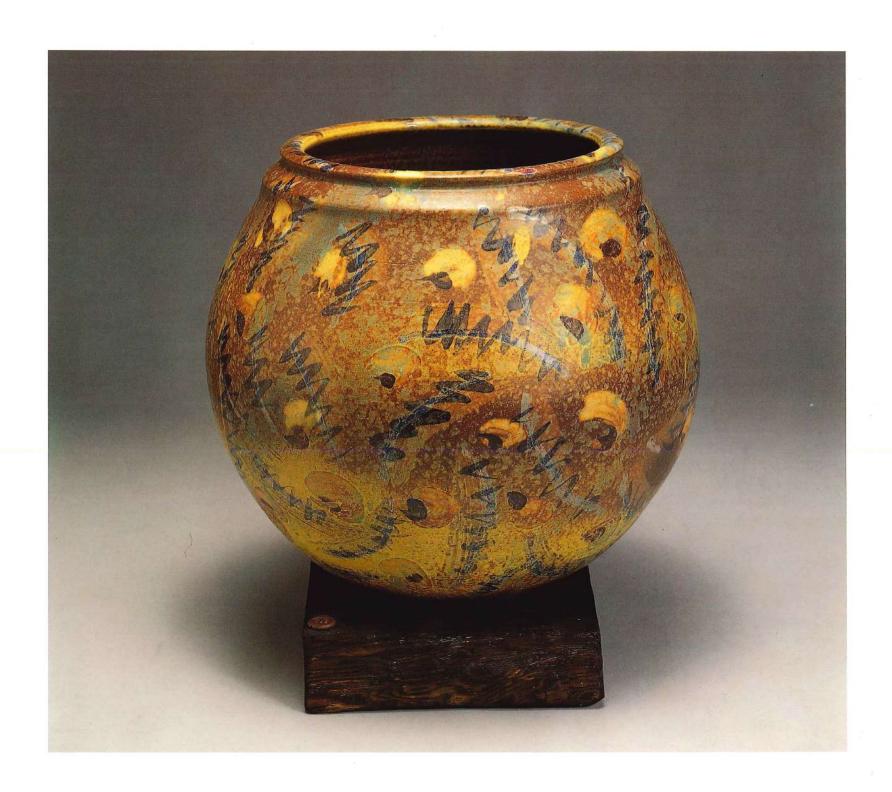
Size: $38 \times 38 \times 38$ cm Temperature: 1235°C

Materials: Stoneware, ash glaze.

Description: This work was completed with a traditional water vat-

shapevessel decorated with colored glaze paintings.





涂慶賀

覺醒

尺寸:34×32cm 燒成溫度:1280℃

杯土與釉藥:瓷土、白瓷釉及釉裡紅混合

説明:社會事態變遷各人體會不同。

Tu Ching-he

AWAKING

Size: 34×32cm

Temperature: 1280°C

Materials: Porcelain clay, white porcelain glaze mixed with

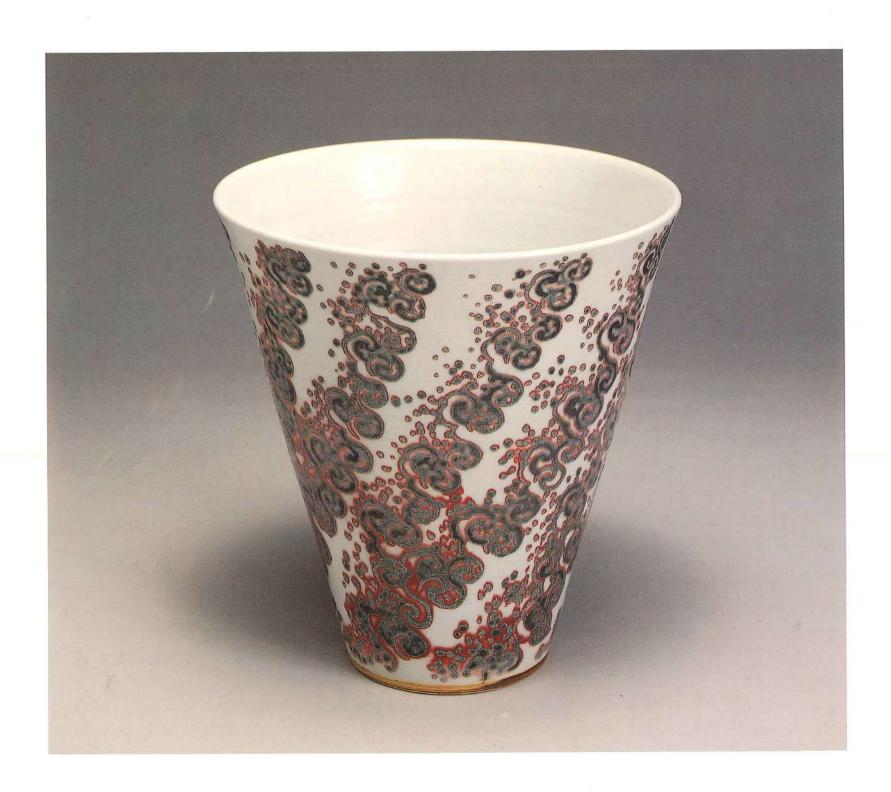
red.

Description: Different person in this society has different experience.

社會組傳統創新 Adult Group Of Tradition Creation 銅獎

Copper prize





林菊芳

金碧輝煌之3

尺寸: 27×27×12.5cm

燒成溫度:1250℃

杯土與釉藥:苗栗土(黑色半透明釉)

説明:以菊花為主題,用金、銀色調鏤刻出菊花的高貴、穩重。

金、銀水用 Hanovia Liquid Bright gold 720℃燒成。

Lin Chu-fang

NO. 3 COLLECTION OF SPLENDOR

Size: $27 \times 27 \times 12.5$ cm Temperature: 1250°C

Materials: Stoneware, black subtransparent glaze.

Description: The dignity and nobility of chrysanthemum are stressed with gold and silver colors created by Hanovia liquid bright gold fired in 720°C.

社會組傳統創新 Adult Group Of Tradition Creation

Copper prize





范仲德

"迴"之系列

尺寸:13×8×11cm 3件

燒成溫度:1250℃ 杯土與釉藥:苗栗土

説明:利用土的韌性,賦予壺另一種柔美而現代的感受。

Fan Chung-teh

COLLECTION OF "ROTATING"

Size: $13\times8\times11$ cm 3 pcs. Temperature: 1250 °C Materials: Stoneware

Description: A traditional earth pot is provided with fashionable

beautyby using the characteristics of earth.

社會組傳統創新 Adult Group Of Tradition Creation

特別獎

Special prize



佳作獎

Prize for outstanding works



張繼陶

山茶花

尺寸:46×23cm 燒成溫度:1220℃

杯土與釉藥:瓷环、美人醉釉(銅紅)

Chang Chi-tao

CAMELLIA FLOWER

Size: 46×23 cm

Temperature: 1220℃

Materials: Porcelain, Highfired glaze glaze (copperred)

龔宜琦

無題

尺寸:28×13×7cm 燒成溫度:1280℃

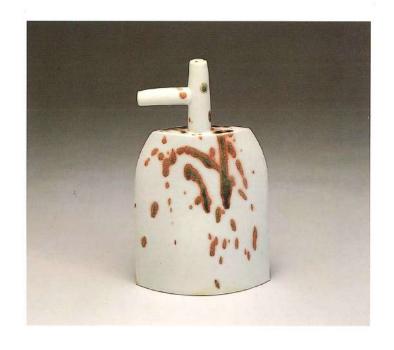
杯土與釉藥:瓷土、青瓷釉

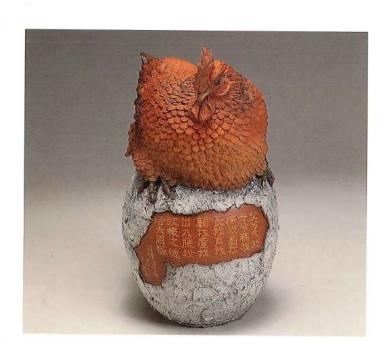
Kung Yi-chi

THE UNTITLED

Size: $28 \times 13 \times 7$ cm Temperature: 1280°C

Materials: Porcelain clay, celadon glaze





梁勝榮

孕(Raise)

尺寸:36×24×50cm 燒成溫度:1200℃

杯土與釉藥:大甲土及中溫無光釉

Liang Sheng-jung

RAISE

Size: 36×24×50cm Temperature: 1200°C

Materials: Stoneware clay and medium-fired matt glaze

王新篤

青花釉裏紅釉下 綠彩馬蹄蓮削口瓶

尺寸:59cm

燒成溫度:1260℃還原燒

杯土與釉藥: 瓷土、氧化銅、氧化鉻

Wang Hsin-tu

FANTASTIC COLORED FLOWER VASE

Size: 59cm

Temperature: 1260 °C, reduced.

Materials: Porcelain clay, oxidized copper, oxidized chrome.





張繡文

花器

尺寸:50×25×30cm 燒成溫度:1200℃

杯土與釉藥:化妝土、黑天目

Chang Hsiou-wen FLOWER VASE OF MIXED BEAUTY

Size: $50 \times 25 \times 30$ cm Temperature: 1200

Materials: Colored slip, highfired glaze

洪信祥

朝

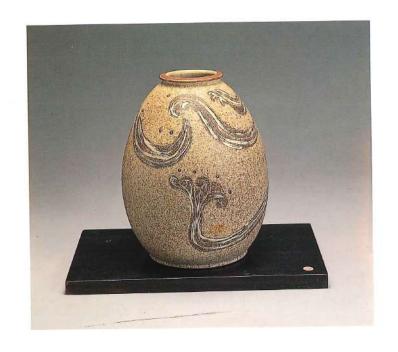
尺寸:37×37×44cm 燒成溫度:1200℃

杯上與釉藥: 苗栗土、化妝土

Hung Hsin-hsiang THE TIDE

Size: $37 \times 37 \times 44$ cm Temperature: 1200°C

Materials: Stoneware, colored slip.



佳作獎

Prize for outstanding works



方 杰

歡聚

尺寸:40×40×35cm 燒成溫度:1220℃ 800 ℃ 杯土與釉藥:苗栗土

Fang, Chieh JOYFUL GATHERING

Size: $40 \times 40 \times 35$ cm

Temperature: 1220°C; 800°C Materials: Stoneware

林清河

浮雕、樹、月紋三件瓶

尺寸:30×19×35cm 30×19×35cm 31×19×35cm

燒成溫度:1200℃

杯土與釉藥:南投土、鋅釉、鐵釉、套釉

Lin Ching-ho

3-IN-ONE RELIEF

Size: $30 \times 19 \times 35$ cm; $30 \times 19 \times 35$ cm; $31 \times 19 \times 35$ cm.

