

The 8th Taiwan
Golden Ceramics
Awards

第八屆
臺灣
金陶獎
陶藝



C-Clay | 土的起點

柔軟、可塑，承載時間與手的痕跡。

E-Earth | 回歸自然

陶來自大地，也終將回歸大地，形成人與自然的循環。

R-Ritual | 創作的儀式

揉土、拉坯、燒製，是一場重複卻專注的創作儀式。

A-Art | 形式的誕生

土不只是材料，而是被賦予思想與美感的藝術載體。

M-Material | 質地與溫度

陶以最純粹的材質語言，回應觸感、重量與溫度。

I-Imprint | 手的痕跡

每一道紋理，都是創作者留下的時間印記。

C-Craft | 技藝與傳承

技法在火中淬煉，文化於器物中延續。

S-Synthesis | 匯聚成陶

土、自然、儀式、藝術、材質、痕跡與技藝，
最終在火中匯聚，成為一件完整的陶。



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邱立堅

和成欣業股份有限公司 董事長

邱立堅

和成自 1931 年創立以來，從陶瓷起家一路走到今天，始終重視品質、工藝與文化價值。無論時代如何改變、科技如何進步，對專業與傳統的堅持始終未曾動搖。正因如此，和成才能在近百年的歲月中穩健成長，並與社會共同前行。

和成起家於鶯歌，伴隨這片孕育臺灣陶瓷文化的土地一同發展。在長久的歷史積累中，陶瓷早已超越產業本身，成為連結人與土地、生活與文化的重要媒介。因此，「文化傳承與創新永續」一直是和成文教基金會推動「金陶獎」的重要精神。我們期待透過這個平臺，讓更多創作者在傳統與當代之間持續探索，為陶藝開展新的可能。

睽違十年，第八屆金陶獎再次啟動。對我們而言，這不僅是比賽的回歸，也是責任的延續。感謝和成文教基金會多年來默默付出，在有限資源下持續為陶藝創作者打造舞臺；也感謝所有參賽者投入熱情與心力，用作品說故事；更感謝評審委員的專業與用心，讓本屆賽事更具深度與公信力。

本屆作品內容豐富多元，不論在技法、形式或創作理念上，都展現創作者對陶藝的熱愛與堅持。有些作品延續傳統精神，有些則勇於創新，每一件都呈現獨特的思考與情感，也讓我們再次看見陶藝所蘊含的生命力與可能性。

長期以來，和成投入陶瓷文化與藝術推廣，並非為了短期成果，而是希望為臺灣留下長久的文化養分。我們相信，企業除了追求經營績效，也應為社會與文化發展盡一份心力。透過金陶獎，我們希望陪伴更多創作者走得更遠，讓創作的火種持續傳承。

在此誠摯恭喜所有入圍與得獎的創作者，您的努力值得肯定與喝采；也鼓勵未能入選的朋友不要氣餒，每一次嘗試都是累積，每一次創作都是成長。只要持續投入創作，未來一定還有更多機會。

期待未來能與各位持續同行，一起為臺灣陶藝寫下更多動人的篇章。

Ken Chiu

Chairman of Hocheng Co., Ltd.



Since its founding in 1931, HCG has grown from its roots in ceramics into what it is today, never wavering in its commitment to quality, craftsmanship, and cultural value. No matter how times have changed or technology has advanced, our dedication to professionalism and tradition has remained steadfast. It is this unwavering spirit that has allowed HCG to grow steadily across nearly a century, moving forward in step with society.

HCG was founded in Yingge, growing alongside this land that has long nurtured Taiwan's ceramic culture. Through the accumulation of history, ceramics has transcended industry to become a vital medium connecting people to the land and daily life to cultural heritage. It is for this reason that "cultural preservation and innovative sustainability" has always been the guiding spirit behind the Golden Ceramics Awards, championed by the HCG Cultural and Educational Foundation. Through this platform, we hope to inspire more creators to continue exploring the space between tradition and the contemporary, opening new possibilities for ceramic art.

After a ten-year hiatus, the 8th Golden Ceramics Awards has been revived. For us, this is not merely the return of a competition — it is the continuation of a responsibility. We are deeply grateful to the HCG Cultural and Educational Foundation for its quiet dedication over the years, for continuing to build a stage for ceramic artists despite limited resources. We thank all participants for their passion and effort, for telling stories through their work. And we extend our sincere appreciation to the jurors for their expertise and care, which lent this edition greater depth and credibility.

The works submitted this year are rich and diverse, demonstrating — through technique, form, and creative concept alike — each artist's love for and commitment to ceramic art. Some works carry forward the spirit of tradition, while others embrace bold innovation. Each piece reflects a unique perspective and emotional depth, reminding us once again of the vitality and boundless potential that ceramic art holds.

HCG's long-term investment in the promotion of ceramic culture and art is not driven by the pursuit of short-term results, but by a genuine desire to leave a lasting cultural legacy for Taiwan. We believe that a company's responsibilities extend beyond business performance — it must also contribute to the development of society and culture. Through the Golden Ceramics Awards, we hope to walk alongside more creators, helping them go further and ensuring that the flame of artistic creation continues to be passed on. We extend our heartfelt congratulations to all finalists and award recipients — your dedication deserves recognition and applause. To those who were not selected this time, please do not be discouraged. Every attempt is an accumulation of experience, and every act of creation is a step forward. As long as you keep creating, more opportunities will surely come.

We look forward to continuing this journey together and to writing many more inspiring chapters in the story of Taiwan's ceramic art.



張啟文

新北市立鶯歌陶瓷博物館 館長

張啟文

廿五載淬煉：臺灣金陶獎的傳承與當代新徑

新北市立鶯歌陶瓷博物館自 2000 年開館以來，便與和成文教基金會結下深厚緣分，這段橫跨二十五載的攜手合作，不僅是公部門與民間企業共同推動藝文發展的佳話，更完整見證了臺灣陶藝從本土扎根到接軌國際、引領當代思潮的蛻變歷程，作為陶瓷藝術推廣的場域，我們有幸透過「金陶獎」的歷史軌跡，看見陶瓷在不同時代創作者手中幻化出的生命力。

回溯 2000 年「第六屆金陶獎」，那是本館開館之初首度與和成基金會攜手，更寫下該獎項全面邁向國際化的重要里程碑。當時吸引了全球五十餘國、超過七百位陶藝家共襄盛舉，最終入選的一百四十四件作品，如同一場盛大的世界陶藝饗宴，呈現了三十五個國家現代陶藝的繽紛面貌，將臺灣推上全球陶藝版圖，開啟了廣闊的國際文化交流之路。

時光流轉至 2014 年「第七屆金陶獎」，在各界引頸期盼下重新啟動，此屆獎項深化了對本土創作能量的提攜，透過「社會組」與「學生組」的雙軌制度，讓純熟的藝術表現與蓬勃的青年創意並陳，為臺灣陶藝界梳理出一條清晰的脈絡，讓創意的火苗在不同世代間激盪。

今年，我們欣喜迎接「第八屆臺灣陶藝金陶獎競賽展」，這場盛會的回歸，象徵著和成企業對社會責任與藝文支持的恆久承諾，更是對當代陶藝美學演進的見證，本屆展覽除了展現獲獎佳作，亦能察覺創作者在延續工藝底蘊之餘，勇敢跨越媒材界限，將抽象理念轉化為具象感知，體現了當代藝術與時代精神的共鳴。

從第六屆的國際接軌、第七屆的世代共融，到第八屆的多元探索，金陶獎始終是創作者揮灑才華的舞臺，二十五年來，我們在火與土的淬煉下，共同建構屬於臺灣的陶藝語彙，期盼觀者能透過這些作品，感受藝術最純粹的力量，並與我們一同帶著這份累積的能量，開創更為寬廣、燦爛的陶瓷藝術新篇章。

CHANG Chi-Wen

Director of the New Taipei City Yingge Ceramics Museum

Chang Chiwen

25 Years of Refinement: The Legacy and New Paths of Taiwan Golden Ceramics Awards

Since opening in 2000, Yingge Ceramics Museum has partnered closely with the HCG Cultural and Educational Foundation, exemplifying collaboration between public and private sectors in advancing arts and culture. Over twenty-five years, this alliance has accompanied the transformation of Taiwanese ceramics from local traditions to international exchange and contemporary innovation. Through the Golden Ceramics Awards, the museum has traced the vitality and evolving creativity of successive generations of ceramic artists.

The 6th Golden Ceramics Awards in 2000 marked the museum's first collaboration with the HCG Foundation and a key step in the award's international growth. The event drew over 700 ceramic artists from more than 50 countries. From 144 selected works representing 35 nations, it showcased the diversity of contemporary ceramics, firmly placing Taiwan on the global ceramic stage and opening new avenues for cultural exchange.

In 2014, the 7th Golden Ceramics Awards returned with great anticipation. It highlighted local creativity through Professional and Student categories, combining mature artistry with youthful energy and charting a clear path for Taiwanese ceramics.

This year, the 8th Taiwan Golden Ceramics Awards Exhibition reaffirms HCG's commitment to social responsibility and the arts. It reflects the ongoing evolution of ceramic aesthetics, showcasing award-winning works that blend traditional craftsmanship with new material explorations, turning abstract ideas into resonant artistic experiences of our time.

From the global reach of the 6th edition, to the intergenerational dialogue of the 7th, and the diverse explorations of the 8th, the Golden Ceramics Awards has offered a vital stage for artistic expression. Over twenty-five years, fire and clay have shaped a unique language of Taiwanese ceramics. We hope audiences feel the pure power of art in these works and join us in opening a broader, more vibrant chapter for ceramic creation.



劉鎮洲 主任評審

國立臺灣藝術大學 - 榮譽教授

自 1992 年由和成文教基金會所主辦的第一屆陶藝金陶獎算起迄今已有 33 年，其間共辦了八屆的金陶獎，雖然各屆相隔年間不一，但以民間私人企業能長期關注臺灣陶藝發展而辦理賽事，實屬不易。回顧歷屆金陶獎得獎者中，已累積許多作者因得獎獲得鼓勵而持續創作，並在當今臺灣陶藝界發光發熱，成就非凡。

本屆金陶獎仍延續往例分社會組與學生組，評審則分為初審與複審兩階段，初審為書面審查；複審為作品實物審查。本屆社會組報名參加初審者共 229 件，通過初審送件參加複審者有 29 件；學生組報名參加初審者共 94 件，通過初審送件參加複審者有 24 件。經過六位評審委員專業、嚴謹、公正的評選之下，順利選出各組的金、銀、銅獎及佳作獎、評審特別獎，唯學生組的金獎因未達水準而從缺，實屬遺憾。綜觀本次送件參加評審的作品，在製作技術上均能呈現熟練的成形技巧與合宜的燒成控制，作品的表現亦多能扣合作者欲呈現的主題。整體看來本次入選的作品，也忠實反映出當前臺灣陶藝創作的風貌。

本次第八屆陶藝金陶獎競賽距上屆已相隔十年，在這十年間不論在地緣政治衝突、社會變遷、科技發展都比昔日更為急速，尤其全球遭遇新冠病毒肆虐所造成的影響，使得世界現況已有顯著的變化。陶藝創作在這些衝擊中也發展出許多新的觀念與表現形式，創作者如何在這種變局中，藉作品表達自我的省思及對環境的關懷與社會的觀察是重要的課題。

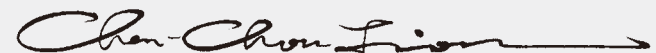
劉鎮洲

Liou Chen-Chou Chief Juror

Emeritus Professor of National Taiwan University of Arts

It has been 33 years since the HCG Cultural and Educational Foundation organized the inaugural Golden Ceramics Awards in 1992. Over this period, eight editions of the awards have been held. Although the intervals between competitions have varied, it is truly remarkable for a private enterprise to demonstrate such long-term commitment to the development of Taiwanese ceramic art. Looking back at past winners, many artists were inspired by these accolades to persist in their craft, subsequently rising to prominence within Taiwan's ceramic art scene and achieving extraordinary success.

As with previous years, this edition was divided into Professional and Student groups. The adjudication process consisted of two stages: a preliminary review of documentation and a final review of the physical works. For the Professional group, 229 entries were submitted for preliminary review, with 29 advancing to the final stage. In the Student group, 94 entries were submitted, and 24 moved forward. Under the professional, rigorous, and impartial evaluation of six jurors, Gold, Silver, Bronze and Merit Awards and Jury Special Prizes, were successfully selected for each group. It is, however, a matter of regret that the Gold Award for the Student group remained vacant this year, as the entries did not meet the required standard. Generally speaking, the works submitted demonstrated proficient forming techniques and appropriate firing control, with most pieces effectively conveying the artists' intended themes. Collectively, the selected works faithfully reflect the current landscape of contemporary Taiwanese ceramic art. Ten years have passed since the seventh Golden Ceramics Awards. During this decade, geopolitical conflicts, social transformations, and technological advancements have accelerated more rapidly than ever before. In particular, the global impact of the COVID-19 pandemic has fundamentally altered the state of the world. Amidst these upheavals, ceramic art has also developed new concepts and forms of expression. How creators use their work to express self-reflection, environmental concern, and social observation within such a changing era remains a vital subject.





吳德和 評審

臺灣雕塑學會 - 理事長

捏陶一直是闔家歡樂，老少咸宜的藝術活動。陶瓷土由軟性材質，經過燒煉、質變，成為硬質固態，可說是我們立體創作的起點。成品不但使創作者成就感十足，還能作為居家擺設或日常使用，融入生活。政府有鑑於此，更推出文化幣適用可玩陶的商家，進一步提倡這項藝術。而陶瓷創作，從入門的快樂遊戲，到專業的精密製程，臺灣金陶獎，也穩健的邁入第八屆了。

綜觀今年金陶獎社會組，學生組得獎作品，視覺觸感實在令人讚嘆。其中有實用器物，或者是由器皿發想，得到靈感，完成新形制外觀，是靠攬前人智慧結晶再出發的創意。更多的作品，在堅實的工序中，致力於新視界的耕耘。或由大自然的啟發，解構與重組。也不乏天真童趣的自由表現，在在都是創作者新意。創意再怎麼天馬行空，捏塑中，仍然不脫離必需賦形敷彩，成為看得見、可觸及的作品。如何強化可視的強烈外觀，貼近時代的脈搏，創造個性的風格，是所有工作者兢兢業業努力精進的所求。

恭喜所有得獎者，我們由陶的特性塑形，燒煉色彩的掌握，融合創意、靈感、創作哲學，成就一件滿意的成品，實屬不易。也勉勵所有參賽者，作品呈現，就教觀眾，是創作者最大的滿足。

吳德和

Wu Te-Ho Juror

Chairman of the Sculpture Association of Taiwan

Pottery has always been an art form that brings joy to the entire family, appealing to both the young and the old. Clay, shifting from a soft material to a hard, solid state through the processes of firing and qualitative transformation, serves as the very starting point of three-dimensional creation. The finished pieces not only provide creators with a profound sense of achievement but also integrate into daily life as home decor or functional ware. Recognizing this, the government has further promoted the craft by making "Culture Points" applicable at ceramic workshops. From a joyful hobby for beginners to a professional, precision-driven manufacturing process, the Taiwan Golden Ceramics Awards has now steadily reached its eighth edition.

Looking across the winning entries in both the Professional and Student groups this year, the visual and tactile qualities are truly admirable. Some are functional vessels, while others draw inspiration from traditional forms to create entirely new structures—creative departures rooted in the distilled wisdom of our predecessors. Many more works demonstrate a commitment to cultivating new perspectives through rigorous technical processes; these involve deconstructing and reorganizing elements inspired by nature. There is also no shortage of innocent, whimsical expressions, each reflecting the artist's fresh ingenuity. No matter how unrestrained the imagination may be, the act of sculpting remains bound to the necessity of giving form and applying color to create a piece that is both visible and tangible. How to strengthen a striking visual presence, stay attuned to the pulse of the era, and forge a unique personal style remains the diligent pursuit of every dedicated practitioner.

Congratulations to all the winners. Mastering the properties of clay, the shaping process, and the nuances of firing and color—all while blending creativity, inspiration, and personal philosophy—is no small feat. I also wish to encourage all participants: the greatest satisfaction for a creator lies in presenting their work and engaging in a dialogue with the audience.





張清淵 評審

國立臺南藝術大學 - 應用藝術研究所所長

本屆作品整體呈現出多元而開放的創作面貌，顯示陶藝在當代語境中的持續轉化與延伸。評審過程中，我們並未僅以技藝的純熟程度作為主要依據，而是更著重於作品所承載的藝術觀念與表達深度。

陶藝作為一種媒材，其價值不僅在於製作技術的精湛，更在於創作者如何透過形式、質地與空間語彙，轉化個人經驗與思考，進而建構出具有觀點的藝術語言。部分入選作品在技法上或許不以繁複取勝，卻能以簡練而明確的表現方式，呈現出深刻的內在意涵，展現觀念引導創作的力量。

我們特別肯定那些能夠超越傳統工藝框架，將陶藝視為思想載體的創作實踐。這些作品不僅回應當代文化與生活情境，也拓展了陶藝在藝術領域中的定位與可能性。

整體而言，本屆入選作品展現出由「技藝導向」逐步轉向「觀念導向」的發展趨勢，為陶藝創作開啟更具深度與廣度的未來視野。

張清淵

Chang Ching-Yuan

Juror

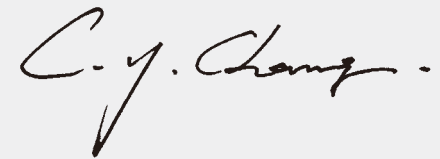
Director of the Graduate Institute of Applied Arts, Tainan National University of the Arts

The entries for this edition collectively present a diverse and open creative landscape, reflecting the continuous transformation and expansion of ceramic art within a contemporary context. Throughout the adjudication process, we did not rely solely on technical mastery as our primary criterion; instead, we placed greater emphasis on the artistic concepts and the depth of expression embedded within the works.

As a medium, the value of ceramics lies not only in the exquisite nature of its production techniques but also in how the creator translates personal experience and reflection through form, texture, and spatial vocabulary to construct a distinct artistic language. Some of the selected works may not strive for complexity in technique, yet they manage to convey profound inner meaning through concise and clear expression, demonstrating the power of concept-driven creation.

We particularly commend those creative practices that transcend the frameworks of traditional craft, treating ceramics as a vehicle for thought. These works not only respond to contemporary culture and life situations but also expand the positioning and possibilities of ceramics within the broader field of art.

Overall, the selected works this year reveal a developmental trend shifting from being "technique-oriented" toward being "concept-oriented," opening up a future vision for ceramic art characterized by greater depth and breadth.





廖瑞章 評審

國立嘉義大學 - 視覺藝術系教授暨人文藝術學院院長

在現代藝術觀念的影響下，陶土逐漸被視為一種藝術媒材，使陶藝家得以更深入探討創作與材料之間的關係，包括陶土與自然之間的互動、對有機造形與幾何造形韻律的掌握，以及材料、創作者身體知覺與內在精神之間的連結。

本屆社會組參賽作品多已跳脫傳統陶藝的功能性框架，展現出多元的形式語彙與鮮明的主題意象。整體而言，參賽陶藝家對陶土材質特性與燒成效果的掌握相當成熟，呈現出當代陶藝創作所蘊含的實驗精神與美學深度。此次入選作品在造形結構與主題表達上皆具有高度辨識度，並展現出對陶土結構與燒成條件的精準掌握。部分作品透過形態的解構與材料質感的強化，進一步探討材質、空間與身體感知之間的關係，顯示藝術家對媒材思考與觀念層面的深化。

本屆學生組作品在製作技巧與整體完成度上雖仍有精進空間，但參賽者勇於嘗試多樣的造型語彙與技法，展現出不同世代的創作視角。從作品中可看見學生們良好的研究態度與求新求變的精神。整體而言，作品已展現出可觀的創新潛力，勇於突破既有陶藝框架，為創作開拓新的可能性，這樣的嘗試與精神值得充分肯定。

透過金陶獎的舉辦，不同文化背景的陶藝創作者得以在此平臺上交流技術、理念與創作風格，促進陶藝藝術的多元發展。期盼參賽者在創作上能持續結合傳統工藝技法與當代藝術觀念，精進技藝，讓陶瓷藝術邁向更豐富而多元的方向。

廖瑞章

Liao Jui-Chang Juror

Dean of the School of Humanities and Arts & Professor of the Department of Visual Arts, National Chiayi University

Under the influence of modern artistic concepts, clay has increasingly been viewed as a versatile art medium. This shift allows ceramicists to explore the relationship between creation and material more deeply—including the interaction between clay and nature, the mastery of rhythm in both organic and geometric forms, and the connection between the material, the creator's physical perception, and their inner spirit.

The entries in this year's Professional group have largely broken free from the functional frameworks of traditional ceramics, showcasing a diverse formal vocabulary and distinct thematic imagery. Overall, the participating artists demonstrate a mature command of material properties and firing effects, reflecting the experimental spirit and aesthetic depth inherent in contemporary ceramic practice. The selected works possess high recognizability in both structural form and thematic expression, showing precise control over ceramic construction and kiln conditions. Some pieces further explore the relationship between material, space, and bodily perception through the deconstruction of form and the enhancement of texture, signaling a deepening of the artists' conceptual thinking regarding their medium.