Temperature: 1200° C

Materials: Stoneware , Zn glaze, iron glaze, glaze by

registering.





陳國能

深情

尺寸:30×30×85cm 燒成溫度:R.F1260℃

杯土與釉藥: 苗栗土、化妝土、透明釉

Chen Kwo-neng

UNCHANGING EMOTION

Size: $30 \times 30 \times 85$ cm

Temperature: R.F 1260°C

Materials: Stoneware, colored slip, transparent glaze.

張志豐

浪Ⅲ

尺寸:45×48.5×15cm 燒成溫度:1230℃

杯土與釉藥:熟料苗栗土、多彩特殊釉

Hsieh Chih-feng

WAVES

Size: 45×48.5×15cm Temperature: 1230°C

Materials: Stoneware with grog, colored glaze.



入圍

Finalist





黄天化

尺寸:30×30cm

Huang Tien-hua

WEAVING

Size: 30×30cm



陳忠儀

歸 尺寸:40×40cm

Chen Chung-yi

HOMING

Size: 40×40cm

林志聰

游 尺寸:30×30×30cm

Lin Chih-tsung FREE MOTION

Size: $30 \times 30 \times 30$ cm



何瑶如

玫瑰戀情 尺寸:27.5×27.5×10.5cm

Ho Yao-ju **ROSE LOVE**

Size: 27.5×27.5×10.5cm

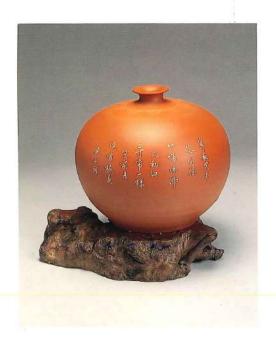


徐明稷

尺寸:26×54×15cm

Hsu Ming-Chi STONGE TABLET

Size: $26 \times 54 \times 15$ cm



呂永銘

傳統之美

尺寸:48×48×33cm

Lu Yung-ming TRADITIONAL CHARM

Size: $48 \times 48 \times 33$ cm





胡維澤

秋影

尺寸:30×15×48cm

Hu Wei-Tse

THE SHADOW OF AUTUMN

Size: $30 \times 15 \times 48$ cm

郭明本

慕秋

尺寸: 42×6cm

Kuo Ming-pen LOVE OF AUTUMN

Size: 42×6 cm



賴福財

烈日

尺寸:67×20cm

Lai Fu-tsai

STRONG SUNLIGHT

Size: 67×20cm



黄明漢

奇異 尺寸:50×20cm

Huang Ming-han **FANTASTIC**

Size: 50×20cm



林榮華

條痕灰釉瓶

尺寸:60×46×46cm

Lin Jung-hua

AHS GLAZE JAR

Size: $60 \times 46 \times 46$ cm



劉興祚

饞 尺寸:66×40cm

Liou Hsing-tso

GREEDY

Size: 66×40cm





烏紋盤 尺寸:40×40×8cm

Lu Chia-ching
"PHOENIX" PLATE

Size: $40 \times 40 \times 8$ cm



李幸龍

萬象

尺寸:58×30×45cm

Lee Hsing-lung
THE UNIVERSE

Size: $58 \times 30 \times 45$ cm



張逢威

朝陽

尺寸:55×16cm

Chang Feng-wei THE RISING SUN

Size: 55×36cm



李秀眺

冰裂藍瓷小口瓶 尺寸:30×33cm

Lee Hsiou-tiao **CELADON JAR**

Size: 30×33cm



李仁燿

望(Wang) 尺寸:56×32×63cm

Lee Jen-yao

WANG

Size: $56 \times 32 \times 63$ cm



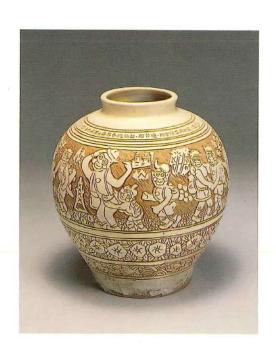
蘇世雄

雕釉瓶尺寸:27×27×49cm

Su Shih-hsiung

FANCY GLAZE VASE

Size: $27 \times 27 \times 49$ cm





陳 仁 智 古典心(Classic Heart) 尺寸:50×72×18cm

Chen Jen-chih CLASSIC HEART Size: 50×72×18cm



王 得 勝 親子旅行 尺寸:33×33×36cm Wang Teh-sheng

A JOURNEY OF VANITY

Size: $33 \times 33 \times 36$ cm

胡 文 玲 **鈞釉花器** 尺寸:30×22×22cm

Hu Wen-ling
ASH GLAZE FLOWER VASE

Size: 30×22×22cm

學生組傳統創新

Student Group Of Tradition Creation

蕭立應

文化大學哲學系二年級

流竄茶具組

尺寸: 25×20cm 25×10cm 燒成溫度: 1200℃、800℃

杯土與釉藥: 苗栗土、無光釉、黑天目、金水

説明:水管與石頭的結合,一動一靜,用以表現兩者之間的互動關

係。

Hsiao Li-ying

Department of Philosophy, National Taiwan Culture University; Sophomore.

A TEA SET IN MOTION

Size: 25×20cm 25×10cm

Temperature: 1200 °C; 800°C.

Materials: Stoneware, matt glaze, Highfired glaze, gold luster.

Description: A combination of a water tube and stones represent a

mutualrelationship between stationary and motion.

學生組傳統創新 Student Group Of Tradition Creation

Silver prize

銀獎





徐美月

國立藝專美工科三年級

樂悠游

尺寸:36×16×46cm 燒成溫度:1240℃

杯土與釉藥:陶土、鐵紅釉

説明:悠揚的音符迴蕩古今,內心的感覺如魚得水。 將傳統樂器運用於作品上,加上魚的連繫,希望傳達作品一種熟悉又 活潑中的中國味道。

Hsu Mei-yueh

Department of Arts & Crafts, National Taiwan Academy of Arts; 3rd Year.

BEAUTIFUL MELODY

Size: $36 \times 16 \times 46$ cm Temperature: 1240°C

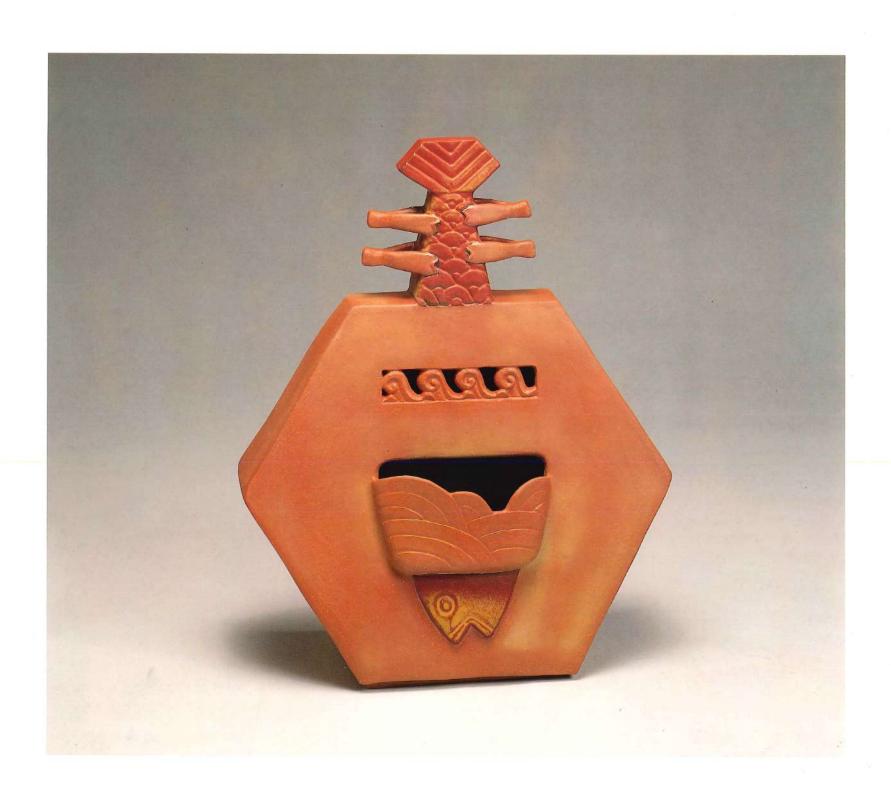
Materials: Pottery clay, iron red glaze.

Description: When a beautiful melody touches one's inner feelings, onecan enjoy pleasure as a fish enjoys water. When Chinesetraditional musical instruments are associated with fish ina picture, a virid and familiar description is represented.

學生組傳統創新 Student Group Of Tradition Creation

Silver prize





林恩順

國立藝專美術工藝科陶瓷組三年級

故事

尺寸:55×55×4cm 燒成溫度:900℃

杯土與釉藥:熟料土、色料

説明:以象徵性的圖騰,代表人生多采多姿的際遇與體驗,在天圓地

方間悠然無憚的展開。

Lin En-shun

Pottery & Ceramic Division of Department of Fine Arts &Handicrafts, National Taiwan Academy of Arts; 3rd Year.

STORY

Size: 55×55×4cm Temperature: 900°C

Materials: Pottery clay with grog, pigment.

Description: A symbolized totem represents an unceasing changing life

andunobstructed developing experience.

學生組傳統創新 Student Group Of Tradition Creation 銅獎 Copper prize





李寬池

市立師範學院美勞教育學系三年級

幾何壺組系列之二

尺寸: 壺12×12×16cm 杯6×5×5cm

燒成溫度:1230℃ 杯土與釉藥:苗栗土

説明:此作品以陶板成形,並在上面裝飾幾何造形之圖案,配合整體

的感覺施以不同的釉色變化,從傳統釉色中創新的作品。

Lee Kuan-chih

Department of Arts & Crafts Education, Municipal Teachers' College; Junior.

GEOMETRIC TEA SETS, COLLECTION II

Size: $12 \times 12 \times 16$ cm (teapot); $6 \times 5 \times 5$ cm(cup)

Temperature: 1230°C Materials: Stoneware

Description: The formed pottery board decorated with geometric patterns and changing glaze luster enhance creative ideas to traditional

works.

學生組傳統創新 Student Group Of Tradition Creation

Copper prize





蔡坤錦

國立師範大學工藝教育學系四年級

瓜的昇華

尺寸:53×17.48×17cm

燒成溫度:1230℃

杯土與釉藥: 苗栗土、化粧土、乳白釉

説明:在具象的瓜形中,富以色彩變化及黃色燈光在夜晚或煙霧多

處,頗有昇華至仙境之感。

Tsai Kun-chin

Department of Arts & Handicrafts Education, National Taiwan Normal University; Junior.

MELON BEYOND THE REALITY

Size: 53×17.48×17cm

Temperature: 1230°C

Materials: Stoneware, colored slip, milky white glaze.

Description: A melon, which exists in varying colors and the yellow light at night or in the mist, provides a kind of beauty beyon dreality.

學生組傳統創新 Student Group Of Tradition Creation

Copper prize







陳建仲

國立新竹師範學院美勞教育系四年級

繁星

尺寸:40×26×26cm 燒成溫度:1230℃

杯土與釉藥: 苗栗土、土黄十藍十綠釉

Chen Chien-chung

Department of Fine Arts & Crafts Education, National Hsinchu Teachers' College; Senior.

TWINKLING STARTS

Size: $40 \times 26 \times 26$ cm Temperature: 1230°C.

Materials: Stoneware, tawny+blue+green glaze.

李柯霖

省立大甲高中延教班

老房子

尺寸:49×37×18cm 燒成溫度:1230℃

杯土與釉藥:陶土、鐵質化粧土+乾青

Lee Ko-lin

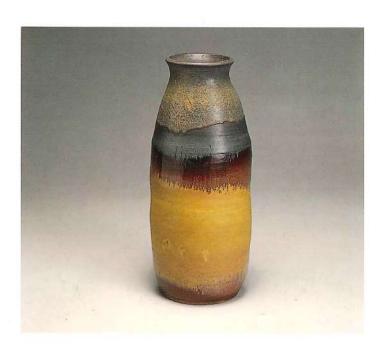
Extension Class, Provincial Ta Chia Senior High School

OLD HOUSE

Size: 49×37×18cm
Temperature: 1230°C.

Materials: Pottery clay, iron color slip, Reduction.





陳牧仁

國立新竹師範學院美勞教育系四年級

豐收

尺寸:50×21×21cm 燒成溫度:1230℃

杯土與釉藥:陶土、鐵釉

Chen Mu-jen

Department of Fine Arts & Crafts Education, National Hsinchu Teachers' College; Senior.

HARVEST

Size: $50 \times 21 \times 21$ cm Temperature: 1230°C

Materials: Pottery clay, iron glaze.

顏坤程

泰北高中美工科四年級

變色山河

尺寸:45×22×50cm 燒成溫度:1200℃

杯土與釉藥:陶土、鐵釉、氧化鈷

Yen Kun-cheng

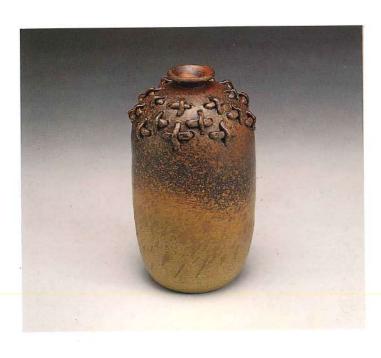
Division of Arts & Crafts, Thai Pei Senior High School; 4th grade

CHANGING SCENERY

Size: $45 \times 22 \times 50$ cm Temperature: 1200°C.

Materials: pottery clay, iron glaze, oxidized cobalt.





李玉雲

國立新竹師範學院美勞教育系三年級

相識

尺寸:11×20cm 燒成溫度:1230℃

Lee Yu-yun

Department of Fine Arts & Crafts Education, National Hsinchu Teachers' College; 3rd Year.

ACQUITTANCE

Size: 11×20cm

Temperature: 1230°C

林家祥

泰北高中美工科三年級

五福臨門

尺寸:44×32×12cm 燒成溫度:1230℃

杯土與釉藥:苗栗土、氧化鈷0.5%、碳酸銅4%

Lin Chia-hsiang

Division of Arts & Crafts, Thai Pei Senior High School; 3rd Year

THE FIVE BLESSINGS

Size: 44×32×12cm Temperature: 1230 ℃

Materials: Stoneware, 0.5% oxidized cobalt, 4% copper car-

bonate.





蔡性國

市立師範學院社會教育學系四年級

山水有情一花瓶

尺寸: 20×20×21cm

燒成溫度:1260℃ 還原燒

杯土與釉藥:陶土、土灰流紋釉、黑釉

Tsai Hsing-kwo

Department of Social Education, Municipal Teachers' College; 4th Year.

LANDSCAPE PAINTING FLOWER VASE

Size: $20 \times 20 \times 21$ cm

Temperature: 1260°C, reduced.

Materials: Pottery clay, ash current-line glaze, black

山素華

國立藝專美工科陶瓷組三年級

布同凡想

尺寸: 24×40cm 燒成溫度:1100℃

杯土與釉藥: 瓷土、色料

Shan Su-hua

Pottery & Ceramic Division of arts and crafts, National Taiwan Academy of Arts; 3rd Year

UNIQUE CREATION

Size: 24×40cm

Temperature: 1100°C

Materials: Porcelain clay, pigment.





張乃敏

輔仁大學會計學系四年級

心窗

尺寸:9×9×32cm 燒成溫度:1250℃

杯土與釉藥:高溫陶土、高溫釉

Chang Nai-min

Accounting Department, Fu Jen Catholic University; Senior.

OPEN MIND

Size: $9 \times 9 \times 32$ cm
Temperature: 1250°C

Materials: Highfired pottery clay and highfired glaze.

社會組造形創新

Adult Group Of Design Creation

許素碧

尺寸:58×45×34cm 燒成溫度:1225℃

杯土與釉藥: 陶土加耐火物,氧化物、氯化鈉

説明:本作品在造形結構上用人體來表現,並以人體變形、壓扁的方 式來產生另一種視覺空間的延伸。 我所要表現的是,人常用外表的事物來掩飾內在的空虛與慌盲。 也因彼此間自我的防護使人變得孤寂。

Hsu Su-pi

EMPTY

Size: $58 \times 45 \times 34$ cm Temperature: 1225°C

Materials: Pottery clay with fire-resistant substance, oxide,

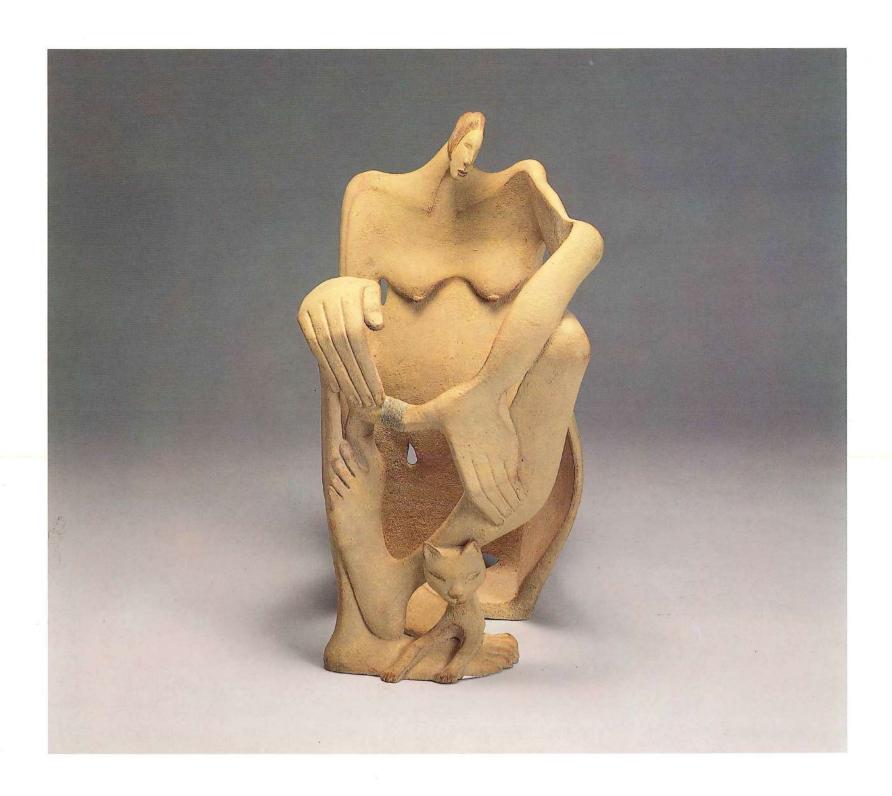
sodium chlorate.

Description: To create an extending visual space through the deformed and flattened body.

This work is to express that people are used to protect themselves or hide

the empty inner world and blirdness with something superficial things.

社會組造形創新 Adult Group Of Design Creation Golden prize



黄美蓮

大地的組合

尺寸:61×52×29cm 燒成溫度:1230℃

杯土與釉藥: 苗栗熟料土、多重彩釉

説明:陶板多重組合而成,意在表現泥土的多重感效應, 並將釉藥

的多彩,表現大地的自然生命力。

Huang Mei-lien

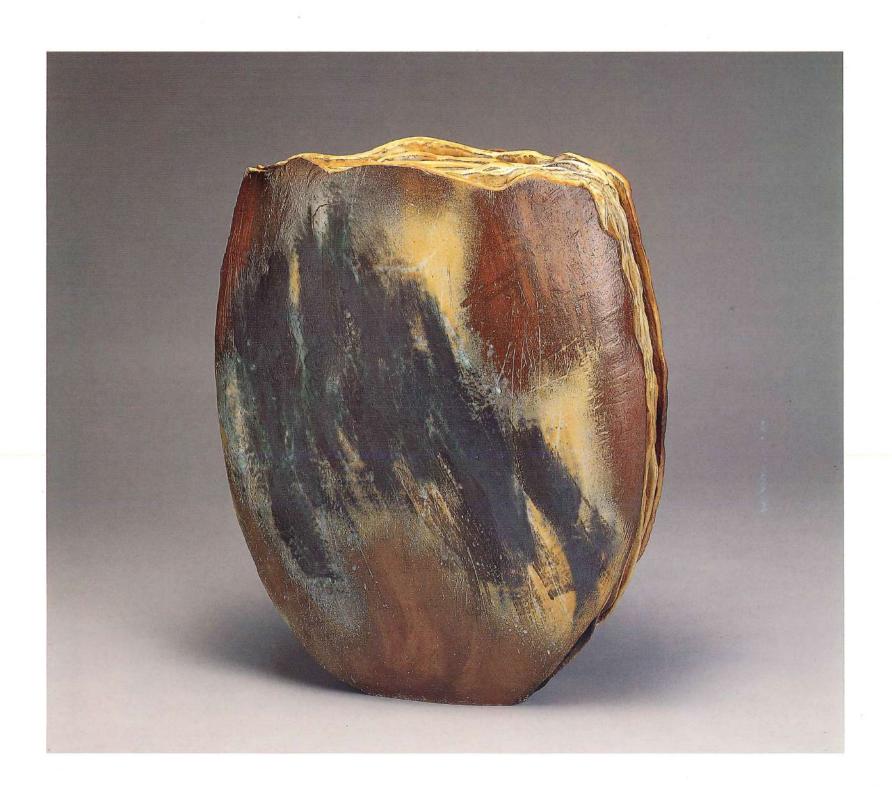
THE COMBINATION OF THE EARTH

Size: $61 \times 52 \times 29$ cm
Temperature: 1230°C

Materials: Stoneware with grog, multiple colored glaze.