While there remains room for refinement in the technical execution and overall finish of the Student group, the participants have courageously experimented with a variety of formal languages and techniques, offering the creative perspectives of a new generation. These works reveal a commendable research-oriented attitude and a spirit of constant innovation. On the whole, the entries demonstrate significant potential for innovation and a willingness to break through established ceramic boundaries—an adventurous spirit that deserves full recognition.

Through the Golden Ceramics Awards, creators from diverse cultural backgrounds are provided with a platform to exchange techniques, philosophies, and creative styles, fostering the multifaceted development of the ceramic arts. It is my hope that participants will continue to integrate traditional craftsmanship with contemporary artistic concepts, honing their skills to lead ceramic art toward an even richer and more diverse future.





羅森豪 評審

前國立臺北教育大學 - 藝術學系所長

很榮幸參與臺灣金陶獎評審，我依據比賽簡章的評審規則進行檢視每件作品，也從主觀的三個面向來評估作品。一、作者自我實現與創意的思維如何落實在技藝與材質情境當中。二、生活環境的觀察與當代議題的關注，如何將內心抽象又迷離的想法用陶藝的語言具象的表現出來。三、前衛的形式、突破的技法與撫慰人心的美感氛圍是否能帶給觀者心靈的滿足。我在乎每位作者所創造的作品物件，在當代是否能構成一個重要事件；進而構成藝術書寫的文件。陶藝創作不能孤立於當代藝術思潮之外，陶藝必須是作為眾多藝術學門的重要的領域。

陶藝是一種與自然對話的藝術形式，作者能參透大自然與時代變遷的密碼，運用火候的控制轉化創造成符號般的作品，這個行為在本質上是一門最抽象的造形藝術。陶藝千變的質感語彙和別無取代的材質特性，一直是陪伴著人類文明與文化發展。期待每位參賽的朋友都能從自己手中，創造出屬於當代的藝術風格，燒灼生命氛圍的獨特品味。讓我們召喚身心靈的感知，啟動敏銳的雙手，世界上獨一無二的作品將被你創造出來；我們一起召喚周邊的每一團泥土，在歲月匆匆流變之中，讓生命經驗與能量創造自己土地的詩篇，讓有機可塑的泥土柔軟我們的心靈，也讓創意的花朵在臺灣與地球每個角落綻放開來。

Lo Sen-Hao Juror

Former Director, Department of Arts and Design, National Taipei University of Education

It is a profound honor to serve as a juror for the Taiwan Golden Ceramics Awards. In evaluating each entry, I have strictly adhered to the official competition guidelines while simultaneously assessing the works through three subjective lenses: (1) Creative Realization: How the artist's self-expression and creative philosophy are manifested through technical mastery and the inherent qualities of the medium. (2) Contemporary Dialogue: How observations of the living environment and engagement with contemporary issues transform abstract, elusive thoughts into a concrete "ceramic art language." (3) Aesthetic Impact: Whether avant-garde forms, breakthrough techniques, and a soul-soothing aesthetic can provide the viewer with true spiritual fulfillment. I am deeply interested in whether the objects created by these artists can constitute a "significant event" in a contemporary context, thereby becoming a documented milestone in the history of art. Ceramic creation cannot exist in isolation from contemporary artistic trends; it must stand as a vital and essential field among the many disciplines of art.

Ceramics is an art form rooted in a dialogue with nature. When an artist deciphers the codes of the natural world and the changing eras—using the mastery of fire to transform raw material into symbolic works—he or she is engaging in what is, at its core, the most abstract of plastic arts. With its infinite vocabulary of textures and irreplaceable material characteristics, ceramics has been a constant companion to the development of human civilization and culture. I hope that every participant finds the power to create a contemporary style that is uniquely his or her own, forged with a distinct taste for the "atmosphere of life." By awakening our sensory perceptions and activating our hands, we bring forth works that are one-of-a-kind in this world. Let us call upon the earth around us. Amidst the rapid passage of time, let our life experiences and energy compose a poetry of the land. May the organic, plastic nature of clay soften our hearts, and may the flowers of creativity bloom across Taiwan and every corner of the globe.

Lo Sen-Hao



評審，是一段緩慢而專注的過程。

在反覆觀看、比較與對話之中，作品逐一被理解；評審並非選擇最顯眼者，而是在形式、技法與精神之間，辨識其成熟度與深層價值，使每一件作品都被慎重對待。





評審及籌備紀實 Jury & Preparation



The 8th Taiwan
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Awards*

社會組 得獎作品

PROFESSIONAL GROUP AWARD-WINNING WORKS



尺寸 | 長 45 x 寬 46 x 高 41cm

重量 | 5 kg

創作年代 | 2025

日本 26 號瓷土（紙漿土）、色粉、釉，拼接成形以數個小方形粘接成片狀，再組成立體的正方形，而後進行燒製。1230°C 電窯。

黃曉茹，1995 年出生於基隆，畢業於國立臺南藝術大學應用藝術研究所陶瓷組，2018 年獲選苗栗陶臺灣柴燒藝術節優選，2023 年入選法藍瓷光點獎學金，同年於中國景德鎮陶瓷大學住校創作。

作品以陶瓷為主要媒材，透過材質實驗、反覆實作的過程，探索陶瓷的可能性與豐富性，作品實踐著物質與現實的對話，以自製紙漿土材料，堆疊出細膩柔韌的作品質地，關注偶然性、控制與非控制之間的協調、想像與未知、人為與自然狀態的關係，以材料作為回應社會的方式。

2025 年《小集團 x 變形 x 黏糊糊 x 好吃的莫蘭迪》聯展，噪山藝術空間，高雄

2025 年《無以名狀》聯展，寬藝術空間，臺中

2025 年《你是我的水色春光》聯展，米豆藝術空間，臺北

2025 年《在移動中甦醒》個展，應力空間，臺南

2025 年《穿過鏡子—自畫像》聯展，新心生活藝術空間，臺南

2024 年《發光通流》聯展，應力空間，臺南

2023 年《築流》個展，國立臺南藝術大學__藝象空間，臺南

2023 年 壞壞 vol.3，臺北國際藝術村，臺北

2022 年 南藝應用藝術研究所邀請展，Z 書房，臺中

2021 年 存在感，聯展，濕地 VENUE，臺北

2021 年 是朱雀還是鳳凰，南藝大應用藝術研究所師生聯展，總爺藝文中心，臺南



社會組 金獎

黃曉茹 | 軟的正方形

未燒結的陶土有著柔軟的特性，吸引我捏塑各種形狀，陶土給我很大的想像空間，是一個可以享受自由的空間，無關對錯，在想像力的世界裡沒有做不到的只有想不到的，捏塑的時間是我和土獨處的時刻，藉由雙手實際參與製作，不斷修正和驗正自己的想法，保持對不確定性的開放，承擔失敗的風險，陶土可能有什麼樣有趣的狀態與變化？

我刻意製作出一個正方形，以幾何造形來做變形，讓作品藉由燒窯的過程中高溫驅使下，產生自然的坍塌變形，而最終陶土定形，開窯的時刻總是充滿驚喜。

Dimensions | L45 × W46 × H41 cm

Weight | 5 kg

Year of Creation | 2025

Materials & Technique |

Japanese No. 26 Porcelain Clay (paper clay), stains, and glazes. The piece was formed by splicing several small squares into sheets, which were then assembled into a three-dimensional square, and then being fired at 1230° C in an electric kiln.

Born in Keelung in 1995, Huang Hsiao-Ju graduated from the Ceramic Department of the Graduate Institute of Applied Arts at Tainan National University of the Arts. In 2018, she received an Award of Excellence at the Miaoli Wood-fired Ceramic Art Festival. In 2023, she was selected for the Franz Rising Star Scholarship and completed an artist residency at Jingdezhen Ceramic University in China.

Huang uses ceramics as her primary medium, exploring its possibilities and richness through material experimentation and repetitive practice. Her work embodies a dialogue between matter and reality. Using self-made paper clay, she layers delicate yet resilient textures, focusing on the coordination between chance, control, and non-control. Her practice examines the relationship between imagination and the unknown, as well as human-made versus natural states, using material as a way to respond to society.

- 2025 | Small Group x Deformation x Goody x Delicious Morandi (Group Exhibition), Orogeny Art Space, Kaohsiung
- 2025 | Indescribable (Group Exhibition), Kuang Art Space, Taichung
- 2025 | You Are My Springtime Watercolor (Group Exhibition), Middle Art Space, Taipei
- 2025 | Awakening in Motion (Solo Exhibition), Soil Space, Tainan
- 2025 | Through the Looking Glass – Self-Portrait (Group Exhibition), Sing Art Gallery, Tainan
- 2024 | Luminous Flow (Group Exhibition), Soil Space, Tainan
- 2023 | Building Flow (Solo Exhibition), Yixiang Art Space, Tainan National University of the Arts, Tainan
- 2023 | Huai Huai Vol. 3, Taipei Artist Village, Taipei
- 2022 | Invited Exhibition by the Graduate Institute of Applied Arts, TNNUA; Z Study, Taichung
- 2021 | Sense of Presence (Group Exhibition), VENUE, Taipei
- 2021 | Is it a Vermilion Bird or a Phoenix? (Faculty & Student Exhibition), Tsung-Yeh Arts and Cultural Center, Tainan



GOLDEN AWARD PROFESSIONAL GROUP

Huang Hsiao-Ju | Soft Square

The soft properties of unfired clay draw me to mold various shapes. Clay provides me with a vast imaginative space—a realm where I can enjoy total freedom, regardless of right or wrong. In the world of imagination, nothing is impossible; there are only things yet to be conceived. The time I spend sculpting is a solitary dialogue between myself and the clay. By engaging my hands in the production process, I constantly refine and validate my ideas, remaining open to uncertainty and embracing the risk of failure. I often find myself wondering: What kind of intriguing states and transformations can clay achieve?

I deliberately created a square, using geometric form as a basis for metamorphosis. By subjecting the work to the high temperatures of the kiln, I allowed the heat to drive a natural collapse and deformation. As the clay finally set, the moment of opening the kiln was, as always, filled with surprise.

尺寸 | 長 86 x 寬 30 x 高 77cm

重量 | 20 kg

創作年代 | 2024

1230° C 氧化燒成。頭盔與底座使用錳金釉料，龍身使用鈷鉻釉料。

2020 年 臺灣藝術大學工藝設計學系 M.F.A

2025 年 臺灣藝術大學工藝設計學系 臺北科技大學文化事業發展系 | 兼任講師

2024 年 器與獸 創作個展 | 鶯歌富貴美術館

2024 年 呈予器 創作個展 | 鶯歌陶瓷博物館

2021 年 臺灣陶藝競賽 | 新銳獎



社會組 銀獎

丁有彧 | 器之獸 - 龍

器物是人類文明的鏡像，承載著對世界的感知與慾望。在「器之獸」中，我以「器」為媒，探討人類在理性與慾望之間，追求掌控與馴化的本能。古代的獸象徵權力與神祕，隨著文明的演進，其象徵被理性馴化，並以技術之名重生於當代。

我以簡化的獸形語彙，融入「盔」的概念，使之兼具保護與偽裝的意涵。當獸戴上盔的那一刻，它不再只是自然的他者，而成為人類慾望的化身。獸的形象因此轉化為一種文化的自我投射，映照出人與自然之間的權力關係。

〈器之獸〉試圖讓工藝超越技術與形式，成為精神與意識的容器，在馴化與被馴化之間，揭示人類渴望佔有萬物的文明意識。

Dimensions | L86 × W30 × H77 cm

Weight | 20 kg

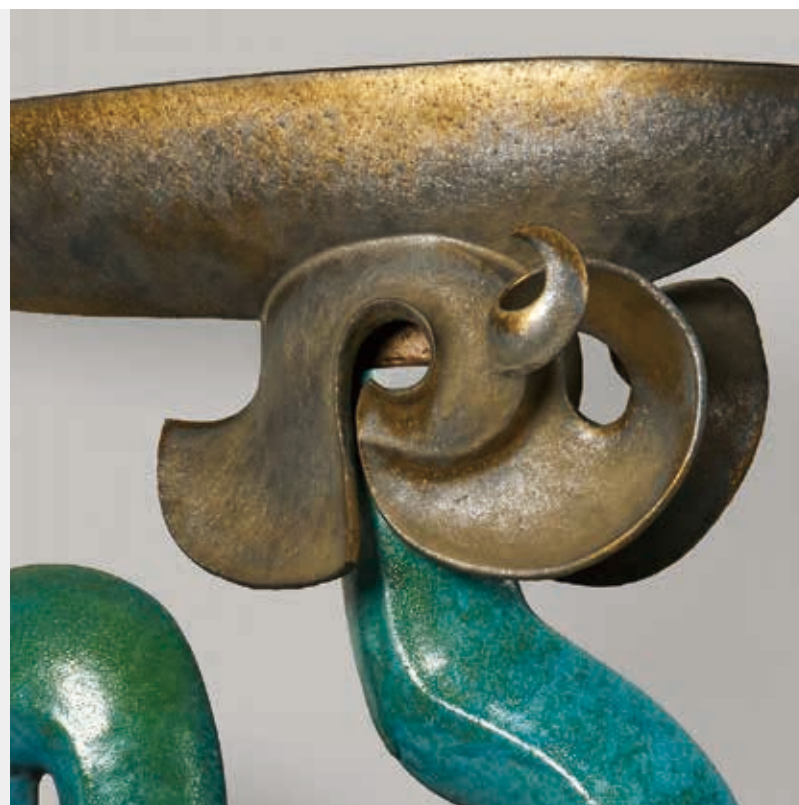
Year of Creation | 2024

Materials & Technique |

Fired at 1230° C in an oxidation atmosphere.

Manganese gold glaze applied to the helmet and base; cobalt-chrome glaze used for the dragon's body.

- 2020 | M.F.A., Department of Crafts and Design, National Taiwan University of Arts
- 2025 | Adjunct Lecturer, National Taiwan University of Arts (Dept. of Crafts and Design) & National Taipei University of Technology (Dept. of Cultural Enterprise Development)
- 2024 | Beast and Vessel Solo Exhibition | Fugui Art Museum, Yingge
- 2024 | Offering the Vessel Solo Exhibition | Yingge Ceramics Museum
- 2021 | Taiwan Ceramics Competition | Rising Star Award



SILVER AWARD PROFESSIONAL GROUP

Ding You-Yu | Beast of the Vessel - Dragon

Vessels are mirrors of human civilization, carrying our perceptions and desires of the world. In the Beast of the Vessel series, I use the "vessel" as a medium to explore the human instinct to pursue control and domestication amidst the tension between rationality and desire. In antiquity, beasts symbolized power and mystery; as civilization evolved, these symbols were tamed by logic and reborn in the contemporary era under the guise of technology.

I employ a simplified vocabulary of bestial forms, integrating the concept of the "helmet" to imbue the work with dual meanings of protection and camouflage. The moment a beast dons a helmet, it ceases to be a mere "other" of nature and becomes an incarnation of human desire. The image of the beast is thus transformed into a cultural self-projection, reflecting the power dynamics between humanity and the natural world.

Beast of the Vessel seeks to push craftsmanship beyond mere technique and form, allowing it to become a container for spirit and consciousness. Between the acts of domesticating and being domesticated, the work reveals a "civilized consciousness"—the human longing to possess all things.



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尺寸 | 長 98 x 寬 62 x 高 40cm

重量 | 8kg

創作年代 | 2025

臺南藝術學院畢業

2015 年

新北陶藝獎（銀）、金陶獎（銀）

故宮青年陶藝獎（首獎）

美國 381 雕塑土、手捏成形。1200° C。



社會組 銀獎

林博裕 | 餘墨二

以動物骨骼建構植物造型

延續對生命本源的思考，冬蟲夏草的啟發

飾以如潑墨刷洗的單色釉彩（由青藍黑轉而紫）寫意的面對命題

Dimensions | L98 × W62 × H40 cm

Weight | 8 kg

Year of Creation | 2025

Materials & Technique |

American 381 sculptural clay; hand-built. Fired at 1200° C

Graduated from Tainan National College of the Arts (now named Tainan National University of the Arts)

Selected Honors (2015):

Silver Award, New Taipei City Ceramics Awards

Silver Award, Taiwan Golden Ceramics Awards

First Prize, National Palace Museum Youth Ceramic Awards



SILVER AWARD PROFESSIONAL GROUP

Lin Po-Yu | Residual Ink II

Using animal skeletal structures to construct botanical forms, this work continues an exploration into the origins of life, inspired by the concept of *Cordyceps* (caterpillar fungus). The piece is adorned with monochromatic glazes—shifting from deep blues and blacks to subtle purples—applied with a wash reminiscent of splash-ink painting, offering a lyrical and spontaneous response to the theme.

尺寸 | 長 36 x 寬 34 x 高 36.5cm

重量 | 3kg

創作年代 | 2025

以低溫透光瓷土壓模基本形體，雕刻塑形疊加，
高溫燒結，經過燒製三次低溫釉上彩彩繪和描金。
高溫燒結 1230°C OF/ 釉上彩 800°C OF 氧化燒。

2009 年 國立臺北教育大學，藝術與造型設計學系畢業

2014 年 國立臺南藝術大學應用藝術研究所碩士畢業

2010 年 臺灣金壺獎陶藝設計競賽展，入選，當代陶藝館

2012 年 第一屆新北市陶藝獎「陶藝創新獎 創作組」入選，新北市立鶯歌陶瓷博物館

2015 年 第七屆臺灣金陶獎 社會組銅獎，HCG 和成欣業股份有限公司 財團法人和成文教基金會，新北市立鶯歌陶瓷博物館

2017 年 第三屆臺灣青年陶藝雙年展 臺灣青年陶藝獎

2019 年 臺灣陶藝獎—陶藝創作獎 首獎，新北市立鶯歌陶瓷博物館

2022 年「越實」李思樺陶藝創作個展，國立彰化生活美學館，文化部

2023 年「混搭」臺灣陶芸の今，柿傳藝廊 Kakiden Gallery，東京都新宿區新宿 3-37-11

2023 年「島嶼工藝。流動風景」112 年度總統府工藝品展覽，國立臺灣工藝研究發展中心

2024 年「微光熠熠」臺南 400 國外藝術家邀請展 - 李思樺陶藝創作展，新營文化中心第一畫廊，臺南市政府文化局



社會組 銅獎

李思樺 | 兜鍪

兜鍪為古代戰士所戴頭盔的別稱，保護配戴者不受外界的衝擊危險，亦如同被賦予美好寓意的瑞獸給予人們信仰的力量和勇氣，起到恫嚇外敵和定向的作用。與器物的結合所創造出來的神獸釐牛，可視為個人精神層面匱缺的載體，承載生存本能的需求。作品名稱與器物都以舊時代文化發想，是基於對歷史神祕感的追尋探討和舊器物所具有的心理價值，附著創造者的意志與持有者的思念。繁複紋飾的堆積，是慾望的本質，想要填滿內心空洞的表現，描繪的是過往的美好時光與對未來的不確定性。

Dimensions | L36 × W34 × H36.5 cm

Weight | 3 kg

Year of Creation | 2025

Materials & Technique |

Pressed-molded translucent porcelain; hand-carved and layered; high-temperature sintering followed by three low-temperature overglaze firings and gold luster application. High-temperature sintering at 1230° C (Oxidation); Overglaze firing at 800° C (Oxidation).

- 2009 | B.A., Department of Arts and Design, National Taipei University of Education
- 2014 | M.F.A., Graduate Institute of Applied Arts, National Tainan University of the Arts
- 2010 | Selected, Taiwan Golden Teapot Firing Ceramic Design Competition, Contemporary Ceramics Gallery
- 2012 | Selected, 1st New Taipei City Ceramics Awards (Creative Ceramics Category), Yingge Ceramics Museum
- 2015 | Bronze Award (Professional Group), 7th Taiwan Golden Ceramics Awards, HCG Cultural and Educational Foundation, Yingge Ceramics Museum
- 2017 | Taiwan Youth Ceramic Artist Award, 3rd Taiwan Young Ceramicists Biennale
- 2019 | Grand Prize, Taiwan Ceramics Awards (Creative Category), Yingge Ceramics Museum
- 2022 | Trans-Reality: Lee Shih-Hwa Ceramic Solo Exhibition, National Changhua Living Art Center, Ministry of Culture
- 2023 | Mash-up: Contemporary Ceramics of Taiwan, Kakiden Gallery, 3-37-11 Shinjuku, Shinjuku-ku, Tokyo, Japan
- 2023 | Island Craft, Flowing Landscape: 2023 Presidential Office Crafts Exhibition, National Taiwan Craft Research and Development Institute
- 2024 | Glimmering Light: Tainan 400 International Artist Invitational - Lee Shih-Hwa Ceramic Exhibition, Gallery 1 of Xinying Cultural Center, Tainan City Cultural Affairs Bureau



BRONZE AWARD PROFESSIONAL GROUP

Lee Shih-Hwa | Warrior's Helmet

Doumou (兜鍪) is an archaic term for the helmets worn by ancient warriors to protect the wearer from external impact. Much like auspicious beasts endowed with symbolic meaning, these helmets provided the power of faith and courage, serving both to intimidate enemies and to provide a sense of resolve. The mythical yak, created through the fusion of creature and vessel, serves as a vehicle for the deficiencies of the human psyche, carrying the fundamental needs of survival instinct. Both the title and the form draw inspiration from the culture of eras past, rooted in a pursuit of historical mystery and the psychological value of ancient artifacts—objects imbued with the creator's will and the holder's yearning. The accumulation of intricate ornamentation reflects the essence of desire—an attempt to fill an inner void—depicting both the cherished memories of the past and the uncertainty of the future.