Description: The multiple layers of pottery boards develop the touch of the earth and the colorful glaze expresses the natural power of life.

> 社會組造形創新 Adult Group Of Design Creation 銀獎 Silver prize



徐明稷

崖

尺寸:70×15×52cm 燒成溫度:900℃

杯土與釉藥: 苗栗土、熟料

説明:作品以燻燒處理,藉由燻炙出痕跡,表達所想像中的山崖樹石

凌亂而又氣韻天成之感。

Hsu Ming-chi

CLIFF

Size: 70×15×52cm Temprature: 900°C

Materials: Stoneware with grog

Description: This work was completed by means of kilning in order to leave some smoked lines on it and create some imaginary cliff \cdot trees and

stones.

社會組造形創新 Adult Group Of Design Creation

Silver prize





張逢威

滿盈

尺寸:80×77×27cm 燒成溫度:1260℃

杯土與釉藥:苗栗土、熟料、灰釉

説明:此作品是在表現父親之經營行業(鑄造)中.鐵溶融之後,倒入澆口時所產生四周處越出之鐵水,形狀百態,生命之跳動,有感而發,進而以此物為表現之重心,演變出鐵水之感覺(滿盈的感覺),如同滿到使之越出,張力、活力之感覺。

Chang Feng-wei

FULLNESS

Size: $80 \times 77 \times 27$ cm Temperature: 1260°C

Materials: Stoneware with grog, ash glaze.

Description: The idea of this work or iginated the business of my father's casting business. When watching the founding melted iron and the splashing melted iorn, I felt the power of sprining life. This motion develops into a feeling of fullness, stress and strength from the overflowing melted iron.

社會組造形創新 Adult Group Of Design Creation

Copper prize





曾愛真

舞

尺寸:20×20×60cm 燒成溫度:1050 ℃

杯土與釉藥:燒粉白陶土、硫酸銅、CaCo3

説明:1.以較原始簡單的成形法 (徒手和打磨) 加燻燒 (野外玩燒,表面效果係多次燒形成的)。 2.希望作品是簡單、肅靜、合諧,即使"舞"動亦是靜謐、含蓄。這是 我追求的。

Tseng Ai-chen

DANCING

Size: $20 \times 20 \times 60$ cm
Temperature: 1050°C

Materials: White pottery clay, sulfate of copper, CaCo3

Description: 1. After the molding was formed and polished by hand, it was placed in fire to create special firing effect.

2. I was eager to have my work to containing such essences as simplicity, tranquility and harmony, which can exist in dancing or other motions.

社會組造形創新 Adult Group Of Design Creation 銅獎 Copper prize



楊國賓

日出月隱

尺寸:44×12×44cm 燒成溫度:1200℃

杯土與釉藥: 苗栗土、燒粉

説明:1.利用陶土加燒粉所產生出的肌里,配合火的燒成有如星空,

晨空,日出的感受。

Yang Kwo-pin

THE PASSING NIGHT

Size: $44 \times 12 \times 44$ cm Temperature: 1200°C

Materials: Stoneware with grog

Description: The veins formed by the fired pottery with grog create

the touch of the starry sky and the morning sky.

社會組造形創新 Adult Group Of Design Creation 銅獎 Copper prize



方 杰

輪迴

尺寸:78×70×12cm

燒成溫度:1200℃、800℃

杯土與釉藥:苗栗土

説明:從傳統與現代之間注入新的反省方式,尋求創作方向。

Fang Chieh

SAMSARA

Size: $78 \times 70 \times 12$ cm

Temperature: 1200°C; 800°C

Materials: Stoneware

Description: A new direction of creation is sought by means of a new way of reflection developed between tradition and modernization.

社會組造形創新 Adult Group Of Design Creation

特別獎



Prize for outstanding works



李淳雄

萌發

尺寸:55×46×8cm 燒成溫度:1230℃ 杯土與釉藥:苗栗土

SHOOTING

Size: $55 \times 46 \times 8$ cm Temperature: 1230°C Materials: Stoneware

李幸龍

橋

尺寸:90×27×28cm 燒成溫度:1230℃

杯土與釉藥:苗栗土、熟料、化粧土

Lee Hsing-lung

BRIDGE

Size: $90 \times 27 \times 28$ cm Temperature: 1230°C

Materials: Stoneware with grog, colored slip



佳作獎 Prize for outstanding works



陳明輝

波

尺寸:60×11×5cm

燒成溫度:1240℃還原燒

杯土與釉藥: 苗栗土、熟料、長石釉

Chen Ming-hui

WAVES

Size: $60 \times 11 \times 5$ CM Temperature: 1240°C.

Materials: Stoneware with grog, Highfired glaze.

陳銘濃

源

尺寸:70×60×7cm 燒成溫度:1150℃

杯土與釉藥:大甲紅磚土、磁土、耐火砂

Chen Ming-nung

ORIGIN

Size: $70 \times 60 \times 7$ cm

Materials: Stoneware, porcelain clay, fire-resisting sand.



Prize for outstanding works



洪文堯

廟

尺寸: 20×28×20cm 燒成溫度: 1260℃

Hung Wen-yao

TEMPLE

Size: $20 \times 28 \times 20$ cm Temperature: 1260°C

吳水沂

天之窗

尺寸:50×46×21cm 燒成溫度:1235℃

杯土與釉藥:陶土、化粧土

Wu Shwei-yi

WINDOW OF THE HEAVEN

Size: $50 \times 46 \times 21$ cm
Temperature: 1235°C

Mateials: pottery clay, colored slip



Prize for outstanding works



方世傑

瓶

尺寸:60×90cm 燒成溫度:1220℃

杯土與釉藥:南投土、紅土、黑釉、透明釉

Fang Shih-chieh

VASE

Size: 60×90cm

Temperature: 1220°C

Materials: Stoneware, red clay, black glaze, transparent

glaze.

李懷錦

蘊,生變

尺寸:43×43×40cm 燒成溫度:1260 ℃還原燒

杯土與釉藥:苗栗土、燒粉、灰釉

Lee Huai-chin

THE DESERTED LAND

Size: $43 \times 43 \times 40$ cm

Temperature: 1260°C, reduced

Materials: Stoneware with grog, ash glaze.



Prize for outstanding works



史嘉祥

情塚

尺寸:60×34×16cm 燒成溫度:1230℃ 杯土與釉藥:苗栗土

Shih Chia-hsiang LOVERS' TOMB

Size: $60 \times 34 \times 16$ cm Temperature: 1230°C Material: Stoneware

潘郭忠

落寞人

尺寸:51×16×13.5cm 燒成溫度:1230℃ 杯土與釉藥:半瓷土

Pan Kuo-chung

LONELY MAN

Size: $51 \times 16 \times 13.5$ cm Temperature: 1230°C

Material: Semi-porcelain clay







徐振楠 山之組曲 尺寸:90.5×28.5×18cm

Hsu Chen-nan **SUITE of Hill**

Size: $90.5 \times 28.5 \times 18$ cm



鄒松鶴

律宗

尺寸:66×31×31cm

Tsou Sung-ho

MONKERY

Size: $66 \times 31 \times 31$ cm



李仁燿

方向

尺寸:56×23×13cm

Lee Jen-yao

FANG - SHIANG

Size: $56 \times 23 \times 13$ cm



金玫吟

韻

尺寸:81×55×47cm

King Mei-yin

RHYTHM

Size: $81 \times 55 \times 47$ cm



王惠仁

雲關

尺寸:70×40×15cm 55×35×12cm

Wang Hui-jen

FLOATING CLOUDS

Size: $70\times40\times15$ cm; $55\times35\times12$ cm



李鑫益

白陶土的聯想

尺寸:80×40×15cm

Lee Hsin-yi

ASSOCIATION OF WHITE POTTERY

Size: $80 \times 40 \times 15$ cm





林鄭賢 老學究 尺寸:62×13×13cm

Lin Cheng-hsien THE OLD LONGHAIR

Size: $62 \times 13 \times 13$ cm



陳文濱

尺寸:58×37×26cm

Chen Wen-pin **RUSHING CURRENTS**

Size: $58 \times 37 \times 26$ cm



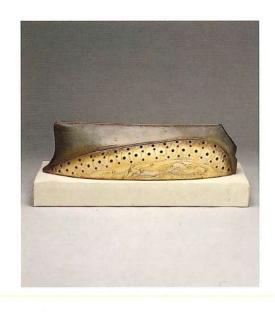
陳鎮川

握在方圓之間 尺寸:45×32×22cm

Chen Chen-chuan

MODERATION

Size: $45 \times 32 \times 22$ cm



鄭明勳

方舟 1993

尺寸:73×19.5×23cm

Cheng Ming-hsun

ARK

Size: $73 \times 19.5 \times 23$ cm



李河逸

墊孕

尺寸:69×69×100cm

Lee Ho-yi

NEW LIFE

Size: $69 \times 69 \times 100$ cm



洪信祥

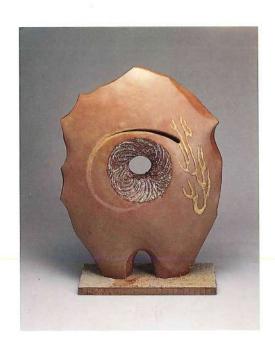
蠕動的天空

尺寸:27×35×54.5cm

Hung Hsin-hsiang

THE SKY IN MOTION

Size: $27 \times 35 \times 54.5$ cm





吳萬富

魚殤

尺寸:110×55×17cm

Wu Wan-fu

THE DEAD FISH

Size: $110 \times 55 \times 17$ cm



吳建福

焚飛

尺寸:86×65×25cm

Wu Chien-fu

BURNING

Size: $86 \times 65 \times 25$ cm

連宜香

伴

尺寸:67×60×30cm

Lien Yi-hsiang

COMPANY

Size: $67 \times 60 \times 30$ cm



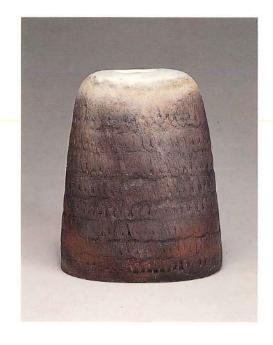
廖瑞章

共鳴

尺寸:32×19×13cm

Liao Jui-chang **ECHO**

Size: $32 \times 19 \times 13$ cm



鄭順仁

汐 尺寸:72×9×14cm

Cheng Shun-jen FLOW OF THE TIDE

Size: $72 \times 9 \times 14$ cm

鄭文德

回歸

尺寸:36×23×44cm

Cheng Wen-teh

NATURAL LAW

Size: $36 \times 23 \times 44$ cm

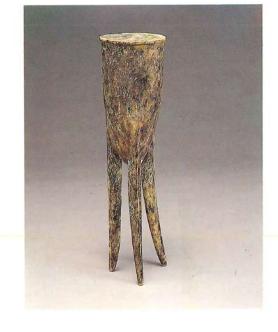




黄 佳 惠 夜空下的綺想 尺寸:36cm

Huang Chia-hui NOCTURAL INSPIRATION

Size: 36cm



龔宜綺

無題

尺寸:14×14×48cm

Kung Yi-chi
THE UNTITLED

Size: $14 \times 14 \times 48$ cm

吳金山

雲戀山

尺寸:43×10×55cm

Wu King-shan

CLOUDS AND THE MOUNTAIN

Size: $43 \times 10 \times 55$ cm



蘇為忠

啟思

尺寸:70×33×21cm

Su Wei-chung SOURCE OF THINKINGS

Size: $70 \times 33 \times 21$ cm



陳仁智

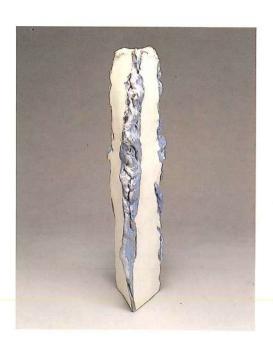
山窗

尺寸:66×50×15cm

Chen Jen-chih

WINDOWN OF HILLS

Size: $66 \times 50 \times 15$ cm



邱育菁

冰河之流 尺寸:

Chiu Yu-ching
FLOW OF THE GLACIER

Size: 100cm

學生組造形創新

Student Group Of Design Creation

洪天回

市立師範學院美勞教育學系五年級

歸鄉路

尺寸:100×30×15cm 燒成溫度:1230℃

杯土與釉藥: 苗栗土、土灰釉

説明:歸鄉(金門)的路上,風景是那麼熟悉與美麗,而歸鄉的心情,則夾雜著快樂與傷感,而路途愈近,此種近鄉情怯的心情也愈凝重。

Hung Tien-hui

Department of Arts & Crafts Education, Muninipal Teachers College; 5th Year.

HOMING

Size: $100 \times 30 \times 15$ cm Temperature: 1230 °C.

Materials: Stoneware, ash glaze.

Description: A man is on his way to hometown (Kingmen), enjoying the beautiful scenery with complex feelings of happiness, sandness and mixture of embarrssment.

學生組造形創新 Student Group Of Design Creation

Golden prize





黄莉玫

國立藝專雕塑科三年級

種子

尺寸:50×12×10cm 燒成溫度:1250 ℃

杯土與釉藥:磁土、氧化鐵

說明:「種子」此作品為捉住磁土優美、純淨的本質,配合著大地自然的色調,再以種子的形態混合少女微垂頭像的體態為背景,烘拖出生命樸著真實的箴言。

Huang Li-mei

Department of Carving & Molding, National Taiwan Academy of Arts; 3rd Year.

SEEDS

Size: $50 \times 12 \times 10$ cm

Temperature: 1250°C.

Materials: Porcelain clay, iron oxide.

Description: By using He natural colors of eand.

A true and rustic life is described through the expression of $\operatorname{gra\ensuremath{\mathcal{C}}}$ and

pure characteristics of the porcelain.

The young girl's slightly tilting profile resembles theseeds.

學生組造形創新 Student Group Of Design Creation

Silver prize





山素華

國立藝專美工科陶瓷組三年級

坐看雲起時

尺寸:28×45cm 燒成溫度:1230℃

杯土與釉藥:陶土、海參釉、鈦白釉

説明:坐落於山頭上,仔細觀看雲的騷動,有時千變萬化,有時又像

彩筆在湛藍的天空上,任其發輝。

Shan Su-hua

Pottery & Ceramic Division of the Department of Arts & Crafts, National Taiwan Academy of Arts; 3rd Year.

CHANGING CLOUDS

Size: 28×45cm

Temperature: 1230°C

Materials: pottery clay, Highfired glaze , titanium glaze.

Description: The rapid changes of clouds over the top of a mountain scems as if someone was freely painting on the blue sky.

學生組造形創新 Student Group Of Design Creation

Copper prize





林恩順

國立藝專美工科陶瓷組三年級

奉獻

尺寸:50×50×4cm 燒成溫度:1230℃

杯土與釉藥: 熟料土、鉑、天目釉

説明:人與人之間,有的付出,有的承受,都須要巧妙的契合,在圓

潤的規則裡,反覆持續的運轉。

Lin En-shun

Pottery & Ceramic Division of the Department of Fine Arts & Handicrafts, National Taiwan Academy of Arts; 3rd Year.

OFFERING

Size: $50 \times 50 \times 4$ cm
Temperature: 1230°C

Materials: Pottery clay with grog, platinum, Highfired glaze.

Description: Offering and receiving are a cycle in relationships

betweenpeople.

學生組造形創新 Student Group Of Design Creation

Copper prize





林壟詮

台北開南商工機械科三年級

失陷的輓歌

尺寸:82×33×44cm 燒成溫度:1240℃

杯土與釉藥:陶土、熟料、Fe2O3

説明:讚嘆生命的喜怒哀樂、歌頌人生的衝突與平衡、願一切如常。

Lin Kung-chuan

Mechanical Department, Taipei Kai Nan Commerce & Industry College; 3rd Year.

THE LOST ELEGY

Size: 82×33×44cm Temperature: 1240°C

Materials: Pottery clay with grog, 203Fe.

Description: Through the works, people can see the contents of life, in-

cluding the search for balance in conflicts.

學生組造形創新 Student Group Of Design Creation 銅獎 Copper prize



蕭立應

文化大學哲學系二年級

擁.擠.存在

尺寸:55×30×22cm 燒成溫度:1230℃OF

杯土與釉藥: 熟料土、高溫釉

説明:以土板成形,將生硬的膨脹體中空,代表人類存在空間的擁擠

與狹隘。

Hsiao Li-ying

Department of Philosophy, National Chinese Culture University; Sophomore.

EXISTING IN SMALL ROOM

Size: $55 \times 30 \times 22$ cm
Temperature: 1230°C

Materials: Pottery clay with grog, highfired glaze.

Description: The internal part of a formed board is deliberately expanded to stress the narrow and crowded space people are living in.

學生組造形創新 Student Group Of Design Creation 特別獎

Special prize



Prize for outstanding works



蔡宛書

新竹師範學院美勞教育學系四年級

開天闢地

尺寸:40×40×60cm 燒成溫度:900℃ 杯土與釉藥:苗栗土

Tsai Wan-shu

Department of Fine Arts & Crafts Education, Hsinchu Teachers' College; Sophomore.

THE DAWN OF HISTORY

Size: 40×40×60cm Temperature: 900°C Materials: Stonewars

李寬池

市立師範學院美勞教育學系三年級

方壺

尺寸: 壺12×10×18cm 杯4×7×6cm

燒成溫度:1230℃ 杯土與釉藥:苗栗土

Lee Kuan-chih

Department of Arts & Crafts Education, Minicipal Teachers' College; 3rd Year.

SQUARE TEAPOT

Size: $12 \times 10 \times 18$ cm (teapot); $4 \times 7 \times 6$ cm (cup)

Temperature: 1230 $^{\circ}$ C Materials: Stonewars



Prize for outstanding works



吳文芳

泰北高中美工科四年級

縋

尺寸:30×25cm 燒成溫度:1230℃ 杯土與釉藥:苗栗土

Wu Wen-fang

Division of Arts & Crafts, Thai Pei Senior High School; 4th Grade

CHANGING

Size: 30×25cm

Temperature: 1230°C Materials: Stonewars

郝啓超

東海高中美工科三年級

巢

尺寸:39×28×28cm 燒成溫度:1230℃

杯土與釉藥: 苗栗土、鐵釉、鉻釉

Hau Chi-chau

Division of Arts & Crafts, Tung Hai Senior High School; 3rd Grade.

NEST

Size: $39 \times 28 \times 28$ cm Temperature: 1230 °C

Materials: Stoneware, iron & chrome glaze.



Prize for outstanding works



林清福

國立藝專美工科陶瓷組二年級

觀

尺寸: 42×40cm 燒成溫度: 1240℃OF

杯土與釉藥:陶土、蕎麥色、縮釉

Lin Ching-fu

Porcelain & Ceramic Division of Department of Arts & Crafts, National Taiwan Academy of Arts; 2nd Year.

OBSERVATION

Size: 42×40cm

Temperature: 1240 ℃.

Materials: Pottery clay, buckwheat color, Highfired glaze.

陳重光

國立藝專美工科陶瓷組三年級

本來無一物

尺寸:36×40×8cm 燒成溫度:1230℃

杯土與釉藥:美國紅土、色料

Cheng Chung-kuang

Porcelain & Ceramic Division of Department of Arts & Crafts, National Taiwan Academy of Arts; 3nd Year.

EMPTY

Size: 36×40×8cm Temperature: 1230 °C.

Materials: American red clay, pigment.



Prize for outstanding works



陳建仲

國立新竹師範學院美勞教育系四年級

現代的迷思

尺寸:54×15×15cm 燒成溫度:1230℃

杯土與釉藥: 苗栗土、土黃釉、藍釉

Cheng Chien-chung

Department of Fine Arts & Crafts Education, National Hsinchu Teachers' College; 4th Year

MODERN MYSTERY

Size: $54 \times 15 \times 15$ cm Temperature: 1230°C

Materials: Stonewars, tawny and blue glaze.

蔡坤錦

台灣師範大學工藝教育學系四年級

混沌之初

尺寸:28×32×51cm 燒成溫度:1230℃

杯土與釉藥:苗栗土、鉻釉、乳白、化粧土

Tsai Kun-chin

Department of Arts & Handicrafts Education, National TaiwanNormal University; Sophomore.

THE CHAOTIC BEGINNING

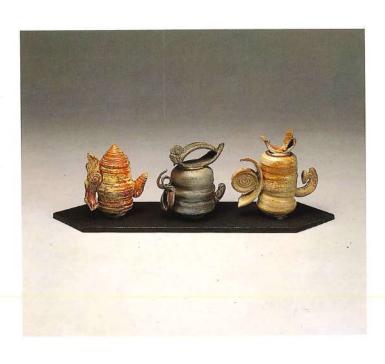
Size: $28 \times 32 \times 51$ cm Temperature: 1230 °C

Materials: Stonewars, Chrome glaze, milky white, colored

slip.