尺寸 | 長 60 x 寬 80 x 高 56cm

重量 | 17kg

創作年代 | 2025

材料：美國土

技法：盤條成形

燒成溫度：1230°C / 氧化

2024 年 國立臺北教育大學 藝術與造形設計學系

2019 年 私立大葉大學 造形藝術學系

2024 年 與樹靈的生活日記 吳挺連陶藝創作個展（霧空間，臺北）

2025 年 「Art Union 青年藝術家聯展」（大唐生活美學館，高雄）

2024 年 「旅時」（索卡，臺南）

2023 年 「現在 ____ 幾點了？」（臺北教育大學，臺北）

2019 年 「貳·拾」（臺中市港區藝術中心，臺中）

2018 年 「亞洲當代陶藝展」（韓國弘益大學現代美術館，首爾）

2018 年 「弦外」（彰化美學館，彰化）

2017 年 「藝脈鄉傳」（彰化大村鄉公所，彰化）

2022 年 第 26 屆「桃城美展」入選



社會組 銅獎

吳挺連 | 異根生

作品從「植物嫁接」的概念出發，以結構重組為核心思考。在自然與人工的介入下，不同的植物被截取、合併後不斷的自我修補，在斷裂與銜接之間尋找共生的方向，如同生命結構的重組。每一次的銜接都帶著上一段殘留的截面，而在這之上是新生的可能。

在創作中同時融入積木拼圖的思維，各種形體在拆解、重組過後，讓原本不相干的部位拼在一起，把形體的再拼裝視為一種對未知的探索。不追求造型的完整性，而是在拼裝之間一點點的尋找平衡，進而化為一個整體。被重新嫁接的生命體，最終形象看似陌生卻帶有一種熟悉感，在重組與拼裝之中，不斷生成新的關係與想像。

Dimensions | L60 × W80 × H56 cm

Weight | 17 kg

Year of Creation | 2025

Material | American Clay (Stoneware)

Technique | Coil building

Firing Temperature | 1230° C / Oxidation

- 2024 | Dept. of Arts and Design, National Taipei University of Education
- 2019 | Department of Plastic Arts, Dayeh University
- 2024 | Living Diary with Tree Spirits: Wu Ting-Lien Ceramic Solo Exhibition, FOG Space Studio, Taipei
- 2025 | Art Union: Young Artists Group Exhibition, Studio Tang, Kaohsiung
- 2024 | Journeying Through Time, Soka Art, Tainan
- 2023 | What Time is it Now?, National Taipei University of Education, Taipei
- 2019 | Twenty, Taichung City Seaport Art Center, Taichung
- 2018 | Asia Contemporary Ceramics Exhibition, Hongik Museum of Art (HOMA), Seoul, South Korea
- 2018 | Beyond the Strings, National Changhua Living Art Center, Changhua
- 2017 | Artistic Lineage, Dacun Township Hall, Changhua
- 2022 | Selected, 26th Tao Cheng Art Exhibition



BRONZE AWARD PROFESSIONAL GROUP

Wu Ting-Lien | Divergent Roots

This work originates from the concept of "plant grafting," with structural reorganization serving as the core philosophy. Through the intervention of both nature and human hand, different botanical elements are intercepted and merged, undergoing a continuous process of self-repair. Within the tension between fracture and connection, the work seeks a direction for symbiosis—much like the restructuring of life itself. Every point of union bears the residual cross-section of the previous segment, upon which the potential for new life emerges.

The creative process also integrates the logic of building blocks and puzzles. By dismantling and reassembling various forms, originally unrelated parts are brought together; this "re-assembly" is treated as an exploration of the unknown. Rather than pursuing formal completeness, the artist gradually seeks balance within the assembly until it evolves into a unified whole. These re-grafted living entities result in forms that appear strange yet possess an underlying sense of familiarity, constantly generating new relationships and imaginings through the act of reconstruction.



尺寸 | 長 28 x 寬 28 x 高 62cm

重量 | 14.6kg

創作年代 | 2025

苗栗土、美國黑土、黑色化妝土與氧化鐵。以 1220° C 高溫燒成；窯燒氣氛由重還原漸次轉至輕還原，最終氧化氣氛持溫完成。

國立臺灣大學 電機博士畢業

2016 年 新竹園區科技公司高階主管退休

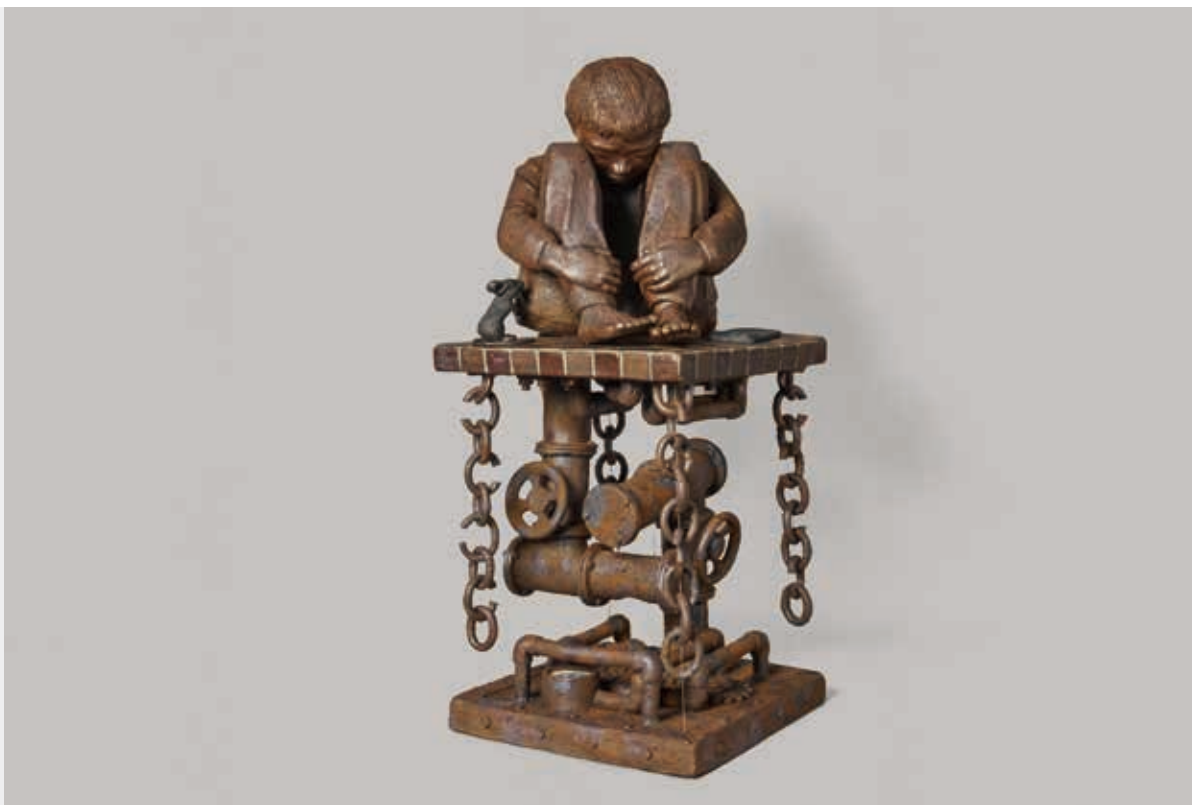
2017 年 選修清華大學 “陶藝製作 ” 課程

2018 年 第十屆苗栗縣陶藝協會 會員，並參加該屆會員聯展。受教於薪傳獎大師 賴復歡老師，學習拉坯技藝

2019 年 第十一屆苗栗縣陶藝協會 會員，並參加該屆會員聯展。受教於苗栗 林盈德 / 吳培珍老師，學習陶板 / 浮雕技藝

2020 年 成立個人工作室

2024 年 參加 2024 國際苗栗柴燒暨陶瓷藝術博覽會陶藝競賽，獲柴燒創作組 優選獎



社會組 評審特別獎

溫兆均 | 抑鬱的世代

作者有感於網路世代各種遊戲與社群軟體充斥於社會與校園之中，不少青少年沉迷於 3C 產品與上網，導致睡眠不足，學業退步與家庭衝突，最終情緒低落，信心淪喪，遂而遁入網路世界尋求慰藉。如此不斷地負循環，終至人心腐蝕，空虛焦慮，網路成癮，無法自拔。

作品中抑鬱失落的少年退入角落無助與掙扎，灰黑昏暗的環境中僅有手機與憂心忡忡的小老鼠相伴；下層空間中鐵鏽斑斑的管路、閥門與壓力表交錯相連，與腐蝕斑駁的鐵鍊、螺絲與齒輪共同形塑一個頹廢無奈，時光凝滯與人心禁錮的世界。

作者希望藉由作品喚起社會對青少年因沉迷網路終至網路成癮問題的重視與關懷。

Dimensions | L28 × W28 × H62 cm

Weight | 14.6 kg

Year of Creation | 2025

Materials & Technique |

Miaoli Clay, American Black Clay, black slip, and iron oxide. Fired at 1220° C; the kiln atmosphere transitioned from heavy reduction to light reduction, concluding with an oxidation soak.

- Ph.D. in Electrical Engineering, National Taiwan University
- 2016 | Retired as a senior executive from a technology company in the Hsinchu Science Park
- 2017 | Enrolled in "Ceramic Production" courses at National Tsing Hua University
- 2018 | Member of the 10th Miaoli Ceramic Art Association; participated in the annual members' exhibition. Studied wheel-throwing under Master Lai Fu-Huan, recipient of the National Heritage Award
- 2019 | Member of the 11th Miaoli Ceramic Art Association; participated in the annual members' exhibition. Studied slab-building and relief techniques under Lin Ying-Te and Wu Pei-Chen
- 2020 | Established personal studio
- 2024 | Participated in the 2024 International Miaoli Wood Fired and Ceramic Art Fair; won the Excellence Award in the Wood-Firing Creation category



SPECIAL JURY'S AWARD PROFESSIONAL GROUP

Wen Chau-Chun | Depressed Generation

The artist observes a society and school system saturated with the games and social media of the digital age. Many teenagers fall into addiction with electronic devices and the internet, leading to sleep deprivation, academic decline, and family conflict. Ultimately, their spirits sink and their confidence withers, driving them further into the virtual world for solace. This persistent negative cycle leads to the erosion of the human heart—leaving only emptiness, anxiety, and an inescapable addiction.

In this work, a depressed and despondent youth retreats into a corner of helplessness and struggle. In the dim, grey-black environment, his only companions are a mobile phone and a worried little mouse. Below him, a network of rusted pipes, valves, and pressure gauges intertwine with corroded chains, screws, and gears. Together, they shape a world of stagnant time and spiritual imprisonment—one defined by decadence and futility.

Through this piece, the artist hopes to evoke social awareness and compassion for the plight of teenagers trapped in the grip of internet addiction.



尺寸 | 長 70 x 寬 35 x 高 25cm

重量 | 4kg

創作年代 | 2025

瓷土注漿成型 + 手工修整接合創作。

1230° C 氧化燒。

2016 年 陶瓷新品獎 / 陶瓷耳機入選

2017 年 臺灣工藝競賽 / 陶瓷藍牙喇叭佳作

2017 年 創藝蛋生【臺南市十大創意】陶瓷耳環項鍊組 / 佳作

2019 年 陶瓷新品獎入選

2021 年 國際咖啡杯大賽入選

2022 年 薪陶獎陶瓷專業設計人員優選

2023 年 新竹縣文化局【匠心之夢】工藝大賽銀獎

2024 年 第 9 屆國際金壺獎 / 入選

2025 年 新竹縣文化局【匠心之夢】工藝大賽佳作

2025 年 臺灣陶藝獎 (實用組入選)



社會組 評審特別獎

黃政雄 | 生命秩序 (組件)

生命的每一個單元，都是基因的片段，
在重複與差異之間，不斷尋找最平衡的位置。
我以相同的形體作為語彙，
嘗試構築出陶瓷材料所能承受的極限結構。
它們彼此支撐、共同生長，
在有序的排列中蘊藏無限的可能。

Dimensions | L70 × W35 × H25 cm

Weight | 4 kg

Year of Creation | 2025

Materials & Technique |

Slip-cast porcelain with hand-finished assembly.

Fired at 1230° C / Oxidation

- 2016 | Selected, Ceramic New Product Awards (Ceramic Headphones)
- 2017 | Merit Award, Taiwan Craft Competition (Ceramic Bluetooth Speaker)
- 2017 | Merit Award, Tainan Top 10 Creative Products: Creative Egg-Birth (Ceramic Earring and Necklace Set)
- 2019 | Selected, Ceramic New Product Award
- 2021 | Selected, International Coffee Cup Competition
- 2022 | Award of Excellence, Taiwan Xin Tao Ceramic Professional Design Awards
- 2023 | Silver Award, Dream of Craftsmanship Competition, Cultural Affairs Bureau of Hsinchu County Government
- 2024 | Selected, 9th International Golden Teapot Firing Ceramic Design Competition
- 2025 | Merit Award, Dream of Craftsmanship Competition, Cultural Affairs Bureau of Hsinchu County Government
- 2025 | Selected (Utility Category), Taiwan Ceramics Awards



SPECIAL JURY'S AWARD PROFESSIONAL GROUP

Huang Cheng-Hsiung | The Order of Life
(Assemblage)

Every unit of life is a fragment of a gene, constantly seeking the most balanced position between repetition and variation. Using a singular, recurring form as my visual vocabulary, I strive to construct structures that push the structural limits of ceramic materials. These forms support one another and grow together; within their orderly arrangement lies a hidden world of infinite possibilities.

尺寸 | 長 65 x 寬 53 x 高 80cm

重量 | 20kg

創作年代 | 2025

陶板及手捏盤條成形，分別完成後組裝，翅膀與身體以鐵管貫穿作結合。

1200°C 電窯燒及 750°C 電窯燒。

1990 年 聯合工專陶業科畢 / 師承陳煥堂

2001 年 " 石說 - 力爭上游 " 獲第二屆北陶獎主題設計首獎

2004 年 " 金色山脈 " 獲南投第三屆玉山美展首獎

2004 年 " 游魚 - 魷魚 " 獲第九屆大墩美展工藝第二名

2006 年 古早錄裁縫篇 獲第六屆國家工藝獎佳作

2012 年 第四屆金壺獎銀牌 - “雲起龍” 壺

2016 年 第六屆金壺獎銅牌 “金蛙福映”，佳作 “金鶯”

2018 年 第七屆金壺獎 金獎 “翼展風華”

2019 年 臺灣陶藝競賽 生活實用組首獎

2020 年 新北藝文中心第二展覽室 “以巢為原點” 個展

2020 年 臺藝大工藝設計系碩士

2020 年 通過工藝之家甄選

2021 年 2021 臺灣陶藝獎一創作獎特優

2024 年 第九屆國際金壺獎銅獎、佳作、最有價值獎，三組獎項



社會組 評審特別獎

許旭倫 | 青蛻之衍

以「蛻變」為核心意象，透過有機形體的組構與釉色流轉，探索生命在變化與生成之間的動態狀態，生命形態不斷自我擴張與再生延展、繁生。

結合自然與人工的語彙，呈現既似生物又似構造體的共棲關係。釉色的滲融、肌理的層疊，使作品宛如生命於蛻殼之際的片刻定格——既靜止，又蘊含內在的流動性。

結合自然生物形態與機械結構，大主體與小伴體之間，呈現母子、群體或能量傳遞的關係。裂紋釉與金屬質感釉面交錯，表現時間與物質的融合痕跡；有機的網狀結構暗示著群體間的連結與支持，傳達「協作中孕育新生」的理念——在自然秩序與人造文明的邊界上，探索生命延續與共存的可能。

Dimensions | L65 × W53 × H80 cm

Weight | 20 kg

Year of Creation | 2025

Materials & Technique |

Slab-built and hand-coiled components assembled post-firing; the wings and body are joined using an internal iron pipe structure. Fired in an electric kiln at 1200° C and 750° C.

- 1990 | Graduate of Ceramic Engineering, United Junior College of Technology; Apprenticed under Chen Huan-Tang
- 2001 | Grand Prize (Theme Design), 2nd Taipei Ceramics Awards: Story of Stone - Striving Upstream
- 2004 | Grand Prize, 3rd Nantou County Yushan Fine Arts Awards: Golden Mountains
- 2004 | Second Prize (Crafts), 9th Da-Dun Art Exhibition: Swimming Fish - Squid
- 2006 | Merit Award, 6th National Craft Achievement Awards: Ancient Records - Tailoring
- 2012 | Silver Medal, 4th Golden Teapot Awards: Clouds Rising Dragon Teapot
- 2016 | Bronze Medal, 6th Golden Teapot Awards: Golden Frog Blessing; Merit Award: Golden Oriole
- 2018 | Gold Medal, 7th Golden Teapot Awards: Elegance of Spread Wings
- 2019 | Grand Prize (Utility Category), Taiwan Ceramics Competition
- 2020 | Solo Exhibition: The Nest as Origin, New Taipei City Art Center
- 2020 | M.F.A., Dept. of Crafts and Design, National Taiwan University of Arts
- 2020 | Accredited as a Taiwan Craft House artist
- 2021 | Award of Excellence (Creative Category), Taiwan Ceramics Awards
- 2024 | Bronze Medal, Merit Award, and Most Valuable Prize, 9th International Golden Teapot Firing Ceramic Design Competition



SPECIAL JURY'S AWARD PROFESSIONAL GROUP

Hsu Hsu-Lun | Green Transfigurations

Centering on the core motif of "Metamorphosis," this work explores the dynamic state of life between transformation and formation through the composition of organic forms and the fluid movement of glazes. It depicts the continuous self-expansion, regeneration, and proliferation of living forms.

By merging natural and man-made vocabularies, the piece presents a symbiotic relationship that feels simultaneously biological and structural. The fusion of glazes and the layering of textures capture a frozen moment of life shedding its husk—static yet imbued with an inherent internal fluidity.

The work combines natural biological forms with mechanical structures, illustrating relationships between a primary entity and its smaller companions—suggesting mother and child, a collective group, or the transmission of energy. The interplay of crackle glazes and metallic textures marks the fusion of time and matter. An organic, net-like structure hints at the connections and support within a community, conveying the concept of "new life nurtured through collaboration." On the boundary between natural order and human civilization, the work explores the possibilities of life's continuity and coexistence.



尺寸 | 長 40 x 寬 28 x 高 30cm

重量 | 6kg

創作年代 | 2025

土板及捏製成型，陶瓷燒成 1230° C，配 LED 燈及開關、安裝配件，最後將各部件組裝完成。
1230° C，氧化燒。

2025 年「記憶的溫度」個展 / 當代陶瓷館，苗栗

2025 年「時間刻痕」個展 / Shalom Shalom 你好沙龍，臺北

2025 年「聽見光的聲音」—臺灣陶藝新銳獎宋立個展 / 陶博館，臺北

2025 年「ONE ART TAIPEI 博覽會」 / JR 東日本大飯店，臺北

2024 - 2025 年「安放的所在」 / 一諾藝術 INNO ART，新竹

2024 年「被光觸碰到的那些故事」個展 / 御陶坊藝廊，臺北

2016 年 畢業於臺南藝術大學應用藝術研究所陶瓷組



社會組 評審特別獎

宋立 | 方舟計畫 - 消失的巷弄

當世界再次進入洪水之夜，方舟不是巨大的船，而是一台代表著臺灣人為了生活打拼的老舊藍色小貨車。駕駛座上，兩隻梅花鹿靜靜望向前方，牠們的蹄上有一隻鴿子、一隻烏鴉，一如舊約裡的信號預言，牠們正等待一片可以停靠的乾地，或者，一道可以記住的光。

後車廂載的不只是動物，而是一整條即將消失的巷弄。老屋層層堆疊，有綠色木窗、紅瓦屋頂，屋牆內藏著臺灣黑熊、兔子等動物……一對對動物如同人類遺忘的守靈者，靜靜躲藏在房舍間，等待被重新看見。

這是一場記憶的拯救行動。不為了離開，而是為了帶走那些即將被淹沒的街景、物種與溫柔。

他們正前往的，不是未來，而是希望能夠有個地方，讓這些「消失的巷弄」，繼續活在夢裡與故事裡。

Dimensions | L 40 × W 28 × H 30 cm

Weight | 6 kg

Year of Creation | 2025

Materials & Technique |

Slab-built and hand-pinched; ceramic fired at 1230° C. Integrated with LED lighting, switches, and mounting hardware; final assembly of various components. Oxidation Firing at 1230° C.