佳作獎 Prize for outstanding works



李峥慧

中原大學商業設計學系四年級

喫茶.去

尺寸:15×58×20cm 燒成溫度:1280℃

杯土與釉藥: 苗栗土、高溫釉

Lee Cheng-hui

Commercial Design Department, Chung Yuan Christian College of Science & Engineering; Senior

LET'S GO TO DRINK TEA

Size: 15×58×20cm Temperature: 1280°C

Materials: Stoneware, highfired glaze.

成福鱗

新竹師範學院美勞教育學系

裂縫中的律動

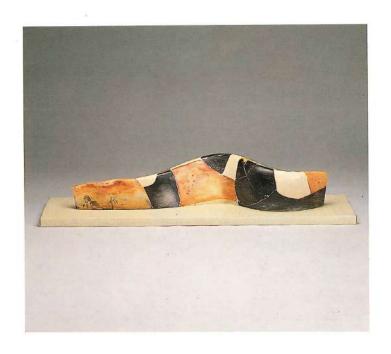
尺寸:98×20×20cm 燒成溫度:950℃ 杯土與釉藥:苗栗土

Cheng Fu-lin

Department of Fine Arts & Crafts, Hsinchu Teachers' College.

RHYTHMIC MOTIONS IN THE SPLIT

Size: $98\times20\times20$ cm Temperature: 950°C Materials: Stoneware



得獎者通訊錄

Directory of Awarddes

郭聰仁 男

民國46年8月7日 北縣鶯歌鎮桃鶯路67巷24號 電話: (02)6781753

KUO, TSUNG-JEN (Male

Aug. 7, 1957

No. 24, Lane 67, Yingtao Rd., Yingko Town, Taipei Hsien TEL: (02)6781753

程逸仁 男

民國58年1月11日 桃園縣平鎮市延平路3段411巷151號 電話: (03)4933470

CHENG, YI-JEN (MA

Jan. 11, 1969

No. 151, Lane 411, Sec. 3, Yengping Rd., Pingchen City, TaoyuanHsien TEL: (03)4933470

吳明儀 異

民國57年3月10日 北縣鶯歌鎮永吉街39號 電話: (02)6799117

WU, MIN-YI

March 10, 1968

No. 39, Yungchi St., Yingko Town, Taipei Hsien
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涂慶賀 男

民國42年9月24日 北縣鶯歌鎮桃鶯路296巷115弄7號 電話:(02)6797192

TU, CHING-HE

Sept. 24, 1953

No. 7, Alley 115, Lane 145, Yingto Rd., Yingko Town, Taipei Hsien TEL: (02)6797192

陳朝華

民國58年12月8日 清水鎮中山路434-12號 電話: (04)5245846

CHEN, CHAU-HUA (Mal)

Dec. 8, 1969

No. 434-12, Chungshan Rd., Chingshui Town, Taichung Hsien TEL: (04)5245846

林菊芳 女

民國16年8月15日 高雄市新興區渤海街6號5樓-7 電話: (07)2268586

LIN, CHU-FANG

Aug. 15, 1927 5F-7, No. 6, Pohai Rd., Hsinhsing Dist., Kaohsiung City TEL: (07)2268586

范仲德 男

民國48年8月13日 台南市三官路135號5樓 電話: (06)2614429

FAN, CHUNG-TEH

(Male)

Aug. 13, 1959

5F, No. 135, Sankuan Rd., Tainan City TEL: (06
2614429

張繼陶 男

民國22年2月5日 台北縣三峽鎮白雞路68-257號 電話: (02)6737559

CHANG, CHI-TAO (Male

Feb. 5, 1933
No. 68-257, Taichi Rd., Sanhsia Town, Taipei Hsien
TEL:(02)6737559

襲宜琦 女

民國47年6月21日 台北縣汐止中正路289號 電話: (02)6926604

KUNG, YI-CHI (Female)

June 21, 1958

No. 289, Chungcheng Rd., Hsichih Town, Taipei Hsien TEL: (02)6926604

梁勝榮 男

民國51年6月2日

台北縣三重市中正北路145巷15號3樓

電話: (02)9864918

LIANG, SHENG-JUNG (Ma

June 2, 1962

3F, No. 15, Lane 145, Chungcheng N. Rd., Sanchung

City, Taipei Hsi TEL: (02)9864918

王新篤 男

民國41年8月18日

三重市重新路4段39號8樓之1

電話: (02)9864354

WANG, HSIN-TU (Mail

Aug. 18, 1952

8F-1, No. 39, Sec. 4, Chunghsin Rd., Sanchung City,

Taipei Hsien TEL: (02)9864354

張繡文

民國59年11月29日

台北市溫州街64號3樓之1

電話: (02)3633365

CHANG, HSIOU-

Nov. 29, 1970

3F-1, No. 64, Wenchou St., Taipei City

TEL: (02)3633365

洪信祥 男

民國59年8月13日

台中市中清路43巷96弄3號

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HUNG, HSIN-HSIANG

Aug. 13, 1970

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

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方 杰 ,

民國52年6月17日

彰化縣鹿港鎮復興路211號

電話: (02)7773727

FANG, CHIEH (Male)

June 17, 1963

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

TEL: (02)7773727

林清河 男

民國43年4月24日

南投縣集集鎮田寮里楓林巷15號

電話: (049)781130

LIN, CHING-HO (Male)

April 24, 1954

No. 15, Fenglin Lane, Tienliao Li, Chichi Town,

Nantou Hsien TEL: (049)781130

陳國能 男

民國48年5月21日

台北縣新莊市建中街158巷3號5樓

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CHEN, KUO-NENG

10

May 21, 1959

5F, No. 3, Lane 158, Chienchung St., Hsinchuang City,

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謝志豐男

民國50年9月20日

台北縣大肚鄉磺溪村文昌路225-2號

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HSIEH, CHIH-FENG

(Male)

Sept. 20, 1960

No. 225-2, Wenchang Rd., Huanghsi Village, Tatu

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林志聰 男

民國36年4月23日

台北市中山北路二段62巷6號4樓

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April 23, 1947

4F, No. 6, Lane 62, Sec. 2, Chungshan N. Rd., Taipei

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黄天化 男

民國49年11月3日 台北縣鶯歌鎮永智街29號 電話: (02)6706667

HUANG, TIEN-HUA (Male

Nov. 3, 1960 No. 29, Yungchih St., Yingko Town, Taipei Hsien TEL: (02)6706667

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民國52年12月16日 台北縣鶯歌鎮欣欣街7棟5號 電話: (02)6705308

CHEN, CHUNG-YI (Male

Dec. 16, 1963

No. 5, Building 7, Hsinhsin St., Yingko Town, Taipei

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何瑶如 女

民國53年2月20日 台北市中山北路7段81巷41弄9-5號3樓 電話: (02)8710527

HO, YAO-JU (Fen

Feb. 20, 1964
3F, No. 9-5, Alley 41, Lane 81, Sec. 7, Chungshan N. Rd., TaipeiCity TEL: (02)8710527

徐明稷 男

民國50年1月18日 台北市石牌致遠一路2段108號 電話: (02)8278188

HSU, MING-CHI

Jan. 18, 1961
No. 108, Sec. 2, Chihyuan lst Rd., Shihpai, Taipei City
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呂永銘 男

民國46年8月24日 台北縣汐止鎮長江街29號3樓 電話: (02)6435650

LU, YUNG-MING

Aug. 24, 1957

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郭明本男

民國45年6月25日 台北縣鶯歌鎮中正三路194巷42號 電話: (02)6797879

KUO, MING-PEN (Male

June 25, 1956

No. 42, Lane 194, Chungcheng 3rd., Yingko Town,
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民國47年12月23日 台北市吉林路236巷6號 電話: (02)5315751

HU, WEI-TSE

Dec. 23, 1958 No. 6, Lane 236, Chi Lin Rd., Taipei City TEL: (02)5315751

賴福財 男

民國51年6月10日 台北縣鶯歌鎮永吉街27巷27弄1號 電話: (02)6703030

LAI, FU-TSAI (Male

June 10, 1962 No. 1, Alley 27, Lane 27, Yungchi St., Yingko Town, Taipei Hsien TEL: (02)6703030

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民國49年5月10日 台北縣三峽鎮文化路70號4樓 電話: (02)6736091

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May 10, 1960
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民國39年11月20日

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民國40年8月21日

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民國44年12月11日

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(Male)

Dec. 11, 1955

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李幸龍 男

民國53年11月2日

台中縣清水鎮鎮新路154號

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(Male)

Nov. 2, 1964

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張逢威 男

民國53年9月10日

台中縣豐原市中陽路439巷35弄29號

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CHANG, FENG-WEI

Sept. 10, 1964

No. 29, Alley 35, Lane 439, Chungyang Rd., Fengyuan

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李秀眺 女

民國44年9月14日

南投縣集集鎮田寮里楓林巷10號

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Sept. 14, 1955

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民國60年3月17日

苗栗縣大湖鄉靜湖村民生路101號

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March 17, 1971

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民國24年9月3日

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民國57年8月16日

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HUS, SU-PI (Femal

Aug. 16, 1968

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民國53年5月18日

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May 18, 1964

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徐明稷 男

民國50年1月18日

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Jan. 18, 1961

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民國53年9月10日

台中縣豐原市向陽路173巷11弄1號

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CHANG, FENG-WEI

Sept. 10, 1964

No. 1, Alley 11, Lane 173, Chungyang Rd., Fengyuan

City, Taichung Hsien TEL: (04)4225723

曾愛真 女

民國44年5月18日

高雄市三民區愛國路18巷10號

電話: (07)3824495

TSENG, AI-CHEN

(F

May 18, 1955

No. 10, Lane 18, Aikuo Rd., Sanmin Dist., Kaohsiung

City TEL: (07)3824495

楊國賓男

民國57年3月2日

南投縣魚池街574號

電話: (049)898361

YANG, KWO-PIN

March 2, 1968

No. 574, Yuchih St., Nantou Hsien TEL: (049)

898361

方 木 🏻

民國52年6月17日

彰化縣鹿港鎮復興路211號

電話: (04)7773727

FANG, CHIEH (Male)

JUNE. 17, 1963

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

TEL: (04)7773727

潘憲忠

民國37年11月27日

台中縣大里鄉中興路2段50巷7號

電話: (04)2825359

PAN KUO-CHUNG

Nov. 27, 1948

No. 7, Lane 50, Sec. 2, Chunghsing Rd., Tali Hsiang, Taichung Hsien TEL: (04)2825359

史嘉祥 男

民國53年4月30日

台中縣豐原市三村路100巷6號

電話: (04)5266458

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April 30, 1964

No. 6, Lane 100, Santsun Rd., Fengyuan City, Taichung Hsien TEL: (04)5266458

李懷錦 男

民國48年5月8日

台北縣鳥來鄉忠治村紅河路20號

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LEE, HUAI-CHIN WEN

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May 8, 1959

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民國57年5月31日

桃園縣蘆竹鄉大竹路449巷1弄31號

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FANG, SHIH-CHIEH

May 31, 1968

No. 31, Alley 1, Lane 449, Tachu Rd., Luchu Hsiang, Taoyuan Hsien TEL: (03)3231943

吳水沂 男

民國50年10月11日

台中縣大里鄉永東街10號

電話: (04)2877251

WU, SHWEI-TI

Oct. 11, 1961

No. 10, Yungtung St., Tali Hsiang, Taichung Hsien TEL: (04)2877251

洪文堯 男

民國41年8月10日

新店市花園十路一段5-104號

電話: (02)6666317

Aug. 10, 1952

HUNG, WEN-YAO

No. 5-104, Sec. 1, Huayuan 10th Rd., Hsintien City,

Taipei Hsien TEL: (02)6666317

陳銘濃 男

民國43年2月1日

台北市北投區大度路三段223號9樓

電話: (02)8581188

CHEN, MING-NUNG

Feb. 1, 1954

9F, No. 223, Sec. 3, Tatu Rd., Peitou Dist., Taipei City TEL: (02)8581188

陳明輝 男

民國48年6月22日

台北縣新莊市中正路334巷37號2樓

電話: (02)9962607

CHEN, MING-HUI

June 22, 1959

2F, No. 37, Lane 334, Chungcheng Rd., Hsinchuang City, Taipei Hsien TEL: (02)9962607

李幸龍 男

民國53年11月2日

台中縣清水鎮鎮新路154號

電話: (04)6225889

LEE, HSING-LUNG

(Male)

Nov. 2, 1964

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

Hsien TEL: (04)6225889

李淳雄 男

民國50年10月14日

彰化市延和里埔西街60巷46號

電話: (04)7627492

LEE, CHUN-HSIUNG

Oct. 14, 1961

No. 46, Lane 60, Puhsi St., Yengho Li, Changhua City TEL: (04)7627492

徐振楠 男

民國37年11月18日

台南市夏林路222巷11號

電話: (06)2646015

HSU, CHEN-NAN (Mal

Nov. 18, 1948

No. 11, Lane 222, Hsialin Rd., Tainan City

TEL: (06)2646015

鄒松鶴 男

民國51年2月18日

苗栗縣苑裡鎮蕉埔里88-2號

電話: (037)852339

CHOU, SUNG-HO (Male

Feb. 18, 1962

No. 88-2, Chiaopu Li, Yuanli Town, Miaoli Hsien

TEL: (037)852339

李仁燿 男

民國60年3月17日

苗栗縣大湖鄉靜湖村民生路101號

電話: (037)993728

LEE, JEN-YAO

March 17, 1971

No. 101, Minsheng Rd., Chinghu Village, Tahu Hsiang,

Miaoli Hsien TEL: (037)993728

王惠仁 男

民國54年9月2日

台中市洛陽路12號

電話: (04)3266547

WANG, HUI-JEN

(Male)

Sept. 2, 1965

No. 12, Loyang Rd., Taichung City

TEL: (04)3266547

金玫吟 女

民國52年9月9日

台南市民族路三段102號

電話: (06)2228747

KING, MEI-YIN

Sept. 9, 1963

No. 102, Sec. 3, Mintsu Rd., Tainan City

TEL: (06) 2228747

林鄭賢 男

民國54年2月12日

台北縣新莊市後港一路31巷3弄5號

電話: (02)2048729

LIN, CHENG-HSIEN

Feb. 12, 1965

No. 5, Alley 3, Lane 31, Houkang lst Rd., Hsinchuang

City, TaipeiHsien TEL: (02)2048729

李鑫益 男

民國45年6月28日

高雄市青年一路386號3樓

電話: (07)2155070

LEE, HSIN-YI (Male

June 28, 1956

3F, No. 386, Chingnien lst Rd., Kaohsiung City

TEL: (07)2155070

陳文濱 男

民國53年10月11日

台中縣清水鎮銀聯二村217號

電話: (04)6225889

CHEN, WEN-PIN

. .

Oct. 11, 1964

No. 217, Yinlien 2nd Village, Chingshui Town,

Taichung Hsien TEL: (04)6225889

陳鎮川 男

民國44年9月21日

台中市西屯路三段160之7號

電話: (04)4618089

CHEN, CHEN-CHUAN (Male

Sept. 21, 1955

No. 160-7, Sec. 3, Hsitun Rd., Taichung City $\,\,$ TEL: (

04)4618089

鄭明勳

民國54年11月27日

台北市大安區安居居81巷3號5樓

電話: (02)7384680

CHENG, MING-HSUN (Male)

Nov. 27, 1965

5F, No. 3, Lane81, Anchu St., Taan Dist., Taipei City

李河逸 男

TEL: (02)7384680

民國37年2月20日

台北市士林區天玉街106號5樓

電話: (02)8719007

LEE, HO-YI (Male

Feb. 20, 1948

5F, No. 106, Tienyu St., Shihlin Dist., Taipei City

TEL: (02)8719007

洪信祥 男

民國59年8月13日

台中市中清路43巷96弄3號

電話: (04)2919865

HUNG, HSIN-HSIANG

Aug. 13, 1970

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

City TEL: (04)2919865

吳建福 男

民國55年3月28日

台北市民生東路4段97巷2弄5號2樓

電話: (02)7123353

WU, CHIEN-FU

March 28, 1966

2F, No. 5, Alley 2, Lane 97, Sec. 4, Minsheng E. Rd.,

Taipei City TEL: (02)7123353

吳萬富 男

民國49年2月18日

台北縣新莊市中誠街46巷6弄8-4號

電話: (02)9931920

WU, WAN-FU (Male)

Feb. 18, 1960

No. 8-4, Alley 2 Lane 46, Chungcheng St., Hsinchuang City, Taipei Hsien TEL: (02)

9931920

連宜香 女

民國58年5月7日

台北市文山區溪口街107巷1弄8號2樓

電話: (02)9181893

LIEN, YI-HSIANG

May 7, 1969

2F, No. 8, Alley 1, Lane 107, Hsikou St., Wenshan Dist.,

Taipei City TEL: (02)9181893

廖瑞章 男

民國52年7月17日

台北縣林口鄉湖北村21號

電話: (02)6032663

LIAO, JUI-CHANG

July 17, 1963

No. 21, Hupei Village, Linkou Hsiang, Taipei Hsien

TEL: (02)6032663

鄭文德 男

民國24年9月24日

台北市萬青街137號5樓

電話: (02)3033779

CHENG, WEN-TEH

Sept. 24, 1935

5F, No. 137, Wanching St., Taipei City

TEL: (02) 3033779

鄭順仁 男

民國61年6月6日

台北縣三重市三和路1段17巷4號

電話: (02)9725376

CHENG, SHUN-JEN

June 6, 1972

No. 4, Lane 17, Sec. 1, Sanho Rd., Sanchung City,

Taipei Hsien TEL: (02)9725376

吳金山 男

民國53年4月30日

台北市士林區文昌路38號3樓

電話: (02)8349717

WU, KING-SHAN

April 30, 1964

3F, No. 38, Wenchang Rd., Shihlin Dist., Taipei City TEL: (02) 8349717

黄佳惠 女

民國49年8月8日

台北市大安區仁慈里復興南路一段253巷8號7樓 電話: (02)7079981

HUANG, CHIA-HUI

Aug. 8, 1960

7F, No. 8, Lane 253, Sec. 1, Fuhsing S. Rd., Jentzu Li, Taan Dist., City TEL: (02)7079981

襲宜琦 女

民國47年6月21日

台北縣汐止鎮中正路289號

電話: (02)6426604

KUNG, YI-CHI

June 21, 1958

No. 289, Chungcheng Rd., Hsichih Town, Taipei Hsien

TEL: (02)6426604

蘇為忠

民國44年9月26日

台北縣中和市復興路301巷6號

電話: (02)2478829

SU, WEI-CHUNG

Sept. 26, 1955

No. 6, Lane 301, Fuhsing Rd., Chungho City, Taipei

Hsien TEL: (02)2478829

陳仁智 男

民國43年2月2日

大甲鎮中山路一段568巷121-18號

電話: (04)6870862

CHEN, JEN-CHIH

Feb. 2, 1954

No. 121-18, Lane 568, Sec. 1, Chungshan Rd., Tachia

Town, TainanHsien TEL: (04)6870862

邱育菁 女

民國53年12月28日

台北市大直北安路588巷18號6樓

電話: (02)5326092

CHIU, YU-CHING

Dec. 28, 1964

6F, No. 18, Lane 588, Peian Rd., Tachih, Taipei City

TEL: (02)5326092

徐美月 女

民國59年2月21日

台中縣沙鹿鎮沙田路春和巷2弄11號

電話: (02)9694419

HSU, MEI-YUEH

(Female)

Feb. 21, 1970

No. 11, Alley 2, Chunho Lane, Shatien Rd., Shalu

Town, Taichung Hsien TEL: (02)9694419

蕭立應 男

民國60年11月11日

台北市溫州64號之1

電話: (02)3633365

HSIAO, LI-YING

Nov. 11, 1971

No. 64-1, Wenchou St., Taipei City TEL: (02)

3633365

李寬池 男

民國60年4月11日

台北市士林區士商路40巷7號3樓

電話: (02)8816559

LEE, KUAN-CHIH (Male

April 11, 1971

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

Taipei City TEL: (02)8816559

蔡坤錦 男

民國61年3月8日

台北市師大路9號1205室

電話: (02)3636219

TSAI, KUN-CHIN (Male)

March 8, 1972

Room 1205, No. 9, Shihta Rd., Taipei City

TEL: (02)3636219

林恩順 男

民國57年12月29日

台北縣板橋市南雅西路二段129號4樓

電話: (02)9687340

LIN, EN-SHUN (Male)