- 2025 | The Temperature of Memory Solo Exhibition / Contemporary Ceramics Gallery, Miaoli
- 2025 | Traces of Time Solo Exhibition / Shalom Shalom, Taipei
- 2025 | Hearing the Sound of Light – Taiwan Ceramic Art Emerging Award, Sung Lee Solo Exhibition / Yingge Ceramics Museum, Taipei
- 2025 | ONE ART TAIPEI / Hotel Metropolitan Premier, Taipei
- 2024–2025 | A Place to Rest / INNO ART, Hsinchu
- 2024 | Stories Touched by Light Solo Exhibition / Yu Tao Fang Gallery, Taipei
- 2016 | MFA, Ceramic Department of the Graduate Institute of Applied Arts, Tainan National University of the Arts



SPECIAL JURY'S AWARD PROFESSIONAL GROUP

Sung Lee | Ark Project - The Forgotten Alleys

When the world enters the night of the Great Flood once again, the Ark is not a massive ship, but an old blue mini-truck—a symbol of the Taiwanese spirit of persevering through hard work. In the driver's seat, two Formosan sika deer gaze quietly ahead. Upon their hooves perch a dove and a raven; like the prophetic signs of the Old Testament, they await a patch of dry land to dock upon, or perhaps, a beam of light to remember. The truck bed carries more than just animals; it carries an entire alleyway on the brink of disappearance. Old houses are stacked layer upon layer, featuring green wooden windows and red-tiled roofs. Tucked within the walls are Formosan black bears, rabbits, and other creatures. These pairs of animals act as the forgotten pallbearers of human memory, hiding silently among the buildings, waiting to be seen once more. This is an act of salvaging memory. It is not an escape, but an effort to rescue the streetscapes, species, and tenderness that are about to be submerged. They are not heading toward the future, but toward a hope that there is a place where these "forgotten alleys" can continue to live on—within our dreams and our stories.



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尺寸 | 長 25 x 寬 25 x 高 15.3cm

重量 | 1.3kg

創作年代 | 2025

瓷土、拉坯成形、鏤空、青白瓷、釉下彩、釉上金水。1270°C 還原燒成。

2023 年 ~ 國立臺灣藝術大學工藝設計學系 碩士

2019~2023 年 就讀國立臺灣藝術大學工藝設計學系 學士

2024 年 日本美濃國際陶藝競賽 陶瓷設計類 入選

2023 年 臺灣陶藝獎 創作組 入選

2023 年 國際咖啡杯大賽 入選



社會組 評審特別獎

楊詠喆 | 瞬光流影

本作品以玲瓏瓷薄透鏤空技法為基礎，捕捉光線流轉的瞬間，營造出層疊變幻的光影效果，象徵生命短暫卻不斷流動的美感。以裝飾紋理為創作核心，將幾何與自然圖樣有機排列於器形表面，透過紋理的重複與律動，展現視覺秩序之美，同時回應人類對節奏與平衡的心理需求。器形的波浪狀口緣突破靜態結構，使光影與紋飾產生動態對話，為作品注入生命力。色彩上運用藍色漸層裝飾，呼應古代玲瓏瓷結合青花彩繪的傳統意象，延續文化脈絡並融入當代審美。

Dimensions | L25 × W25 × H15.3 cm

Weight | 1.3 kg

Year of Creation | 2025

Materials & Technique |

Porcelain; wheel-thrown, pierced, underglaze blue, overglaze gold; fired at 1270° C in a reduction atmosphere.

- 2023–Present | MA, Department of Crafts and Design, National Taiwan University of Arts
- 2019–2023 | BA, Department of Crafts and Design, National Taiwan University of Arts
- 2024 | Selected, Ceramic Design Category, International Ceramics Festival Mino, Japan
- 2023 | Selected, Creative Design Category, Taiwan Ceramics Awards
- 2023 | Selected, International Coffee Cup Competition



SPECIAL JURY'S AWARD PROFESSIONAL GROUP

Yang Yu-Che | Transient Light and Flowing
Shadows

This work utilizes the translucent, openwork techniques of Linglong (pierced) porcelain to capture the fleeting moments of shifting light. By creating layered and ever-changing shadows, the piece symbolizes the transient yet continuous beauty of life. The core of this creation lies in its decorative textures, where geometric and natural patterns are organically arranged across the vessel's surface. Through the repetition and rhythm of these textures, the work exhibits a sense of visual order, responding to the human psychological need for harmony and balance. The undulating, wave-like rim breaks away from static structure, sparking a dynamic dialogue between light, shadow, and ornament that breathes life into the form. In terms of color, the use of blue gradients echoes the traditional imagery of ancient Linglong porcelain combined with underglaze blue, honoring cultural lineage while integrating a contemporary aesthetic.

尺寸 | 長 50 x 寬 50 x 高 50cm

重量 | 3kg

創作年代 | 2025

熟料陶土手塑，黑鐵釉青瓷浸釉及噴釉。

瓦斯窯還原燒 cone5。

85 級臺灣藝術大學工藝系陶瓷組畢業

85 級臺南藝術大學應用藝術研究所陶瓷組畢業

2017 年 富貴陶園陶藝個展

2000 年 韓國陶藝雙年展入選

2005 年 富貴陶園茶壺聯展

2006 年 富貴陶園香爐聯展

2007 年 七九八藝廊陶藝聯展

2008 年 臺南總爺陶藝節聯展

2008 年 上海樂天陶舍聯展

2009 年 測量探底青瓷陶藝聯展

2010 年 金壺獎入選

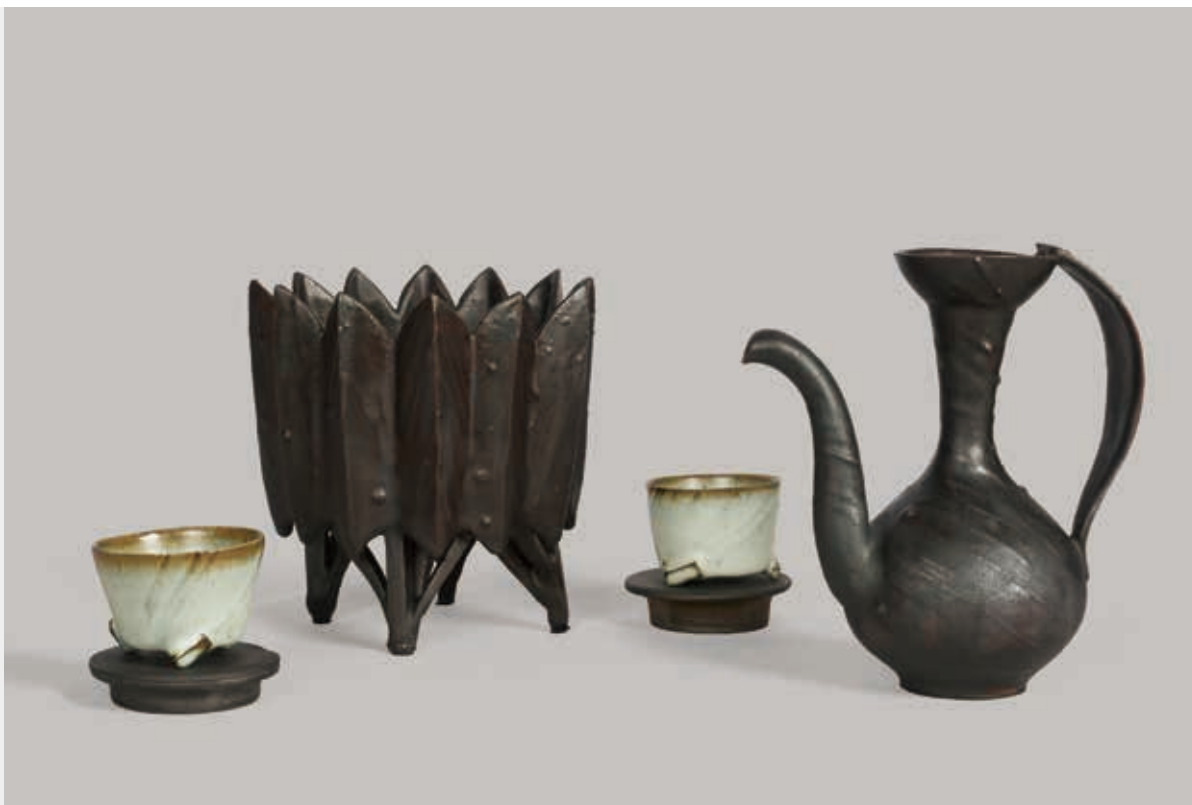
2016 年 金壺獎入選

2017 年 鶯歌富貴陶園茶器聯展

2019 年 鶯歌富貴陶園青瓷作品個展

2020 年 臺中演武場道禾六藝文化館聯展

2021 年 -2025 年 鶯歌富貴陶園茶器聯展



社會組 佳作

傅永悌 | 黑釉溫酒器

這件作品以鐵原礦黑釉呈現沉穩之美，溫酒水注容器流暢著生機，中央多稜結構如蓮花綻放，象徵清淨堅韌。黑色釉面映照大地質樸與時間痕跡，青瓷杯具則呼應整體。透過蓮花與水注的意象，作品傳遞侘寂美學與生命循環，引領觀者沉澱心緒，回歸平和。

Dimensions | L50 × W50 × H50 cm

Weight | 3 kg

Year of Creation | 2025

Materials & Technique |

Hand-sculpted grog clay; black iron glaze and celadon (dip-glazed and spray-glazed). Gas kiln reduction firing (Cone 5).

- BFA, Department of Crafts and Design (Ceramics), National Taiwan University of the Arts (Class of '96)
- MFA, Graduate Institute of Applied Arts (Ceramics), Tainan National University of the Arts (Class of '96)
- 2017 | Solo Ceramics Exhibition, FUGUEI Art Museum
- 2000 | Finalist, Gyeonggi International Ceramic Biennale, Korea
- 2005 | Group Exhibition of Teapots, FUGUEI Art Museum
- 2006 | Group Exhibition of Incense Burners, FUGUEI Art Museum
- 2007 | Group Ceramics Exhibition, 798 Gallery
- 2008 | Group Exhibition, Tainan Tsung-Yeh Ceramics Festival
- 2008 | Group Exhibition, The Pottery Workshop, Shanghai
- 2009 | Probing the Depths — Celadon Ceramics Group Exhibition
- 2010 | Finalist, the Golden Teapot Award
- 2016 | Finalist, the Golden Teapot Award
- 2017 | Group Exhibition of Tea Ware, FUGUEI Art Museum, Yingge
- 2019 | Solo Exhibition of Celadon Works, FUGUEI Art Museum, Yingge
- 2020 | Group Exhibition, Natural Way Six Arts Cultural Center, Taichung
- 2021–2025 | Group Exhibition of Tea Ware, FUGUEI Art Museum, Yingge



MERIT AWARD PROFESSIONAL GROUP

Fu Yung-Ti | Black-Glazed Wine Warmer

This piece captures a sense of profound stillness through the use of raw iron ore black glaze. The fluid lines of the wine-warming vessel pulse with vitality, while the central polygonal structure unfolds like a blooming lotus—a symbol of purity and resilience. The black glazed surface reflects the rustic essence of the earth and the traces of passing time, beautifully complemented by the accompanying celadon cups. Through the imagery of the lotus and the ritual of pouring, the work conveys the aesthetics of Wabi-sabi and the cycle of life, inviting the viewer to settle their thoughts and return to a state of inner peace.

尺寸 | 長 37 x 寬 37 x 高 30cm(含台座)
長 14 x 寬 15 x 高 20cm(陶偶)
長 6 x 寬 6 x 高 8.5cm(陶氣球)

重量 | 2kg

創作年代 | 2025

日本 26 號瓷土、化妝土、色料、透明釉、OSB 板。
以手塑成形然後作品以剔花技法裝飾。1240°C 氧化燒成持溫 10 分鐘。

藝術創作碩士主修陶瓷創作 MFA

國立臺南藝術大學應用藝術研究所

2024 年「山・景・境」新心生活藝術館個展，臺南，臺灣

2025 年「穿過鏡子 - 自畫像聯展」新心生活藝術館聯展，臺南，臺灣

2024 年「象外 - 臺灣現當代陶藝展」中國甘肅省博物館聯展

2024 年 苗栗陶藝術節「TRANOVA・傳承與新變」苗栗縣陶瓷藝術聯展

2022 年 文化部藝術銀行公共典藏 財團法人臺灣美術基金會

2024 年「2024 苗栗陶藝術節 | 陶藝競賽」當代陶瓷組 佳作

2023 年「2023 臺灣陶藝獎 | 創作獎」入選

2023 年「二〇二三苗栗陶藝術節 | 陶藝競賽」當代陶瓷組 優選



社會組 佳作

李國維 | 山的孩子 6- 帶著氣球休息的男孩

這個男孩，是我心中的山之子，也是一段珍貴記憶的化身。靈感來自我兒子還是嬰兒時，喝完奶後安靜微笑的模樣，像陽光灑在山間，溫暖又平靜。

我用剔花刻出葉子的紋路，讓他像從大地長出來的孩子，天真地與自然共生。他靜靜坐著，雙眼緊閉，彷彿正在午後的微風中小憩；手中的氣球，是他輕柔的夢，安靜地陪伴著他。

這份作品，承載著我對孩子的愛，也是一個邀請——邀請每個人放慢腳步，找回心中那個純真、無憂的自己。願你在这片山林與童心交織的時光裡，也能感受到一點點溫柔與療癒。

Dimensions |

Overall: L37 × W37 × H30 cm (including base)

Ceramic Figure: L14 × W15 × H20 cm

Ceramic Balloon: L6 × W6 × H8.5 cm

Weight | 2 kg

Year of Creation | 2025

Materials & Technique |

No. 26 Japanese porcelain clay, slip, colorants, transparent glaze, OSB board; hand-built and decorated with sgraffito (piercing technique); oxidation fired to 1240° C with a 10-minute soak.

- MFA in Ceramic Art, Graduate Institute of Applied Arts, Tainan National University of the Arts
- 2024 | Mountain · Scenery · Realm Solo Exhibition, Sing Art Gallery, Tainan, Taiwan
- 2025 | Through the Looking Glass - Self-Portrait Group Exhibition, Sing Art Gallery, Tainan, Taiwan
- 2024 | Beyond the Image - Contemporary Taiwan Ceramics, Group Exhibition at Gansu Provincial Museum, China
- 2024 | TRANOVA: Heritage and Innovation, Miaoli Pottery Art Festival Group Exhibition, Taiwan
- 2022 | Public Collection, Art Bank, Ministry of Culture (Taiwan Fine Arts Foundation)
- 2024 | Merit Awards (Contemporary Ceramics), Miaoli Pottery Art Festival Competition
- 2023 | Finalist (Creative Design), Taiwan Ceramics Awards
- 2023 | Award of Excellence (Contemporary Ceramics), Miaoli Pottery Art Festival Competition



MERIT AWARD PROFESSIONAL GROUP

Lee Kuo-Wei | Mountain Child VI - Resting Boy
with Balloon

This boy is the "Child of the Mountain" in my heart—an embodiment of a precious memory. The inspiration traces back to my son's infancy; the way he would smile serenely after nursing reminded me of sunlight spilling over mountain ridges, warm and tranquil.

Using the sgraffito technique, I carved intricate leaf patterns into the clay, envisioning him as a child growing directly from the earth, living in innocent harmony with nature. He sits quietly with eyes closed, as if stealing a nap in a gentle afternoon breeze. The balloon in his hand represents his soft dreams, keeping him silent company.

This piece carries my love for my child, but it is also an invitation—a call for everyone to slow down and rediscover his or her own innocent, carefree inner child. I hope that within this space where the mountains meet a child's heart, you might feel a sense of tenderness and healing.

尺寸 | 長 96 x 寬 34 x 高 22 cm

重量 | 3 kg

創作年代 | 2025

白紐作黏土、絞胎、捏塑、Terra Sigillata。氧化
燒，1230℃。

中原大學設計學博士

Fontbonne University, St. Louis, USA 藝術碩士

國立藝專雕塑科

現任國立高雄大學工藝與創意設計學系副教授

中華民國大學院校藝文中心協會第九屆理事

高雄市國立臺灣藝術大學校友會常務理事

高雄市美術推廣傑人會理事

曾任國立高雄大學工藝與創意設計學系副教授兼系主任

弘光科技大學文化創意產業系專任副教授兼系主任、時尚創意設計中心主任、藝術中心主任

中華醫事科技大學化妝品應用與管理系專任助理教授兼藝術中心主任

國立臺灣藝術大學古蹟修護藝術學系專任講師

泉州師範學院文傳學院客座教授

中華民國大學院校藝文中心協會第七、八屆常務理事；第五、六屆監事

高雄市國立臺灣藝術大學校友會監事

個展近二十次，聯展五十餘次

作品獲多所公、私立機構典藏



社會組 佳作

陳冠勳 | 希望溫室

以「發芽」作為形體與時間的起點：我把「芽」轉化為「泡泡」，泡泡象徵希望，葫蘆般的胚體向上鼓脹、分節伸展，呈現生命由內而外的推力。我將泡泡種在盆內，小小的容器像微縮盆景，讓生長被人為地觀察、修剪與安排。每一件玻璃鐘罩又引入「展示—保護」的雙重機制，於是，作品在四重關係中運作——發芽的內在能量、泡泡的希望意涵、盆景的審美治理、展示保護的制度框架。觀者所見，不只是被封存的標本，而是一座持續運作的「希望培養皿」：我們以呼吸吹起泡泡、以器皿安置它、以罩子守護它，接受希望的生成必然與規訓並行；而真正的養分，來自不斷地補光、給氣、等待與重新栽種。

Dimensions | L96 × W34 × H22 cm

Weight | 3 kg

Year of Creation | 2025

Materials & Technique |

White clay, nerikomi (marbled clay), hand-building,

Terra Sigillata. Oxidation fired at 1230° C.

- Ph.D. in Design, Chung Yuan Christian University.
- MFA, Fontbonne University, St. Louis, USA.
- Diploma in Sculpture, National Taiwan Academy of Arts.
- Current position: Associate Professor, Dept. of Crafts and Creative Design, National University of Kaohsiung.
- Board Member, 9th Association of Association of University Arts Centers, ROC
- Executive Director, National Taiwan University of Arts Alumni Association (Kaohsiung)
- Board Member, Kaohsiung Fine Arts Promotion Jieren Association.
- Former Chair, Dept. of Crafts and Creative Design, National University of Kaohsiung.
- Former Associate Professor & Chair, Department of Cultural and Creative Industries, Hungkuang University
- Former Assistant Professor & Art Center Director, Department of Cosmetics Application & Management, Chung Hwa University of Medical Technology
- Lecturer, Department of Conservation of Cultural Heritage, National Taiwan University of Arts
- Visiting Professor, College of Literature and Communication, Quanzhou Normal University
- Standing Director (7th & 8th Term) and Supervisor (5th & 6th Term), Association of University Arts Centers, ROC
- Supervisor, National Taiwan University of Arts (NTUA) Alumni Association, Kaohsiung
- Exhibitions: Nearly 20 solo exhibitions and over 50 group exhibitions.
- Collections: Works held by numerous public and private institutions.



MERIT AWARD PROFESSIONAL GROUP

Chen Kuan-Hsun | Greenhouse of Hope

Taking "germination" as the starting point for both form and time, I transform the concept of a "sprout" into a "bubble." Here, the bubble symbolizes hope. The gourd-like ceramic body swells upward in segmented extensions, manifesting the vital thrust of life from the inside out. By planting these bubbles within pots, the small vessels act as miniature penjing (bonsai), allowing growth to be observed, pruned, and arranged by human hands. Each glass bell jar introduces a dual mechanism of "display and protection." Consequently, the work operates within four layers of relationship: the internal energy of germination, the symbolic hope of the bubble, the aesthetic governance of the penjing, and the institutional framework of display and preservation. What the viewer sees is not merely a sealed specimen, but a functioning "petri dish of hope." We inflate the bubbles with our breath, settle them into vessels, and guard them with covers—accepting that the emergence of hope is inevitably entwined with discipline. The true nourishment, however, comes from the constant replenishment of light and air, the patience of waiting, and the act of replanting.