Dec. 29, 1968

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

Taipei Hsien TEL: (02)9687340

陳牧仁 男

民國59年12月5日

台北市建國南路一段286巷19號4樓

電話: (02)7011994

CHEN, MU-JEN

Dec. 5, 1970

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

City TEL: (02)7011994

陳建仲 男

民國61年9月12日

新竹師院美四甲

電話: (04)2224515

CHEN, CHIEN-CHUNG

Sept. 12, 1972

Taiwan Provincial Hsin-chu Junior Teachers College

TEL: (04)2224515

李柯霖 男

民國57年1月10日

台中縣外埔鄉水美村(路)45-1號

電話: (04)6866774

LEE, KO-LIN (Male

Jan. 10, 1968

No. 45-1, Shuimei Rd., Shuimei Village, Waipu Hsiang,

Taichung Hsie TEL: (04)6866774

顏坤程 男

民國64年3月15日

台北縣淡水鎮北心路一段401號

電話: (02)6216261

YEN, KUN-CHENG

(Ma

March 15, 1975

No. 401, Sec. 1, Peihsin Rd., Tanshui Town, Taipei

Hsien TEL: (02)6216261

李玉雲 女

民國58年12月7日

台中縣霧峰鄉民生路1-44號

電話: (02)3394061

LEE, YU-YUN

Dec. 7, 1969

No. 1-44, Minsheng Rd., Wufeng Hsiang, Taichung

Hsien TEL: (02)3394061

林家祥 男

民國64年9月11日

台北縣新莊市天祥街140巷6弄5號3樓

電話: (02)9037886

LIN, CHIA-HSIANG

(Male)

Sept. 11, 1975

3F, No. 5, Alley 6, Lane 140, Tienhsiang St., Hsinchuang City, TaipHsien TEL: (02)9037886

161

蔡性國 男

民國61年5月18日 台北市基隆路三段4巷90號 電話: (02)7382120轉7316

TSAI, HSING-KWO

May 18, 1972

No. 90, Lane 4, Sec. 3, Keelung Rd., Taipei City TEL: (02)7382120-7316

山素華 女

民國60年1月2日 桃園市同德二街189巷8號5樓 電話: (03)3257516

SHAN, SU-HUA

(Female)

(Female)

Jan. 1, 19715F, No. 8, Lane 189, Tungte 2nd St., Taoyuan CityTEL: (03)3257516

張乃敏 女

民國60年12月13日 台北市中山區北安路821巷2弄2號3樓 電話: (02)5325823

CHANG, NAI-MIN

(Female)

Dec. 13, 1971
3F, No. 2, Alley 2, Lane 821, Peian Rd., Chungshan Dist., TaipeiCity TEL: (02)5325823

洪天回 男

民國54年5月13日 台北市南港區舊庄街1號 電話: (02)6406198

HUNG, TIEN-HUI

.....

No. 1, Chiuchuang St., Nankang Dist., Taipei City TEL: (02)6406198

黄莉玫 女

May 13, 1965

民國58年12月27日 台北縣板橋市忠孝路忠義巷15弄41號 電話: (02)9514925

HUANG, LI-MEI (F

Dec. 27, 1969

No. 41, Alley 15, Chungyi Lane, Chunghsiao Rd., Panchiao City, Taipei Hsien TEL: (02) 9514925

山素華

民國60年1月2日 桃園市同德二街189巷8號5樓 電話: (03)3257516

SHAN, SU-HUA

Jan. 2, 1971

5F, No. 8, Lane 189, Tungte 2nd St., Taoyuan City TEL: (03)3257516

林恩順 男

民國57年12月29日 台北縣板橋市南雅西路二段129號4樓 電話: (02)9687340

LIN, EN-SHUN (Male

Dec. 29, 1968
4F, No. 129, Sec. 2, Nanya W. Rd., Panchiao City,
Taipei Hsien TEL: (02)9687340

林壟詮 男

民國64年12月7日 台北市中山北路二段115巷36號 電話: (02)5432451

LIN, LUNG-CHUAN (Male)

Dec. 7, 1975

No. 36, Lane 115, Sec. 2, Chungshan N. Rd., Taipei City TEL: (02)5432451

蕭立應 男

民國60年11月11日 台北市溫州街64號3樓之1 電話: (02)3633365

HSIAO, LI-YING (Male)

Nov. 11, 1971 3F-1, No. 64, Wenchou St., Taipei City TEL: (02 3633365

陳重光 男

民國61年1月11日 桃園市大同路155號 電話: (03)3342769

CHENG, CHUNG-KUANG (Male)

Jan. 11, 1972
No. 155, Tatung Rd., Taoyuan City TEL: (03)
3342769

林清福 男

民國58年4月10日 台北縣板橋市大觀路一段59號男舍205室 電話: (049)601783

LIN, CHING-FU (Male

April 10, 1969
Room, 205, Man's dormitory, No. 59, Sec. 1, Takuan
Rd., Panchiao City, Taipei Hsien
TEL: (049)601783

陳建仲 男

民國61年9月12日 新竹師院美四甲 電話: (04)2224515

CHEN, CHIEN-CHUNG

Sept. 12, 1972
Taiwan Provincial Hsin-chu Junior Teachers College
TEL: (04)2224515

李崢慧 女

民國61年9月9日 高雄市三民區三德西街99-1號2樓 電話: (07)2118980

LEE, CHENG-HUI

Sept. 9, 1972 2F, No. 99-1, Sante W. St., Sanmin Dist., Kaohsiung City TEL: (07)2118980

蔡坤錦 男

民國61年3月8日 台北市師大路9號1205室 電話: (02)3636219

TSAI, KUN-CHIN (Male)

March 8, 1972 Room 1205, No. 9, Shihta Rd., Taipei City TEL: (02)3636219

郝啟超 男

民國65年3月6日 台北縣蘆州鄉中山二路143號5樓 電話: (02)2816974

HAU, CHI-CHAU (Mal

March 6, 1976

5F, No. 143, Chungshan 2nd Rd., Luchou Hsiang,
Taipei Hsien TEL: (02)2816974

吳文芳 男

民國64年2月24日 台北縣三芝鄉智成街68號3樓 電話: (02)636139

WU, WEN-FANG

Feb. 24, 1975

3F, No. 68, Chihcheng St., Sanchih Hsiang, Taipei
Hsien TEL: (02)636139

李寬池 男

民國60年4月11日 台北市士林區士商路40巷7號3樓 電話: (02)8813422

LEE, KUAN-CHIH (Male)

April 11, 1971 3F, No. 7, Lane 40, Shihshang Rd., Shihlin Dist., Taipei City TEL: (02)8813422

成福麟 男

民國59年3月3日 台中縣大里鄉健行路52號 電話: (04)3341745

CHENG, FU-LIN

March 3, 1970
No. 52, Chienhsing Rd., Tali Hsiang, Taichung Hsien TEL: (04)3341745

(Male)

蔡苑書 女

民國60年2月17日 高雄縣旗山鎮中山路237號 電話: (07)6613256

TSAI, WAN-SHU (Fema

Feb. 17, 1971

No. 237, Chungshan Rd., Chishan Town, Kaohsiung

Hsien TEL: (07)6613256

第二屆金陶獎活動大事紀

A Chronicle of Activities of The Second Golden Ceramics Award

81.10.28	首屆陶藝金陶獎得獎名單揭曉	82.10.1~8	参賽作品收件
81.12.17	頒獎		傳統創新類有118件
81.12.16~24	首届入選作品於逸清藝術中心展覽		造型創新類有187件
82.2.3	檢討第一屆活動缺失,策劃第二屆定位及方針	82.10.15	作品評選,得獎名單揭曉
	增設社會組及全省收件地點(北·中·南各一處)	82.11.2	於民生報等媒體公佈得獎名單
	故宫博物院研究員宋龍飛先生爲本屆指導顧問	83.1.8	頒獎典禮
	決定評審委員採一聘兩年制	83.1.8~23	入選及評審委員作品於台北市立美術館展出
82.3.13	提出第二屆陶藝金陶獎簡章及辦法細則	81.10.28	announce the winners of the first Golden Pottery
	提高社會組金,銀獎獎金分別爲30.20萬元		Award
82.5.7	確定收件作業流程	81.12.17	present the awards
	審核廣告預算	81.12.16-24	exhibit the prize-winning art works of the first
	函告各學校及藝術單位		Golden ceramics Award at the Yi-Ching Art Center
82.7.29	記者招待會,發佈活動訊息	82.2.3	review the activities of the first Golden Ceramics
82.9.15	評審委員聘請		Award, plan and determine the position and direc-
	陶藝家:王修功・曾明男・楊文霓・范姜明道		tion for the second Golden Award; set up ad-
	建築師:陳碧潭 室内設計師:侯平治		ditional application centers for the Social Division,
	油畫家:吳隆榮		and in various parts of the island (one each for

, , , ,				
Long-Fei, Chief of the Publishing Section of the		Yang Wennie, Fan-Chiang Ming-Tao		
National Palace Museum, to serve as the advisor	architect:Chen Pi-Tan			
for the second Golden Pottery Award.		interior designer:Hou Ping-Chi		
set the term of members of the evaluating com-		oil painting artist:Wu Long-Rong		
mittee for two years.	opening data for applications: 118 contestants for			
Upgrade the guidelines and application method for		the "Tradition Innovation" category 187 contestants		
the second Golden Award.	for the "Plastic innovation" Category			
The golden and silver awards for the social Div-	82.10.15	evaluate the applications & announce the winners		
ision have been raiged to \$300.000 and \$200.000	82.11.2	publicize the name of the winners on major media,		
respectively.		such as the Ming Sheng Daily		
devise the operation flow chart for applications; re-	83.1.8	award presentation ceremony		
view the advertising budget send memos to various	83.1.8~23	exhibition of the prize-winners' works at Taipei		
schools and artistic units.	.5	Fine Arts Museum		
Hold press conference, to make announcements				
about the activities.				
Judges hired for the contest:				
	National Palace Museum, to serve as the advisor for the second Golden Pottery Award. set the term of members of the evaluating committee for two years. Upgrade the guidelines and application method for the second Golden Award. The golden and silver awards for the social Division have been raiged to \$300.000 and \$200.000 respectively. devise the operation flow chart for applications; review the advertising budget send memos to various schools and artistic units. Hold press conference, to make announcements about the activities.	National Palace Museum, to serve as the advisor for the second Golden Pottery Award. set the term of members of the evaluating committee for two years. Upgrade the guidelines and application method for the second Golden Award. The golden and silver awards for the social Division have been raiged to \$300.000 and \$200.000 82.11.2 respectively. devise the operation flow chart for applications; review the advertising budget send memos to various 83.1.8~23 schools and artistic units. Hold press conference, to make announcements about the activities.		

northern central, and southern Taiwan); Mr. Sung

pottery artist: Wang Shiu-Kung, Tseng Ming-Nan

第二屆陶藝金陶獎籌備會

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[副主任委員]陳碧潭、劉鎮洲

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