尺寸 | 長 92 x 寬 61 x 高 30cm

重量 | 20kg

創作年代 | 2023

手捏成型。高氧化鋁釉料捏成棒棒糖形狀置於腹部，低溫土製成的手，放入橡膠手套中，再將同款釉料注入手套內並置於臉上。1260° C Cone10 氧化窯一次燒成。

臺灣視覺藝術家，臺灣藝術大學工藝設計學士、臺北教育大學藝術與造形設計碩士，並於紐約州立陶瓷學院阿爾弗雷德大學 (Alfred University) 取得陶瓷藝術創作碩士 (MFA in Ceramic Art) 學位。創作橫跨雕塑、錄像與展演性行動，曾於美國、西班牙及臺灣等地個展及聯展。

重要獲獎與榮譽包含：2024 年入選臺灣陶藝雙年展、臺北藝術博覽會「Made In Taiwan- 新人推薦特區」；2022 年「第 41 屆阿爾科拉國際陶瓷競賽」(CICA) 二獎、國際肖像競賽五十獎 (Fifty Award, 24th International Portrait Competition)，以及美國陶瓷圈年度研討會獎學金 (American Ceramic Circle Symposium Scholarship)。作品亦獲美國阿爾弗雷德陶瓷藝術博物館 (Alfred Ceramic Art Museum) 及西班牙阿爾科拉陶瓷博物館 (Museu de Ceràmica de l' Alcora) 典藏。作品報導及訪問可見於《Prestige Hong Kong》、《CanvasRebel》、菲律賓《Lifestyle Inquirer》及西班牙《El Periódico Mediterráneo》等媒體。



社會組 佳作

唐禹婷 | 過期糖

這件作品探討藝術家「控制」與燒成「偶然性」的角力，核心在於讓媒材特質主導作品的呈現與敘事。透過破碎、蒼白的身體作為載體，與其上鮮豔釉彩形成視覺對比。

腹部凹陷處施以棒棒糖造型的高氧化鋁釉，意指諺語 “the pit of the stomach”（心窩一緊的焦慮）的視覺轉譯與雙關。棒棒糖象徵單純年少的記憶，於高溫中融塌。

臉部運用機運操作：將低溫陶土捏製的手置入外科手套中，注入同款釉料覆於臉上，模仿「安息吧」的手勢，並一次高溫燒成。結果難以預測——手套融化、低溫陶土崩垮，加上釉料熔合移位，最終揭露手下睜開的眼睛。結局如占卜般的實驗，拒絕了安息的可能。

Dimensions | L92 × W61 × H30 cm

Weight | 20 kg

Year of Creation | 2023

Materials & Technique |

Hand-built. High-alumina glaze lollipops placed on the abdomen; low-fire clay hands placed inside rubber gloves filled with matching glaze and positioned over the face. Single oxidation firing to 1260° C (Cone 10).

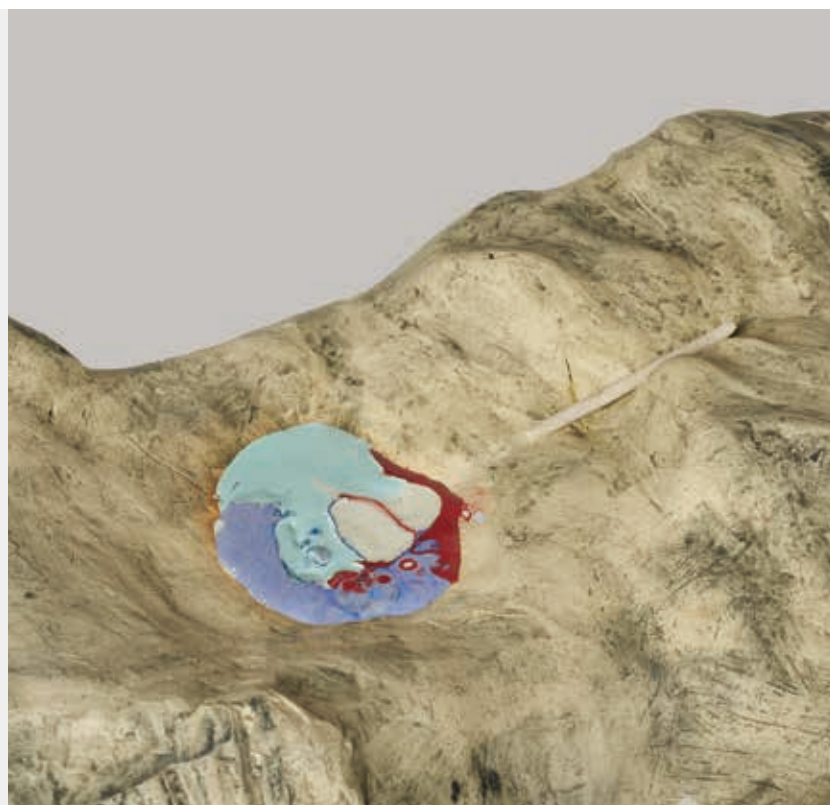
Tang Julien is a Taiwanese visual artist who holds a BFA in Crafts and Design from National Taiwan University of the Arts and an MA in Art and Design from National Taipei University of Education. She further earned her MFA in Ceramic Art from the New York State College of Ceramics at Alfred University. Her practice spans sculpture, video, and performance art, with exhibitions held across the United States, Spain, and Taiwan.

Key Awards and Honors:

- 2024 | Selected for the Taiwan Ceramics Biennale; Featured Artist in the "Made In Taiwan - Young Artist Discovery" section at Art Taipei.
- 2022 | Second Prize at the 41st CICA (L'Alcora International Ceramics Competition); Fifty Award at the 24th International Portrait Competition; American Ceramic Circle Symposium Scholarship.

Collections & Media:

Her works are held in the permanent collections of the Alfred Ceramic Art Museum (USA) and the Museu de Ceràmica de l'Alcora (Spain). Her work and interviews have been featured in international publications including Prestige Hong Kong, CanvasRebel, Lifestyle Inquirer (Philippines), and El Periódico Mediterráneo (Spain).



MERIT AWARD PROFESSIONAL GROUP

Tang Julien | Rest in Lollipop

This work explores the tug-of-war between the artist's "control" and the "fortuity" of the firing process. At its core, the piece allows the inherent characteristics of the medium to drive the narrative. A fractured, pallid body serves as the vessel, creating a sharp visual contrast with the vibrant glazes applied to it.

A high-alumina glaze, shaped into lollipops, is placed within the hollow of the abdomen—a visual translation and pun on the phrase "the pit of the stomach," representing the physical sensation of anxiety. The lollipops, symbols of innocent childhood memories, melt and collapse under high temperatures.

The facial treatment employs an element of chance: hands sculpted from low-fire clay were placed inside surgical gloves, filled with the same glaze, and positioned over the face in a "Rest in Peace" gesture before being fired in a single high-temperature cycle. The results were unpredictable—the gloves melted, the low-fire clay disintegrated, and the glaze fused and shifted, ultimately revealing an open eye beneath the hand. This outcome, akin to an experimental divination, ultimately rejects the possibility of "resting in peace."



尺寸 | 長 35 x 寬 35 x 高 12cm

重量 | 2.5kg

創作年代 | 2025

手捏、模製、異媒材接合、色釉燒製。二次燒成，
1180°C釉燒。

2020-2025 年 國立臺南藝術大學 應用藝術研究所陶瓷組畢業

2025 年 井駐村藝術中心 香港交流團 柴燒 協同 講師

2025 年 《窒息後的失真》__ 羅國朕創作個展 __ 臺南藝術大學 · 臺南

《時 / 間》__ 應用藝術研究所聯展邀請 __ 臺南藝術大學 · 臺南

2024 年 秋の復興支援展《自然》邀展 __ 仁和寺 · 日本京都

2021 年 第 24 屆應用藝術研究所年度展 __ 臺南藝術大學 · 臺南

2019 年 藝術新聲 __ 十一校畢業生聯展 · 臺中大墩文化中心 · 臺中

《南阮「先這樣」》__ 臺南藝術大學第十屆畢業聯展 · 高雄鹽埕

2018 年 喃島語系 __ 范特喜綠光計畫 · 臺中



社會組 佳作

羅國朕 | 窒息後的失真 - 矯型殘痕

「窒息來自生命的有限與脆弱，也來自社會的標籤與規訓。失真，是身體不完整之後的觀看，在服從的靜默裡，重新學會凝視。」

作品源於我在 2022 至 2024 年間的身體經驗——手術、短暫失明與清醒的痛覺，使我直視生命有限與掙扎的徒勞。當身體不再象徵完整，而只是時間與傷痕的載體，我學會以局外人的凝視面對存在。

我以果實意象結合臟器色澤，象徵自然生成與腐敗的曖昧邊界，並以模製與標本式呈現反諷社會對「可被複製的形體」的認同——唯有被接受者，方能被量產。這些被模製的類器官果實物件（身體作為存在於社會的媒介）如同時間中被凝結的標本，既保存又消逝，象徵個體在自然法則與社會規訓間被迫順從的狀態。唯有承認無力，才能重新學會凝視。

Dimensions | L35 × W35 × H12 cm

Weight | 2.5 kg

Year of Creation | 2025

Materials & Technique |

Hand-built, molded, mixed-media assembly,
colored glaze firing. Double-fired; glaze fired at
1180° C.

- 2020–2025 | MFA, Ceramics Department, Graduate Institute of Applied Arts, Tainan National University of the Arts
- 2025 | Co-instructor, Hong Kong Exchange Group (Wood-firing), Jingclayart Formosa
- 2025 | Deformation After Breathlessness – Luo Guo-Jhen Solo Exhibition, TNUA, Tainan, Taiwan
- 2025 | "Time / Space – Graduate Institute of Applied Arts Group Exhibition, TNUA, Tainan, Taiwan
- 2024 | Nature – Autumn Reconstruction Support Exhibition (Invitational), Ninna-ji Temple, Kyoto, Japan.
- 2021 | 24th Annual Exhibition of the Graduate Institute of Applied Arts, TNUA, Tainan.
- 2019 | Young Art Voices – 11 Universities' Graduate Group Exhibition, Dadun Cultural Center, Taichung
- 2019 | Nan-Ruan: Let's Leave it Like This – 10th TNUA Graduation Exhibition, Yancheng, Kaohsiung
- 2018 | Austronesian Language Family –Fantasystory_Green Ray Project, Taichung.



MERIT AWARD PROFESSIONAL GROUP

Luo Guo-Jhen | Deformation After Breathlessness -
Traces of Correction

"Breathlessness stems from the limitations and fragility of life, as well as the labels and disciplines imposed by society. Distortion is the way we look at the body after it is no longer whole; it is learning to gaze anew within the silence of obedience." This work is rooted in my physical experiences between 2022 and 2024—surgeries, temporary blindness, and the acute sensation of conscious pain—which forced me to confront the finitude of life and the futility of struggle. When the body no longer symbolizes wholeness but becomes merely a vessel for time and scars, I learned to face existence through the gaze of an outsider. I combine the imagery of fruit with the visceral hues of internal organs to symbolize the ambiguous boundary between natural growth and decay. By utilizing molding and specimen-like presentations, I satirize society's validation of "replicable forms"—the idea that only those which are accepted can be mass-produced. These molded, organ-like fruit objects (representing the body as a medium for social existence) are like specimens frozen in time, simultaneously preserved and fading. They symbolize the forced compliance of the individual caught between the laws of nature and social regulation. Only by acknowledging our powerlessness can we truly learn to gaze again.



尺寸 | 長 51 x 寬 38 x 高 83cm

重量 | 30kg

創作年代 | 2024

青年高中

陶藝創作者；臺南獎

陶土製作；組合式成形。作品燒製溫度 1225° C。



社會組 入選

王春風 | 城市樂章

這件陶藝作品以「城市樂章」為主題，描繪三位女性坐在城市高樓上，手持樂器平靜演奏，象徵著現代生活中人們在喧囂與忙碌之間，仍渴望尋得一份內在的平衡與寧靜。主題作品旁的房屋，形成城市與鄉村的對比，傳達出自然與人文之間的連結。音樂在此成為情感的橋樑，柔和了冰冷的鋼筋叢林，讓城市的節奏不再僅是喧鬧與急促，而是多了一份溫度與生命力。三位女性的姿態與神情，象徵著不同層面的情感表達——安定、自由與希望。整體創作以陶藝媒材的溫潤質感呈現，藉由手工痕跡與造型的細膩變化，讓觀者在視覺與情感之間感受到「城市也能被音樂滋養」的詩意氛圍。

Dimensions | L51 × W38 × H83 cm

Weight | 30 kg

Year of Creation | 2024

Materials & Technique |

Ceramic clay; modular assembly. Fired at 1225° C.

· Youth Senior High School.

· Ceramic Artist; Recipient of the Tainan Award.



SELECTED WORKS PROFESSIONAL GROUP

Wang Chuen-Feng | City Symphony

Centered on the theme "City Symphony," this ceramic work depicts three women seated atop urban skyscrapers, calmly playing their instruments. It symbolizes the modern yearning to find inner balance and tranquility amidst the clamor and hustle of contemporary life. The houses flanking the main figures create a contrast between the urban and the rural, conveying the vital connection between nature and humanity. Here, music serves as an emotional bridge that softens the cold "concrete jungle," transforming the city's rhythm from mere noise and haste into something imbued with warmth and vitality. The postures and expressions of the three women represent different facets of emotional expression: stability, freedom, and hope. Utilizing the warm, organic texture of ceramics, the work employs hand-formed marks and delicate structural variations to evoke a poetic atmosphere, allowing the viewer to feel that even a city can be nourished by music.

尺寸 | 長 22.5 x 寬 22.4 x 高 26cm

重量 | 1kg

創作年代 | 2025

以低溫透光瓷土手塑形體，雕刻塑形疊加，高溫燒結，經過燒製三次低溫釉上彩繪和描金。結合 2 根黑色羽毛插入上方空洞可拆卸替換。高溫燒結 1230 °C 氧化燒 / 釉上彩 800° C 氧化燒。

2009 年 國立臺北教育大學，藝術與造型設計學系畢業

2014 年 國立臺南藝術大學應用藝術研究所碩士畢業

2010 年 臺灣金壺獎陶藝設計競賽展，入選，當代陶藝館

2012 年 第一屆新北市陶藝獎「陶藝創新獎 創作組」入選，新北市立鶯歌陶瓷博物館

2015 年 第七屆臺灣金陶獎 社會組銅獎，HCG 和成欣業股份有限公司 財團法人和成文教基金會，新北市立鶯歌陶瓷博物館

2017 年 第三屆臺灣青年陶藝雙年展 臺灣青年陶藝獎

2019 年 臺灣陶藝獎— 陶藝創作獎 首獎，新北市立鶯歌陶瓷博物館

2022 年 「越實」李思樺陶藝創作個展，國立彰化生活美學館，文化部

2023 年 「混搭」臺灣陶芸の今，柿傳藝廊 Kakiden Gallery，東京都新宿區新宿

2023 年 「島嶼工藝。流動風景」 112 年度總統府工藝品展覽，國立臺灣工藝研究發展中心

2024 年 「微光熠熠」臺南 400 國外藝術家邀請展 李思樺陶藝創作展，新營文化中心第一畫廊，臺南市政府文化局



社會組 入選

李思樺 | 輿傳尺素

輿傳尺素取自典故魚傳尺素，古代書信往來的用語。【輿】具有交通工具，裝載東西的涵義。尺素是情感的載體，在人們試圖跨越空間時間距離等因素下，傳達思念與情感的美好願望。時代不論如何變遷，真摯的情感與傳遞是人與人之間最珍貴聯繫紐帶。神獸結合現實與虛幻生物的概念，蜂鳥作為生命力頑強，幸運與希望的信差，體現為個人精神層面匱缺的載體，承載生存本能的需求。繁複紋飾的堆積，是慾望的本質，想要填滿內心空洞的表現，描繪的是過往的美好時光與對未來的不確定性。

Dimensions | L22.5 × W22.4 × H26 cm

Weight | 1 kg

Year of Creation | 2025

Materials & Technique |

Hand-sculpted using low-temperature translucent porcelain with layered carvings. High-temperature sintering followed by three separate low-temperature overglaze firings and gold luster application. Features two detachable black feathers inserted into the upper cavity. High-temperature firing at 1230° C and overglaze oxidation firing at 800° C.

- 2009 | B.A., Department of Arts and Design, National Taipei University of Education
- 2014 | M.F.A., Graduate Institute of Applied Arts, National Tainan University of Arts
- 2010 | Taiwan Golden Pottery Award, Ceramics Design Competition, Selected, Contemporary Ceramics Museum
- 2012 | 1st New Taipei City Ceramics Award, Ceramic Innovation Award, Creation Division, Selected, Yingge Ceramics Museum
- 2015 | 7th Taiwan Golden Ceramics Awards, Professional Group, Bronze Prize, HCG & Cultural Foundation, Yingge Ceramics Museum
- 2017 | Taiwan Youth Ceramics Award, 3rd Taiwan Youth Ceramics Biennale.
- 2019 | Grand Prize, Taiwan Ceramics Award – Creative Ceramics Category, New Taipei City Yingge Ceramics Museum
- 2022 | Trans-Reality – Lee Shih-Hwa Ceramic Solo Exhibition, National Changhua Living Art Center, Ministry of Culture.
- 2023 | Mix & Match: Contemporary Ceramics from Taiwan, Kakiden Gallery, Shinjuku, Tokyo.
- 2023 | Island Craft: Flowing Landscape – 2023 Presidential Office Craft Exhibition, National Taiwan Craft Research and Development Institute
- 2024 | Glimmering Light – Tainan 400 International Artist Invitational: Lee Shih-Hwa Ceramic Solo Exhibition, Gallery 1 of Xinying Cultural Center, Bureau of Culture, Tainan City Government



SELECTED WORKS PROFESSIONAL GROUP

Lee Shih-Hwa | Carried Messages

The title Carried Messages (輿傳尺素) is derived from the classical Chinese idiom "Fish Conveying a Letter" (魚傳尺素), a traditional reference to correspondence. Here, the character Yu (輿) denotes a vehicle or a vessel for carrying. "Chisu" (尺素), the physical letter, serves as a medium for emotion—a beautiful aspiration to convey longing and sentiment across the barriers of time and space. Regardless of how eras change, sincere emotion and its transmission remain the most precious bonds between people. The mythical beast in this work merges the concepts of real and illusory creatures. The hummingbird, as a messenger of resilience, luck, and hope, manifests as a vessel for the spiritual voids of the individual, carrying the fundamental needs of survival instinct. The accumulation of intricate ornamentation reflects the essence of desire—an expression of the attempt to fill an internal emptiness, depicting both the cherished memories of the past and the uncertainties of the future.

尺寸 | 長 34 x 寬 26 x 高 52cm

重量 | 11.3kg

創作年代 | 2025

美國雕塑土、化妝土、釉、金。作品以美國雕塑土為主材，採推疊塑形構築，藉手力層層堆疊，保留土的呼吸與自然紋理。表面以多層化妝土與釉料交錯覆蓋，使乾裂與流動、霧面與光澤並存。1200°C燒結後施化妝土與釉，1230°C二次燒；再以白化妝土洗縫，1100°C三次燒；最後 770°C施金水，完成第四次燒。

國立臺中科技大學 - 商業設計研究所 - 肄業

2021 年 臺中市港區藝術中心／紙穗、土語四人聯展

2024 年 第三名，第二十九屆大墩美展 | 攝影類，臺中市政府文化局，臺灣

2024 年 入選，第二十八屆桃城美術展 | 攝影類，嘉義市立美術館，臺灣

2024 年 入選，第二十八屆桃城美術展 | 雕塑類，嘉義市立美術館，臺灣

2023 年 佳作，第八屆 - 科學攝影比賽，國立自然科學博物館，臺灣

2022 年 亞軍，國家地理雜誌臺灣攝影大賽 成人組 - 生態永續，國家地理雜誌，臺灣

2019 年 金獎，Olympus 全國攝影大賽—自然生態，OLYMPUS TW，臺灣



社會組 入選

林汝貞 | 蜻蜓之眼

《蜻蜓之眼》延伸自梅杜莎的象徵——那種被無數目光凝視、又同時以眼反觀世界的狀態。當代社會資訊如洪流般湧入，我們的視線被無限擴張，也被過度消耗。作品中滿佈手掌與眼睛的形體，如同蜻蜓的複眼，不斷吸收外界的影像與情緒，最終化為身體的一部分。

張口的臉部象徵呼喊與釋放，是在資訊過載中試圖尋回真實感的靈魂。眼與手的生長隱喻觀看的慾望與焦慮，亦反映身體作為感知載體的負荷。金色的閃光帶有虛幻的聖潔與現代人精神的迷惑。《蜻蜓之眼》呈現被資訊淹沒的存在狀態——我們看得越多，卻越模糊；在無數凝視之中，身體成為資訊流的容器，也成為被凝視的化石。

Dimensions | L34 × W26 × H52 cm

Weight | 11.3 kg

Year of Creation | 2025

Materials & Technique |

Super Sculpey, slip, glaze, gold. The primary structure is built by layering the clay by hand, preserving its "breath" and natural texture. The surface features alternating layers of slip and glaze, allowing dryness and fluidity, matte and gloss, to coexist.

It is first sintered at 1200° C, then slip and glaze are

added and fired again at 1230° C. White slip is washed into the seams and fired at 1100° C for a third firing. Finally, gold luster is applied and fired at 770° C for the fourth firing.

- Graduate Institute of Commercial Design, National Taichung University of Science and Technology (Incomplete).
- 2021 | Paper & Clay Four-Person Group Exhibition, Taichung City Seaport Art Center.
- 2024 | 3rd Place (Photography), 29th Da Dun Fine Arts Exhibition, Bureau of Culture, Taichung City Government, Taiwan
- 2024 | Selected (Photography), 28th Tao Cheng Art Exhibition, Chiayi Art Museum, Taiwan
- 2024 | Selected (Sculpture), 28th Tao Cheng Art Exhibition, Chiayi Art Museum, Taiwan
- 2023 | Merit Award, 8th Scientific Photography Contest, National Museum of Natural Science, Taiwan
- 2022 | Second Prize (Adult Group–Ecological Sustainability), National Geographic Taiwan Photography Contest, Taiwan
- 2019 | Gold Award (Nature & Ecology), Olympus National Photography Contest, Taiwan



SELECTED WORKS PROFESSIONAL GROUP

Lin Ju-Chen | Dragonfly's Eye

Dragonfly's Eye is an extension of the Medusa symbol—representing the state of being scrutinized by countless gazes while simultaneously viewing the world through those same eyes. In contemporary society, information rushes in like a torrent; our vision is infinitely expanded yet excessively consumed. The work is covered in forms of hands and eyes, resembling a dragonfly's compound eye, constantly absorbing external images and emotions until they eventually become part of the physical body.

The gaping mouth symbolizes a cry and a release—a soul attempting to reclaim a sense of reality amidst information overload. The growth of eyes and hands serves as a metaphor for the desire and anxiety of "watching," reflecting the burden of the body as a sensory vessel. The golden luster carries an ethereal sanctity as well as the spiritual confusion of modern humanity. Dragonfly's Eye presents an existential state of being drowned in data: the more we see, the blurrier it becomes. Amidst these infinite gazes, the body becomes a container for the flow of information—and a fossil of the gaze itself.



尺寸 | 長 60 x 寬 50 x 高 24cm

重量 | 27.5kg

創作年代 | 2025

瓷化土手捏及陶板成形，化粧土上色。

1240°C氧化燒。

臺東師範學院社教系畢業 83 級

南華大學視覺與媒體研究所畢業

嘉義市大同國小教師（美術老師）退休

2014 年 杏壇芬芳獎

2017 年 師鐸獎

2016 年 全國交趾陶工藝獎 社會組銀獎

2020 年 全國交趾陶工藝獎 社會組銀獎

2021 年 全國交趾陶工藝獎 社會組金獎

2022 年 全國交趾陶工藝獎 社會組金獎



社會組 入選

蔡秉勳 | 帶著焦慮，不如等待焦熟
(袋著蕉綠，不如等待蕉熟)

現代人生活繁忙、勞累身心，努力打拼，期許一片光明；但因所求未滿而憂愁擔心，常壞己身。如《清淨經》中提及：「煩惱妄想，憂苦身心，便遭濁辱。流浪生死，常沉苦海，永失真道。」

一件名貴的提包，好比人的身體，裡面卻裝滿綠色香蕉。一根根的蕉綠，代表一件件焦慮，憂苦著人們的身心靈。

因此，我們應常能遣其慾，而心自靜。澄其心，而神自清。我們的心靈要像蝸牛一般，慢慢地、靜靜地，等待每一根香蕉成熟。綠色香蕉終有一天會成熟；憂愁焦慮既無幫助，也無濟於事。唯有活在當下，放鬆心情，所有勤奮的因，必將結成熟的果。

本件作品期許觀者提醒自己，莫背滿滿焦慮、勞累身心；應跳出背包框架，釋放心靈，像蝸牛般慢慢地、清清靜靜地等待成熟。

Dimensions | L60 × W50 × H24 cm

Weight | 27.5 kg

Year of Creation | 2025

Materials & Technique |

Hand-built porcelain clay and slab construction;
colored with slip (engobe). Oxidation firing at
1240° C.

- B.A., Department of Social Education, National Taitung Teachers College (Class of 1994)
- M.A., Graduate Institute of Visual and Media Studies, Nanhua University
- Retired Fine Arts Teacher, Datong Elementary School, Chiayi City
- 2014 | Fragrance of the Ivory Tower Award (Xing-Tan Fen-Fang Award)
- 2017 | Excellence in Education Award (The "Shi-Duo" Award)
- 2016 | Silver Award (Professional Group), National Koji Pottery Craft Awards
- 2020 | Silver Award (Professional Group), National Koji Pottery Craft Awards
- 2021 | Gold Award (Professional Group), National Koji Pottery Craft Awards
- 2022 | Gold Award (Professional Group), National Koji Pottery Craft Awards



SELECTED WORKS PROFESSIONAL GROUP

Tsai Ping-Hsun | Turning Anxiety into Ripe
Banana

Modern life is a relentless pursuit of a bright future, often leaving us physically and mentally exhausted. Yet, when our desires remain unfulfilled, the resulting worry and anxiety often cause self-harm. As the Qingjing Jing (Classic of Purity and Stillness) states: "Vexatious thoughts and delusions distress the body and mind... leaving one to wander through life and death, sinking forever in a sea of suffering, and losing the true Way."

In this work, a luxury handbag represents the human body, but it is filled with green bananas. In Mandarin, "green banana" (jiao lü) is a homophone for "anxiety" (jiao lü); thus, each stalk represents a specific anxiety burdening the body, mind, and spirit. To counter this, we must dispel our desires to quiet the mind and clear our spirits. We should emulate the snail—moving slowly and calmly, waiting for each banana to ripen. Just as green fruit will eventually mature, worry and anxiety serve no purpose and offer no help. Only by living in the present and relaxing the mind will the "cause" of our hard work result in a "ripe fruit." This piece serves as a reminder to the viewer: do not carry a bag full of anxiety. Step outside the framework of the "handbag," release your soul, and like a snail, wait peacefully for maturity.



尺寸 | 長 95 x 寬 95 x 高 28cm

重量 | 30kg

創作年代 | 2025

媒材為陶瓷、金水；珠子媒材為塑膠、金屬、玻璃與木材等。技法為陶板成形。1230°C氧化電窯燒成。

目前就讀國立臺灣藝術大學工藝設計學系碩士班，研究生

2025 銀獎，臺東國際青年工藝設計營暨競賽，臺東縣政府，臺灣

2024 評審推薦獎，臺灣國際陶藝雙年展，新北市立鶯歌陶瓷博物館，臺灣

2024 第二名，臺灣陶瓷學會年會－陶瓷藝術與設計組，臺灣陶瓷學會

2024 入選，臺灣工藝獎－創作獎－工藝美術組，國立臺灣工藝研究發展中心

2024 入選，備前當代陶藝雙年展，備前市政府，日本

2022 第三名，苗栗陶藝節陶藝競賽－當代陶瓷類組，苗栗陶瓷博物館，臺灣

2025 聯展，桃園市美術家邀請展，桃園市政府文化局，臺灣

2024 聯展，在家種一片森林－國際插畫暨文資藝術療癒展，文化部文化資產園區 1916 工坊，臺灣

2024 聯展，臺灣之窗・鶯歌燒特展，桃園國際機場第二航廈入境大廳「臺灣之窗」

2024 聯展，以慈化瓷十周年－兩岸陶藝文化交流活動，寧國禪寺，上海

2024 聯展，陶然偶遇，當代陶藝館，臺灣

2023 聯展，兔樣－當代藝術創作者聯展，倏忽空間，臺灣

2025 《束手無策》，備前當代陶藝雙年展，備前市政府，日本

2024 《氤氳一參》，以慈化瓷十周年兩岸陶藝文化交流活動，寧國禪寺，上海



社會組 入選

卓惟 | 躁動與寂靜之外

在當代資訊流動的洪流中，訊息如同不斷擴散的漣漪，持續震盪著人心。那些瞬間爆發的言語與圖像，以迫切而強烈的方式介入我們的情緒，使社會集體陷入躁動與不安。然而，隨著時間推移，這些震盪終將消散於無聲，彷彿一切從未發生。人們的遺忘，使得新的訊息再次覆上，形成無止盡的循環。

作品內部的珠子在晃動時發出的聲響，如同繁雜的訊息，在當代社會中持續共振與影響人心。本作品以觀察者的視角出發，探討從躁動到平息、在震盪間往復的過程。期望在躁動與寂靜之外，觀者能審視自身於資訊洪流中的位置。

Dimensions | L95 × W95 × H28 cm

Weight | 30 kg

Year of Creation | 2025

Materials & Technique |

Ceramic, gold luster; beads made of plastic, metal, glass, and wood. Slab construction technique.

Oxidation firing in an electric kiln at 1230° C.

Cho Wei is currently a graduate student in the Department of Crafts and Design at the National Taiwan University of Arts.

- 2025 | Silver Award, Taitung International Youth Craft Design Camp & Competition.
- 2024 | Juror's Recommendation Award, Taiwan International Ceramics Biennale, New Taipei City Yingge Ceramics Museum.
- 2024 | 2nd Place, Taiwan Ceramic Society Annual Meeting (Ceramic Art and Design Group).
- 2024 | Selected, Taiwan Craft Award – Creative Category (Craft Arts Group).
- 2024 | Selected, Bizen Contemporary Ceramics Biennale, Japan.
- 2022 | 3rd Place, Miaoli Ceramic Art Festival Competition (Contemporary Ceramics Category).
- 2025 | Taoyuan Artists Invitational Exhibition, Taoyuan Cultural Affairs Bureau.
- 2024 | Planting a Forest at Home – International Illustration and Cultural Heritage Art Healing Exhibition, Taichung.
- 2024 | Windows of Taiwan: Yingge Ware Special Exhibition, Arrival Hall, Terminal 2, Taoyuan International Airport
- 2024 | Ten Years of Transforming Clay with Compassion – Cross-Strait Ceramic Culture Exchange, Ningguo Zen Temple, Shanghai.
- 2024 | Chance Encounter with Ceramics, Contemporary Ceramics Gallery, Taiwan.
- 2023 | Rabbit Forms, Contemporary Artists Group Exhibition, Moment Space, Taiwan
- 2025 | Helpless (束手無策), Bizen Contemporary Ceramics Biennale, Bizen City Government, Japan.
- 2024 | Dense Mist III (氤氳一參) Ten Years of Transforming Clay with Compassion – Cross-Strait Ceramic Culture Exchange, Ningguo Zen Temple, Shanghai



SELECTED WORKS PROFESSIONAL GROUP

Cho Wei | Beyond Restlessness and Silence

In the contemporary torrent of information, messages flow like ever-expanding ripples, constantly oscillating within the human mind. Those moments of exploding words and images intervene in our emotions in urgent and intense ways, plunging the collective society into a state of restlessness and unease. However, as time passes, these tremors eventually dissipate into silence, as if they never happened. This collective forgetting allows new information to overlay the old once more, creating an endless cycle.

The sound produced by the beads inside the work when shaken mimics the clutter of information that constantly resonates with and influences the human psyche in modern society. From the perspective of an observer, this piece explores the process of transitioning from turbulence to tranquility—an oscillation between two extremes. Beyond this restlessness and silence, the work invites viewers to examine their own position within the information flood.

尺寸 | 長 64 x 寬 38 x 高 32cm

重量 | 15kg

創作年代 | 2025

文化大學美術系

手捏成形及布料沾泥漿。1230° C 燒成。



社會組 入選

侯春廷 | 大地之傷

當今地球環境氣候變遷日益極端，全球各處不時傳出災害。

『大地之傷』作品以微張開手掌，及破裂的表面來象徵地球被摧殘的無助。

而那凌亂纏繞的白紗布，或許是還帶有一絲修復的希望。

『大地之傷』的創作沒有長長的論述，而是直覺地對視，讓作品和觀者互相對話。

Dimensions | L64 × W38 × H32 cm

Weight | 15 kg

Year of Creation | 2025

· Department of Fine Arts, Chinese Culture University (PCCU).

Materials & Technique |

Hand-built; fabric dipped in ceramic slip (slip-trailing/dipping technique). Fired at 1230° C.



SELECTED WORKS PROFESSIONAL GROUP

Ho Chun-Ting | Wounds of the Earth

As global climate change becomes increasingly extreme, disasters are being reported from every corner of the earth.

Wounds of the Earth utilizes a slightly parted palm and a fractured surface to symbolize the helplessness of a ravaged planet.

The messy, tangled white gauze wrapped around the form perhaps represents a lingering shred of hope for healing and restoration.

There is no lengthy discourse behind the creation of Wounds of the Earth; instead, it invites an intuitive encounter, allowing a direct dialogue to unfold between the work and the viewer.

The 8th Taiwan
*Golden Ceramics
Awards*

學生組 得獎作品

STUDENT GROUP AWARD-WINNING WORKS



尺寸 | 長 90 x 寬 30 x 高 60cm

重量 | 25kg

創作年代 | 2024

使用日本 26 瓷土製作，並透過妝土表現表面質感與色面的呈現。氧化燒 1200°C。

2017 年 臺北市立古亭國民中學 美術班 畢業

2020 年 新北市立永平高級中學 美術班 畢業

2024 年 國立臺南藝術大學 材質創作與設計系 陶瓷組 畢業

2024 年 ~ 國立臺南藝術大學 應用藝術研究所 陶瓷組 在學

2023 年 苗栗陶藝術節陶藝競賽 當代陶瓷類組 入選

2023 年 ~ 國立臺南藝術大學 動物友善藝術社 創社社長



學生組 銀獎

方怡煊 | 母愛

此作品源自於 2024 藝術計畫「動之以情，物望所歸。」計畫紀錄自身於南藝大四年中對於議題關注和實踐紀錄。內容以環境觀察、臺灣流浪動物議題為主題論述，利用社團實務經驗與陶瓷作品做現況描繪，進行議題宣告與分享。

作品為紀錄一隻遭到(私自)非法繁殖的狗媽媽，儘管自己骨瘦如柴，仍盡全力的給予寶寶們奶水與營養。可愛寵物販售的背後可能是一隻遭到過度繁殖的狗媽媽。

Dimensions | L90 × W30 × H60 cm

Weight | 25 kg

Year of Creation | 2024

Materials & Technique |

Crafted with Japanese 26 porcelain clay; surface texture and color achieved through the application of slip (engobe). Oxidation firing at 1200° C.

- 2017 | Graduated from the Fine Arts Program, Taipei Municipal Guting Junior High School
- 2020 | Graduated from the Fine Arts Program, New Taipei Municipal Yongping Senior High School
- 2024 | BFA, Dept. of Material Arts and Design (Ceramics), Tainan National University of the Arts
- 2024–Present | MFA candidate, Graduate Institute of Applied Arts (Ceramics), Tainan National University of the Arts
- 2023 | Selected, Miaoli Ceramic Art Festival Competition (Contemporary Ceramics Category)
- 2023–Present | Founding President, Animal Friendly Art Society, TNUA



SILVER AWARD STUDENT GROUP

Fang Yi-Syuan | Mother's Love

This work originates from the 2024 art project “Moved by Emotion, Returning to the Source,” which chronicles my four years of advocacy and artistic practice at Tainan National University of the Arts (TNUA). Focused on environmental observation and the issue of stray animals in Taiwan, the project utilizes my practical experience in student organizations alongside ceramic works to depict current realities and share these critical narratives. The piece documents a mother dog who suffered through illegal private breeding. Despite being reduced to skin and bone, she gave every ounce of her remaining strength to provide milk and nutrition to her puppies. Behind the sale of every “cute pet” may lie the shadow of an over-bred mother dog.

尺寸 | 長 47 x 寬 47 x 高 67cm

重量 | 15kg

創作年代 | 2024

陶瓷捏塑，1230° C/ 電窯。

現就讀於國立臺灣藝術大學工藝設計系，曾舉辦個展《獸困》，並參與多項聯展與徵件展，包括《奇獸飼養學》鶯歌光點陶瓷徵件展、《陶避一下》陶瓷創作聯展、《畫味美食》聯展，以及《藝類》臺藝大工藝系系展。



學生組 銀獎

林相吟 | 獸困

動物園，表面上是人類學習自然的場域，但本質上卻成為了自由的牢籠。這些生物被剝奪了自然的權利，困於一個不符合他們天性需求的空間中。靈長類動物作為與人類最接近的物種，成為我們觀察這種矛盾的理想對象。牠們的目光失去了生氣，身體還在，但靈魂彷彿已經逃離。這件作品選擇靈長類動物為主角，意在展現其處於困境中的精神狀態。底部的猴群擠在一起，悲傷的表情揭示被禁錮的壓抑感與無力感，而在頂端，一隻猩猩則試圖掙脫牢籠，象徵對自由與尊嚴的渴望與追求。這樣的圖像挑戰我們去思考：人類以教育與娛樂為名，剝奪其他生命自由的行為是否正當？

Dimensions | L47 × W47 × H67 cm

Weight | 15 kg

Year of Creation | 2024

Materials & Technique |

Ceramic sculpting and hand-building; fired at 1230° C in an electric kiln.

Currently a student in the Department of Crafts and Design at National Taiwan University of Arts. The artist has held a solo exhibition titled as The Trapped Beast and participated in numerous group exhibitions and call-for-pieces shows, including Fantastic Beasts Breeding Manual (Yingge Ceramics Spotlight Call-for-Pieces Exhibition), Ceramic Escape – Ceramic Group Exhibition, Painting the Flavor of Cuisine – Group Exhibition, and Artistic Species – NTUA Department of Crafts Exhibition.



SILVER AWARD STUDENT GROUP

Lin Hsiang-Yin | The Trapped Beast

On the surface, zoos are spaces where humans learn about nature; however, in essence, they function as cages of captive freedom. Deprived of their natural rights, these creatures are confined within spaces that fail to meet their biological and instinctive needs. As the species most closely related to humans, primates serve as the ideal subjects for observing this contradiction. Their gaze has lost its vitality; while the body remains, the soul seems to have already fled.

By choosing primates as the central figures, this work aims to manifest their psychological state in captivity. At the base, a huddle of monkeys with sorrowful expressions reveals the crushing sense of repression and powerlessness. At the summit, an orangutan attempts to break free from the cage, symbolizing the yearning and pursuit of freedom and dignity. This imagery challenges us to consider: is the act of depriving other lives of their liberty justifiable when done in the name of human education and entertainment?

尺寸 | 長 60 x 寬 45 x 高 16cm

重量 | 4.5kg

創作年代 | 2025

國立臺灣藝術大學 工藝系碩士班

白陶為本體搭配透光磁做豆子。感應器連接聖誕燈串為內部發光來源。1250°C，電窯氧化燒。



學生組 銅獎

蔣惠敏 | 孕光

作品《孕光》以白陶和透光瓷搭配，呈現出豆莢包覆著光的意象。豆莢象徵生命的孕育與能量的凝聚，當觀者走近時，感應器啟動，內部的光隨之亮起，如同生命對外界刺激的回應。那微光象徵生命的覺醒與呼吸的節奏。

陶瓷的半透明質地讓光線隱隱滲出，營造出柔和而內斂的生命氣息。作品藉由「被感知而喚醒」的互動機制，讓觀者成為生命誕生的觸發者。《孕光》試圖捕捉那一刻——當光因人的靠近而甦醒，生命與感知在靜默之中相互回應。

Dimensions | L60 × W45 × H16 cm

Weight | 4.5kg

Year of Creation | 2025

· MFA Candidate, Department of Crafts and Design, National Taiwan University of Arts (NTUA).

Materials & Technique |

White earthenware body with translucent porcelain

"seeds." Integrated sensor connected to a LED string light as the internal light source. Oxidation firing at 1250° C in an electric kiln.



BRONZE AWARD STUDENT GROUP

Chiang Hui-Ming | Bearing Light

The work Bearing Light utilizes a combination of white earthenware and translucent porcelain to evoke the imagery of a seed pod enveloping light. The pod symbolizes the gestation of life and the condensation of energy. When the viewer approaches, a sensor is triggered, and the internal light illuminates—mimicking a living organism's response to external stimuli. That faint glow represents the awakening of life and the rhythmic cadence of breath.

The translucent quality of the porcelain allows the light to seep through subtly, creating a soft and introspective aura of vitality. Through this interactive mechanism of "awakening via perception," the viewer becomes the catalyst for the birth of life. Bearing Light seeks to capture that specific moment when light rouses due to human proximity, allowing life and perception to respond to one another in the silence.

尺寸 | 長 50 x 寬 50 x 高 80cm

重量 | 50kg

創作年代 | 2024

使用三種不同大小的球形進行石膏翻模，壓模完成後黏上事先做好的氣球頭，待皮革乾度時刻上爪痕，燒製好後綁上紅色棉線並放入鳥籠中。

材料：陶瓷、棉線、鐵釉燒至 1230°C 氧化燒，表面色彩在素燒後洗上偏暗紅色的氧化物在進行釉燒。

2022 年 國立臺灣藝術大學，工藝設計學系日間碩士，陶瓷組

2020 年 國立臺灣藝術大學，工藝設計學系

2025 年 《填空題》光點新秀陶藝創作聯展 鶯歌光點藝術中心 新北

2025 年 「漫活 SLOHAS_ 是樂活事」 2025 國際工藝論壇研討會

2024 年 臺灣陶瓷學會暨國科會專題研究計畫成果論文發表會

2023 年 第四屆法藍瓷光點計畫，入選

2023 年 《法藍瓷光點計畫成果發表會暨光點藝廊期間限定展》，松山文創園區，臺北

2023 年 《往來的溫度》陶溪川國際交流展，球磨美術館，景德鎮



學生組 銅獎

楊貴榮 | Cage

以氣球作為承載人類壓力的隱喻，顯示出生活中看不見的重量。無論壓力這些來自內在、外在、家庭或是社會，它們都如同不斷灌入氣球的空氣，使人逐漸緊繃，難以喘息。當壓力累積到極限時，氣球隨時都有可能爆炸。然而人類並非如氣球般脆弱無助，就像陶瓷一樣，雖帶有易碎的特質，卻同時蘊含堅硬與韌性的力量。這些壓力或許沒有直接摧毀我們，卻在無形中於心靈深處留下裂痕。氣球表面佈滿的抓痕，象徵著個體在無法釋放的痛苦中掙扎的痕跡，這些尚未爆裂的氣球，如同被困在心理牢籠中的人們，看似平靜卻早已變形。

Dimensions | L50 × W50 × H80 cm

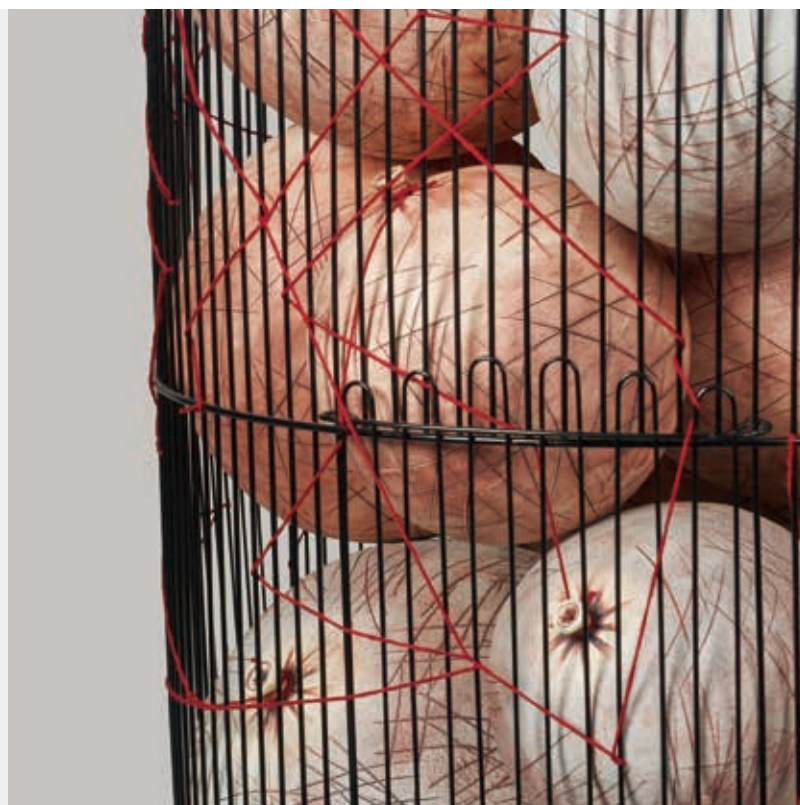
Weight | 50kg

Year of Creation | 2024

Process | Three different sizes of spherical forms were cast, using plaster mold casting. After the press-molding was complete, pre-made balloon nozzles were attached. Claw marks were carved into the clay at the leather-hard stage. After firing, the pieces were bound with red cotton thread and placed within a birdcage.

Materials: Ceramic, cotton thread, iron glaze. Fired at 1230° C (oxidation). The surface color was achieved by applying dark red oxide after bisque firing, followed by final glaze firing.

- 2022 | MFA, Department of Crafts and Design (Ceramics), National Taiwan University of Arts
- 2020 | BFA, Department of Crafts and Design, National Taiwan University of Arts
- 2025 | "Fill in the Blanks" Emerging Ceramic Artists Group Exhibition, Yingge Spotlight Art Center, New Taipei City
- 2025 | "SLOHAS" International Craft Forum & Seminar
- 2024 | Taiwan Ceramic Society & National Science and Technology Council Research Project Presentation
- 2023 | The 4th Franz Rising Star Project, Selected
- 2023 | Franz Rising Star Project Result Exhibition, Songshan Cultural and Creative Park, Taipei
- 2023 | "The Temperature of Interaction" Taoxichuan International Exchange Exhibition, Kuma Art Museum, Jingdezhen, China



BRONZE AWARD STUDENT GROUP

Yang Kuei-Fen | Cage

This work uses balloons as a metaphor for the invisible weight of human stress. Whether originating from within, from family, or from society, these pressures act like air continuously pumped into a balloon—causing a tightening tension that makes it difficult to breathe. While a balloon may burst at its limit, humans possess a different nature. Much like ceramic, we carry a fragile quality yet harbor an inherent hardness and resilience. These pressures may not destroy us outright, but they leave invisible fractures deep within the soul. The scratch marks covering the surface of the balloons symbolize the individual's struggle within unreleased pain. These unexploded balloons represent people trapped in psychological cages: appearing calm on the surface, yet already profoundly distorted.

尺寸 | 長 100 x 寬 100 cm

重量 | 12kg

創作年代 | 2025

將石膏灌入氣球並捆綁變形完成原模，再將原模翻製成可壓模成形的石膏模，共製作三種造型，燒成好後壁掛至牆面，再使用彈性橡皮放置在氣球壓痕上。

材料：陶瓷、橡膠、釉燒至 1230°C 氧化燒，再低溫 800°C 燒製珍珠彩。

2022 年 國立臺灣藝術大學，工藝設計學系日間碩士，陶瓷組

2020 年 國立臺灣藝術大學，工藝設計學系

2025 年 《填空題》光點新秀陶藝創作聯展 鶯歌光點藝術中心 新北

2025 年 「漫活 SLOHAS_ 是樂活事」 2025 國際工藝論壇研討會

2024 年 臺灣陶瓷學會暨國科會專題研究計畫成果論文發表會

2023 年 第四屆法藍瓷光點計畫，入選

2023 年 《法藍瓷光點計畫成果發表會暨光點藝廊期間限定展》，松山文創園區，臺北

2023 年 《往來的溫度》陶溪川國際交流展，球磨美術館，景德鎮



學生組 評審特別獎

楊貴棻 | 你的位子在這裡

本應該象徵自由、童真的氣球，如今卻成了孩子與壓力的象徵。父母對孩子懷抱著各式各樣的期待與期許，那些看似繽紛漂亮的外表，其實隱藏著沉重的壓力。原本應該輕盈飛翔、自由發展的孩子，被過多的理想與比較所束縛，氣球在這些無形的壓力下不斷膨脹，且隨時都有破裂的危險。然而父母卻往往看不見這些危險的徵兆，只看見外在的光鮮與成就，仍堅持要孩子待在他們規劃好的軌道與位子上。這樣的期待偽裝成了愛的枷鎖，讓自由的氣球最終變成一場令人窒息的牢籠。

Dimensions | L100 × W100 cm

Weight | 12kg

Year of Creation | 2025

Process | The original prototypes were created by pouring plaster into balloons and binding them to achieve specific deformations. These prototypes were then used to create plaster press-molds in three distinct forms. After firing, the pieces were wall-mounted, and elastic rubber bands were placed within the indentations of the ceramic balloons.

Materials | Ceramic, rubber. Fired at 1230° C (oxidation), followed by a low-temperature luster firing at 800° C for the pearlescent finish.

- 2022 | MFA, Department of Crafts and Design (Ceramics), National Taiwan University of Arts
- 2020 | BFA, Department of Crafts and Design, National Taiwan University of Arts
- 2025 | "Fill in the Blanks" Emerging Ceramic Artists Group Exhibition, Yingge Spotlight Art Center, New Taipei City
- 2025 | "SLOHAS" International Craft Forum & Seminar
- 2024 | Taiwan Ceramic Society & National Science and Technology Council Research Project Presentation
- 2023 | The 4th Franz Rising Star Project, Selected
- 2023 | Franz Rising Star Project Result Exhibition, Songshan Cultural and Creative Park, Taipei
- 2023 | "The Temperature of Interaction" Taoxichuan International Exchange Exhibition, Kuma Art Museum, Jingdezhen, China



SPECIAL JURY'S AWARD STUDENT GROUP

Yang Kuei-Fen | Your Place is Here

Balloons, which should symbolize freedom and childhood innocence, have here become a metaphor for children burdened by pressure. Parents often harbor a multitude of expectations; yet, beneath a vibrant and beautiful exterior lies a heavy weight. Children who were meant to fly light and develop freely find themselves bound by excessive ideals and comparisons. Under this invisible strain, the "balloons" expand continuously, teetering on the verge of bursting. Often, parents remain blind to these dangerous signs, seeing only outward luster and achievement while insisting their children remain within pre-planned orbits and designated "places." Such expectations become a yoke disguised as love, ultimately transforming a free balloon into a suffocating cage.

尺寸 | 長 33 x 寬 38 x 高 41cm

重量 | 6kg

創作年代 | 2024

自己混合的陶瓷土、化妝土、粉引、四種釉藥。

陶板成型技法。1230° C

2025 年 國立臺灣藝術大學，雕塑系日間學士生二年級

2022-2024 年 國立臺灣藝術大學工藝系、雕塑系雙主修，日間學士生

2013-2022 年 恆水圖文設計諮詢（上海）有限公司，創意總監 / 負責人

2008-2009 年 現代傳播集團，上海，中國，集團珠寶腕錶總監

2002-2008 年 ELLE 雜誌國際中文版，臺灣，服裝總監

1998-2002 年 VOGUE 國際時尚雜誌中文版，臺灣，服裝編輯

2025 年 第十六屆國際袖珍雕塑競賽，佳作獎

2023 年 《奇獸飼養學—陶藝創作聯展》甄選，入選獎

2023 年 第十四屆國際袖珍雕塑競賽，佳作獎

2024 年 國立臺灣藝術大學工藝系系展，第三名

2025 年 第十六屆國際袖珍雕塑展

2024 年 第十五屆國際袖珍雕塑展

2024 年 國立臺灣藝術大學工藝系系展

2023 年 《奇獸飼養學—陶藝創作聯展》，鶯歌光點美學館，光點藝術中心

2023 年 第十四屆國際袖珍雕塑展



學生組 評審特別獎

盧婷嫻 | 無所畏懼

人生就是要無所畏懼，勇往直前，才能看見不一樣的風光！

獅首龍身，乘浪而行。奇獸躍於巨浪之巔，象徵無畏與堅定意志。以自製化妝土、粉引與四種釉藥交疊，雕塑變幻莫測的浪花，凝鍊出勇往直前的力量與信念。

Dimensions | L33 × W38 × H41 cm

Weight | 6kg

Year of Creation | 2024

Materials & Technique |

Custom-blended ceramic clay, slip, Kohiki, and four types of glaze. Hand-built using slab construction techniques. Fired at 1230° C.

- 2025 | Sophomore, BFA, Department of Sculpture, National Taiwan University of Arts (NTUA)
- 2022–2024 | Double Major in Crafts & Design and Sculpture, NTUA
- 2013–2022 | Creative Director/Founder, Hengshui Graphic Design Consulting (Shanghai) Co., Ltd.
- 2008–2009 | Group Jewelry & Watch Director, Modern Media Group, Shanghai, China
- 2002–2008 | Fashion Director, ELLE International Chinese Edition, Taiwan
- 1998–2002 | Fashion Editor, VOGUE International Fashion Magazine Chinese Edition, Taiwan
- 2025 | Merit Award, 16th International Shoebox Sculpture Exhibition
- 2023 | Winner/Selected, “Fantastic Beasts Husbandry” Ceramic Group Exhibition
- 2023 | Merit Award, 14th International Shoebox Sculpture Exhibition
- 2024 | 3rd Place, Department of Crafts & Design Annual Exhibition, NTUA
- 2025 | Participant in the 16th International Shoebox Sculpture Tours
- 2024 | Participant in the 15th International Shoebox Sculpture Tours
- 2024 | Department of Crafts & Design Annual Exhibition, NTUA
- 2023 | “Fantastic Beasts Husbandry” Ceramic Group Exhibition, Yingge Spotlight Art Center, New Taipei City
- 2023 | Participant in the 14th International Shoebox Sculpture Tours



SPECIAL JURY'S AWARD STUDENT GROUP

Lu Ting-Ying | Fearless

In life, one must remain fearless and charge forward to witness truly extraordinary landscapes. Featuring the head of a lion and the body of a dragon, this mythical beast rides atop the waves. Leaping from the crest of a massive swell, the creature symbolizes an undaunted spirit and steadfast will. By layering custom-made slip, Kohiki (powder-spray), and four distinct glazes, the sculpture captures the unpredictable nature of crashing spray, crystallizing the power and conviction required to forge ahead.

尺寸 | 長 52 x 寬 36 x 高 12cm

重量 | 2.6kg

創作年代 | 2025

瓷土、手塑成形、土耳其青釉、混合釉燒成。

1230°C，氧化燒。

聯合工專就讀期間首次接觸陶瓷，便深深喜愛上這個領域。雖然進入職場後無法成為專職陶藝創作者，但始終將對陶瓷的熱愛融入磁磚產業的工作中，持續累積相關經驗。經歷近三十年的產業歷程後，很慶幸能重返校園，進入臺藝大研究所進修陶瓷工藝，重新探索創作的本質與可能。業界常說：「陶瓷沒有最厲害的博士，因為陶瓷本身就是一門無止境的導師。」唯有不斷學習與突破，才能在歷史長河中看見陶瓷藝術最動人的樣貌。

重要經歷

1999 年 臺北陶藝獎創作組入選

2025 年 臺灣陶瓷學會年會主題展聯展〈玩泥〉

2025 年 奇獸飼養學陶瓷創作聯展



學生組 評審特別獎

梁志騰 | BLUE

這件作品《BLUE》以海洋為出發點，記錄自己心中那片專屬於海的藍。整體以兩件相互呼應的形式呈現，除了海浪一層層推疊的節奏，想展現大海流動的美感，也隱喻人類長期開發與侵蝕所帶來的影響海洋逐漸破碎、不再完整，導致許多生命也在這過程中消失。透過釉色深淺的變化與起伏的造型，象徵海浪拍打、退去的律動。作品的形態如貝殼，也代表孕育於海洋中的生命，提醒我們唯有乾淨的海洋，才能延續自然的循環與平衡。

《BLUE》不僅是海的顏色，更是一種情感的寄託。希望當觀者凝視作品時，能感受到那份海洋的靜謐與深沉，也被提醒著：在這美麗逐漸消逝的時代，我們更應珍惜自然，傾聽大海所訴說的聲音。

Dimensions | L52 × W36 × H12 cm

Weight | 2.6kg

Year of Creation | 2025

Materials & Technique |

Porcelain clay, hand-built porcelain, Turkish

Blue glaze, mixed-glaze firing. Fired at 1230° C (oxidation).

I first discovered my love for ceramics while studying at National United Institute of Technology. Although my career path led me into the professional workforce rather than full-time artistry, I integrated this passion into my work within the ceramic tile industry for nearly thirty years. I am fortunate to have returned to academia to pursue an MFA in Ceramic Crafts at the National Taiwan University of Arts, where I am rediscovering the essence and possibilities of creation. There is a saying in the industry: "There is no such thing as a master of ceramics, for the medium itself is an endless teacher." Only through continuous learning and breaking boundaries can one witness the most moving facets of ceramic art within the long river of history.

Key Experience

- 1999 | Selected, Creative Category, Taipei Ceramics Awards
- 2025 | "Playing with Clay," Featured Group Exhibition, Taiwan Ceramic Society Annual Meeting
- 2025 | "Fantastic Beasts Husbandry" Ceramic Group Exhibition



SPECIAL JURY'S AWARD STUDENT GROUP

Liang Chih-Teng | BLUE

Taking the ocean as its starting point, BLUE captures a personal, internal vision of the sea's characteristic cerulean. Presented as two interconnected forms that echo one another, the piece mirrors the rhythmic stacking of waves to showcase the fluid beauty of the ocean. It also serves as a metaphor for the impact of long-term human development and erosion—the sea is becoming fragmented and incomplete, leading to the disappearance of countless lives in the process. Through shifting gradients of glaze and undulating forms, the work symbolizes the pulse of crashing and receding tides. The shell-like silhouette represents the life nurtured within the deep, reminding us that only a clean ocean can sustain the natural cycle of balance.

BLUE is more than just a color; it is an emotional vessel. I hope that when viewers gaze upon this work, they feel the profound tranquility of the sea and are reminded that in an era of fading beauty, we must cherish nature and listen to the voice of the ocean.

尺寸 | 長 44 x 寬 44 x 高 99cm

重量 | 40kg

創作年代 | 2025

以土捏塑成形，下方紅綠燈燈箱的部分用纖維浸瓷漿，貼於土坯上，燒結後形成透光效果。作品以化妝土多層覆燒方式製成：上化妝土後燒至1130°C，再重複施掛與燒成三次。

2025 年 《Orbiting Echoes》雙個展，密蘇里州 美國

2025 年 Missouri State University 駐校創作，密蘇里州 美國

2025 年 《Damn Catverse 他喵的宇宙》聯展，臺南 臺灣

2024 年 秋の復興支援展 《自然》，京都 日本

2024 年 中國美術學院 龍泉研究院 駐場創作，浙江 中國

2023 年 大崎 66 應用藝術研究所陶瓷組組展 臺北 臺灣

2023 年 就讀臺南藝術大學應用藝術研究所陶瓷組



學生組 評審特別獎

古宜平 | 慢移動的街角與喙

我的創作始終圍繞著候鳥。漸漸意識到，真正不斷遷徙的其實是人。街邊的電線桿、消防栓與水管，像鳥類般靜靜佇立在原地，成為擁有留鳥身分的旁觀者。

散步時我常放大感官，想像這些物件或許有生命，它們既不遷徙，又與我們共存，也常成為鳥類暫時的棲息之所。

在我眼裡，那些物件早已與鳥的身體黏合在一起，像是在城市裡延伸出的羽翼與喙。

自然中的鳥會遷移，但隨著都市擴張與氣候暖化，留鳥愈來愈多；人類卻成了最頻繁遷徙的動物，不斷為了生活搬遷，久久才回一次家。

鳥與人的位置與視角不斷轉換，那些街角的物件見證著我們的漂泊，像長出喙與翅膀的留鳥，提醒我們才是這個時代真正失去棲地的候鳥。

Dimensions | L44 × W44 × H99 cm

Weight | 40kg

Year of Creation | 2025

Materials & Technique |

Hand-built clay. The lower traffic light section utilizes fiber dipped in porcelain slip and applied to the clay body, creating a translucent effect after firing. The finish is achieved through multiple layers of slip (engobe) and repeated firings: slip is applied and fired to 1130° C, a process repeated three times.

- 2025 | Orbiting Echoes Duo Exhibition, Missouri, USA
- 2025 | Artist-in-Residence, Missouri State University, Missouri, USA
- 2025 | Damn Catverse Group Exhibition, Tainan, Taiwan
- 2024 | Autumn Reconstruction Support Exhibition: Nature, Kyoto, Japan
- 2024 | Artist-in-Residence, Longquan Institute of China Academy of Art, Zhejiang, China
- 2023 | Osaki 66 Ceramic Group Exhibition, Graduate Institute of Applied Arts, Taipei, Taiwan
- 2023 | Enrolled in the MFA Ceramic Department, Graduate Institute of Applied Arts, Tainan National University of the Arts



SPECIAL JURY'S AWARD STUDENT GROUP

Ku Yi-Ping | Street Corner with a Beak in Slow Motion

My creative work has always centered on migratory birds. Over time, I've come to realize that it is actually humans who are in a state of constant migration. The utility poles, fire hydrants, and water pipes lining our streets stand quietly in place like birds—becoming silent observers with the status of "resident species." When I walk, I heighten my senses and imagine these objects might possess life. They do not migrate; they coexist with us, often serving as temporary perches for actual birds. In my eyes, these objects have long since fused with avian bodies, appearing as wings and beaks extending from the city itself. In nature, birds migrate, yet with urban expansion and global warming, more species are becoming sedentary residents. Humans, meanwhile, have become the most frequent migrants, constantly moving for survival and returning home only rarely. The roles and perspectives of birds and humans are shifting. Those objects on the street corner witness our drifting lives. Like resident birds that have sprouted beaks and wings, they remind us that we are the ones who have become the true migratory birds of this era, searching for a lost habitat.



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尺寸 | 長 100 x 寬 50 x 高 15cm

重量 | 15kg

創作年代 | 2024

陶土、化妝土、技法為手捏。1230° C。

目前就讀於國立臺灣藝術大學，工藝設計系碩士班一年級，以下是我的參展及得獎經歷。

2025 年 臺灣藝術大學工藝畢業展評審特別獎

2024 年 臺灣藝術大學工藝系展 第二名

2024 年 第九屆臺灣國際金壺獎競賽評審特別獎

2023 年 新北美展雕塑類入選

2023 年 臺灣藝術大學工藝系展評審特別獎

2024 年 兒童美術教室助理老師

2023 年 新北市兒童藝術節黏土助理老師

2024 年「工藝邊境」國立臺灣工藝研發中心展出

2024 年「春秋大集」中國景德鎮陶溪川球磨美術館展出

2024 年「陶遊一下」國立臺灣藝術大學展出

2023 年「蛻演成器」天仁茗茶師生聯展展出

2023 年「藝類」臺灣藝術大學工藝系 - 學學文創精選展展出

2023 年「百變怪圖鑑」國立臺灣藝術大學展出

2022 年「藝心藝意」國立臺灣藝術大學文創工作室 剝皮寮展出



學生組 評審特別獎

李宜如 | 以中央伍為準

這件作品名稱為「以中央伍為準」，其核心概念，是以擬人化的手法做出小怪獸的造型，透過整齊劃一的排列及個體自由自在的形骸，展現出其對比的差異性。

而中央較大的形體是象征具有威權與規範的能力，小怪獸必須受於牽制與規範，形成制式化的群體。然而每一隻小怪獸皆是獨立的個體，具有自我的個性。

Dimensions | L100 × W50 × H15 cm

Weight | 15kg

Year of Creation | 2024

Materials & Technique |

Hand-built clay with slip (engobe) finish. Fired at 1230° C.

I am currently a first-year graduate student in the Department of Crafts and Design at National Taiwan University of Arts (NTUA). Below is a summary of my exhibition and award history.

- 2025 | Special Jury's Award, NTUA Crafts Graduation Exhibition
- 2024 | Second Place, NTUA Department of Crafts Exhibition
- 2024 | Special Jury's Award, 9th Taiwan International Gold Teapot Prizes
- 2023 | Selected Artist (Sculpture Category), New Taipei City Fine Arts Exhibition
- 2023 | Special Jury's Award, NTUA Department of Crafts Exhibition
- 2024 | Assistant Teacher, Children's Art Studio
- 2023 | Clay Art Assistant, New Taipei City Children's Creative Arts Festival
- 2024 | Craft Pilgrimage, National Taiwan Craft Research and Development Institute (NTCRI)
- 2024 | Spring & Autumn Fair, Qiu Mo Art Museum, Jingdezhen Taoxichuan, China
- 2024 | Ceramic Escape, National Taiwan University of Arts
- 2023 | Transformation into Vessels, Ten Ren Tea Faculty & Student Joint Exhibition
- 2023 | Artistic Species, NTUA Crafts x Xue Xue Institute Selection Exhibition
- 2023 | Ditto's Illustrated Handbook, National Taiwan University of Arts
- 2022 | One Heart, One Craft, NTUA Creative Studio Exhibition at Bopiliao Historical Block



SPECIAL JURY'S AWARD STUDENT GROUP

Li Yi-Ru | Centered Formation

The title of this work, Centered Formation, draws from a military command used to align a squad. The core concept employs anthropomorphic "little monsters" to explore the tension between uniform order and individual freedom.

The larger central figure symbolizes authority and the power of regulation; the smaller monsters are constrained by these norms, merging into a standardized collective. Despite this outward conformity, each small monster remains an independent entity, possessing its own unique personality and untamed spirit.

尺寸 | 長 80 x 寬 50 x 高 50cm

重量 | 8kg

創作年代 | 2025

26 瓷土、化妝土、剔花。1230°C/ 氧化燒。

2025 年 ~ 至今 清華大學 藝術與設計學系設計組 碩士生

2024 年 清華大學 藝術與設計學系設計組 學士學位

2021 年 臺南應用科技大學美術系 副學士學位

2025 年 玩泥 - 臺灣陶瓷學會藝術展

2025 年 藝異共時 - 春之清華藝術節

2025 年 大山杯杯 - 橫山場域品牌展覽

2024 年 陶溪川春秋大集

2022 年 泥上形 - 臺灣陶瓷學會藝術展

2022 年 臺藝 x 清華陶瓷創作聯展

2022 年 棲息地 - 新一代設計展

2021 年 埴覺 - 鶯歌深耕計畫

2021 年 橫山傳說 - 陶瓷公仔成果展

2025 年 春之清華藝術卓越獎設計組 銅獎

2025 年 陶瓷年會競賽論文陶藝組 第三名

2024 年 兩岸新銳設計競賽 - 華燦獎 二等獎

2024 年 春之清華藝術卓越獎設計組 佳作

2023 年 春之清華藝術卓越獎設計組 優選

2023 年 何朝宗盃陶瓷工業設計大賽 入選佳作



學生組 佳作

蘇萱瑄 | 適者之型

在成長的過程中，我們往往受到環境的影響，進而改變自身的行為或情緒，以應對新環境帶來的挑戰並逐漸適應。而在自然界中，「演化」指的是物種基於生存本能，通過官能型態的蛻變來適應環境的變遷。隨著人類世與塑膠世的到來，自然界的生物為了生存，不得不改變原有的生存方式，逐步適應人工棲息地，並在這過程中發生演化。

《適者之型》我以自然中靜態植物的花苞形態為起點，隱喻生命在環境劇變下的適應與轉化。我透過將植物形態轉化為生物體，賦予其行走的能力，展現其與環境之間的感知與對話。作品中的延伸線條，既象徵束縛，又如同在新環境中扎根的力量，展現出生命的韌性與適應能力。

Dimensions | L80 × W50 × H50 cm

Weight | 8kg

Year of Creation | 2025

Materials & Technique |

No. 26 porcelain clay, slip (engobe), and sgraffito.

Fired at 1230° C (oxidation firing).

- 2025–Present | MFA Student, Dept. of Art and Design (Design Group), National Tsing Hua University (NTHU)
- 2024 | BFA, Dept. of Art and Design, National Tsing Hua University
- 2021 | Associate Degree, Dept. of Fine Arts, Tainan University of Technology
- 2025 | Playing with Clay, Taiwan Ceramic Society Art Exhibition
- 2025 | Artistic Synchronicity, Spring of Tsing Hua Art Festival
- 2025 | Big Mountain Cup, Hengshan Site Branding Exhibition
- 2024 | Spring & Autumn Fair, Taoxichuan, Jingdezhen, China
- 2022 | Form on Clay, Taiwan Ceramic Society Art Exhibition
- 2022 | NTUA x NTHU Ceramic Joint Exhibition
- 2022 | Habitat, Young Designers' Exhibition (YODEX)
- 2021 | Soil Sensation, Yingge Cultivation Project
- 2021 | Hengshan Legends, Ceramic Figurine Showcase
- 2025 | Bronze Award (Design), Spring of Tsing Hua Art Excellence Awards
- 2025 | Third Place (Ceramic Art), Ceramic Annual Meeting Competition Thesis
- 2024 | Second Prize, Huacan Award (Cross-Strait Youth Design Competition)
- 2024 | Merit Award (Design), Spring of Tsing Hua Art Excellence Awards
- 2023 | Award of Excellence (Design), Spring of Tsing Hua Art Excellence Awards
- 2023 | Merit Award, He Chaozong Cup Ceramic Industrial Design Competition



MERIT AWARD STUDENT GROUP

Su Hauan-Hsuan | The Form of the Survivor

Throughout our lives, we are constantly shaped by our surroundings, altering our behaviors and emotions to meet the challenges of new environments. In nature, "evolution" refers to the instinctive transformation of a species' physical form to survive shifting conditions. With the dawn of the Anthropocene and the "Plasticene," the natural world is once again forced to adapt. To survive, organisms must alter their fundamental ways of life, gradually evolving to fit into increasingly artificial habitats.

In *The Form of the Survivor*, I use the static floral buds of the natural world as a starting point—a metaphor for life's adaptation and transformation under radical environmental change. By reimagining these botanical forms as living organisms and granting them the ability to "walk," I express a newfound sensory dialogue between life and its surroundings. The elongated lines in the work symbolize both the constraints of the environment and the strength required to take root in new soil, showcasing the profound resilience and adaptability of life.

尺寸 | 長 57 x 寬 43 x 高 59cm

重量 | 10kg

創作年代 | 2025

陶土，土坂接合，土條成型，以白色化妝土及開片釉藥上至土坯表面。1230° C 氧化燒成。

2023 年 臺灣陶瓷學會研討會發表 /3D 陶瓷列印技術應用於陶藝創作上之研究

2023 年 「泥上形」陶藝聯展 臺灣陶瓷學會

2023 年 「往來的溫度」國際陶藝聯展 景德鎮·球磨美術館

2024 年 「逃避一下」臺灣藝術大學工藝設計學系陶瓷工作室校外聯展 中原文創園區 10 號倉

2024 年 「Wild Dream」陶藝創作聯展 /Rulu Floral 空間

2024 年 苗栗陶藝競賽—優選



學生組 佳作

張紘翔 | 虛實之境

人的記憶會隨著時間推移而逐漸模糊。對我而言，這些模糊的記憶並不是具象的畫面，而是一種帶有流動性的狀態，在虛與實之間晃動、變形與游移。在創作這件作品時，我將身體視為承載與傳遞記憶的媒介，透過手部的捏塑，將身體所知道、所感受到的記憶痕跡轉化到作品上。作品中的幾何方塊體象徵自我，是記憶的核心；而那些彎曲、扭動、向外延伸的形狀，則像是自我經驗中逐漸擴散、變形的記憶型態。從〈虛實之境〉這件作品上，希望觀者在閱讀作品時，不僅看見記憶的形象化呈現，也能感受到身體如何在記憶的模糊與浮現之間，不斷參與、重塑與再造整個感知的過程。

Dimensions | L57 × W43 × H59 cm

Weight | 10kg

Year of Creation | 2025

Materials & Technique |

Earthenware; slab-built and coil-built construction.

Finished with white slip (engobe) and crackle glaze.

Fired at 1230° C (oxidation firing)

- 2023 | Research Presentation, Taiwan Ceramic Society Conference: A Study on the Application of 3D Ceramic Printing Technology in Ceramic Art Creation
- 2023 | Form on Clay Ceramic Group Exhibition, Taiwan Ceramic Society
- 2023 | The Temperature of Exchange International Ceramic Exhibition, Qiu Mo Art Museum, Jingdezhen, China
- 2024 | Ceramic Escape NTUA Crafts & Design Department Exhibition, Chung Yuan Creative Park, Warehouse 10
- 2024 | Wild Dream Ceramic Group Exhibition, Rulu Floral Space
- 2024 | Award of Excellence, Miaoli Ceramic Art Competition



MERIT AWARD STUDENT GROUP

Chang Hung-Hsiang | Realm of Reality and Illusion

Human memory inevitably blurs with the passage of time. To me, these faded memories are not concrete images but rather a fluid state—shifting, deforming, and drifting between the real and the illusory. In creating this piece, I view the body as a medium for carrying and transmitting memory, using hand-sculpting to translate the traces of what the body knows and feels onto the clay. The geometric cubes in the work symbolize the self, acting as the core of memory; meanwhile, the curved, twisting, and outward-extending forms represent the memories of personal experience as they gradually diffuse and transform. Through Realm of Reality and Illusion, I hope viewers see more than just a visualization of memory—I want them to feel how the body constantly participates in, reshapes, and recreates the entire process of perception as memories blur and resurface.

尺寸 | 長 24 x 寬 21 x 高 30cm

重量 | 0.4kg

創作年代 | 2025

《構築記憶 III》企圖顛覆陶藝中土與釉的關係，使釉藥脫離胚體成為獨立創作媒材。作品透過「擠釉成線—線織成面—面組成立體」的過程，展現釉藥從表面裝飾的傳統角色中被解放成為獨立介質的可能性。經過高溫燒成的釉片，再以低溫釉黏結並二次燒製，形成立體結構，突破傳統陶藝以泥土為主體的常態、觀念，以及由低溫燒至高溫的傳統階序。第一次 1230 °C、第二次 900 °C。

2022 年 畢業於國立臺灣藝術大學工藝設計學系陶瓷組。

2025 年 臺灣陶藝獎創作組 佳作

2025 年 法藍瓷光點新秀獎、光點獎學金

2023 年 臺灣陶藝獎創作組 入選

2023 年 第 24 屆磺溪美展工藝類 入選。

2024 年 《亞洲現代陶藝展》，楊口陶瓷博物館，韓國

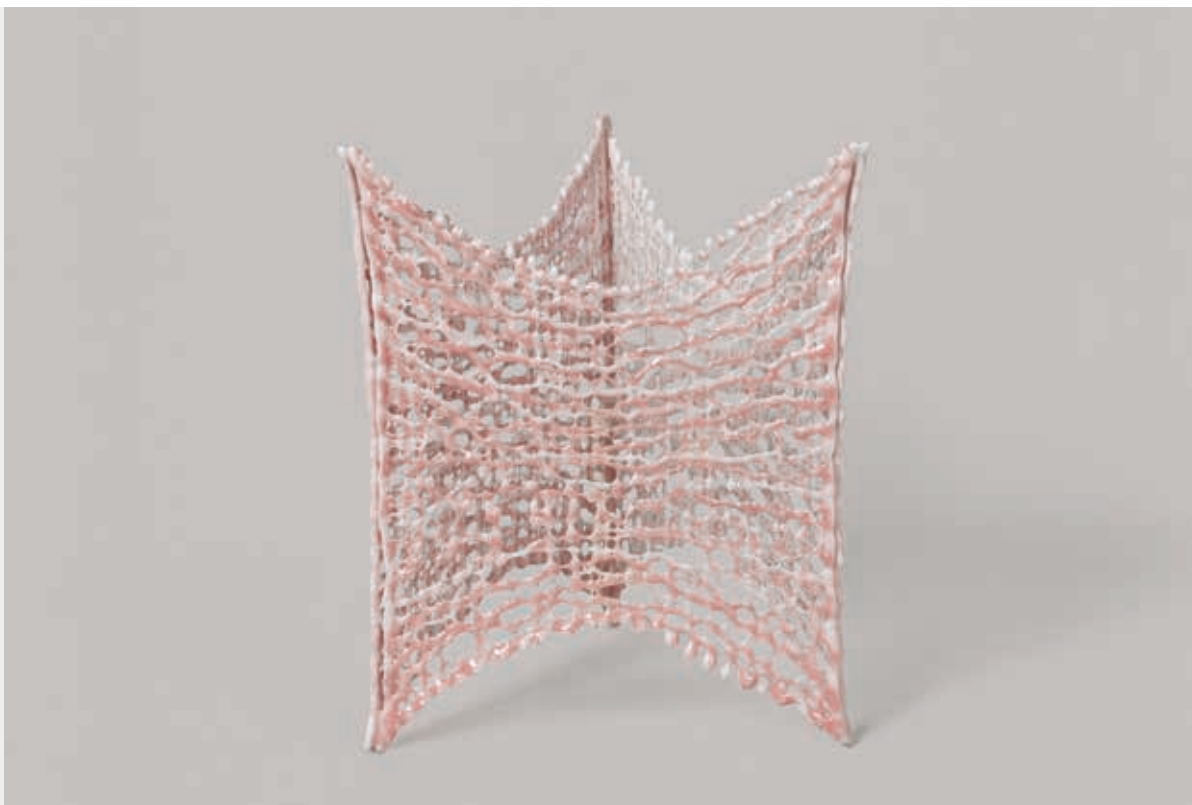
2023 年 《2023 臺灣陶藝獎特展》，鶯歌陶瓷博物館，新北

2023 年 《往來的溫度》陶溪川國際交流展，球磨美術館，景德鎮

2023 年 《第 24 屆磺溪美展巡迴展》，彰化縣立美術館，臺灣

2022 年 《爾爾》國立臺灣藝術大學工藝設計學系畢業展，臺灣當代實驗場 C-LAB，臺北

2021 年 《許湘甯、廖芷姍陶瓷創作雙個展》，國立臺灣藝術大學，新北



學生組 佳作

許湘甯 | 構築記憶Ⅲ

《構築記憶 III》中的「構築」既是對創作過程中拼組行為的具體描述，也隱喻保存記憶的企圖，彷彿為回憶建構一處空間，以保存稍縱即逝的片刻。燒製過程的不確定性，則象徵記憶隨時間變化、難以如初的狀態。

Dimensions | L24 × W21 × H30 cm

Weight | 0.4kg

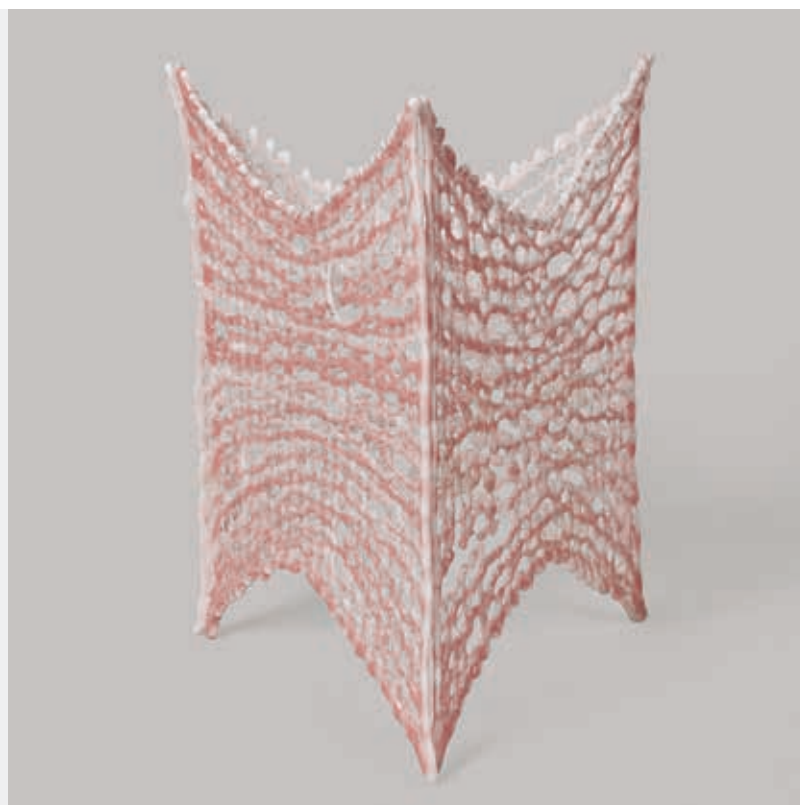
Year of Creation | 2025

Materials & Technique |

This work attempts to subvert the traditional relationship between clay and glaze, liberating glaze from the body to become an independent creative medium. Through a process of "extruding glaze into lines—weaving lines into planes— assembling planes into 3D forms," the glaze is reimagined as a standalone material rather than a surface decoration. High-fired glaze shards are bonded with low-temperature glaze and fired a

second time to form a structural piece. This approach challenges the traditional clay-centric concept of ceramics and flips the standard firing hierarchy of moving from low to high temperatures. First firing at 1230° C; second firing at 900° C.

- 2022 | BFA, Department of Craft and Design (Ceramics), National Taiwan University of Arts (NTUA)
- 2025 | Merit Award (Creative Category), Taiwan Ceramics Awards
- 2025 | Franz Collection Spotlight Emerging Artist Award; Spotlight Scholarship
- 2023 | Finalist (Creative Category), Taiwan Ceramics Awards
- 2023 | Selected Artist (Craft Category), 24th Huangxi Fine Arts Exhibition
- 2024 | Asia Contemporary Ceramics Exhibition, Yanggu Porcelain Museum, South Korea
- 2023 | 2023 Taiwan Ceramics Awards Special Exhibition, Yingge Ceramics Museum, New Taipei City
- 2023 | The Temperature of Exchange International Exhibition, Qiu Mo Art Museum, Jingdezhen, China
- 2023 | 24th Huangxi Fine Arts Traveling Exhibition, Changhua County Museum of Art, Taiwan
- 2022 | So-So NTUA Crafts & Design Graduation Exhibition, C-LAB, Taipei
- 2021 | Hsu Hsiang-Ning & Liao Chih-Shan Ceramics Duo Exhibition, NTUA, New Taipei City



MERIT AWARD STUDENT GROUP

Hsu Hsiang-Ning | Constructing Memory III

In Constructing Memory III, the word "constructing" serves both as a literal description of the assembly process and as a metaphor for the attempt to preserve memory—as if building a physical space to house fleeting moments. The inherent uncertainty of the firing process symbolizes the way memories shift over time, rarely remaining in their original state.

尺寸 | 長 37 x 寬 36 x 高 20cm

重量 | 9kg

創作年代 | 2024

以黃陶土為主要材質，採陶版成型技法製作。透過自製具紙箱內層曲線的石膏模壓製出波浪紋理，再將兩片陶板結合並部分撕開，呈現破損紙箱的質感與層次。陶土的可塑性使作品兼具結構張力與象徵意涵，強化了形體與情感的表現力。1230° C。

2017 年 與日本陶瓷藝術家交流，開啟陶瓷創作之旅，專注於拉坯與功能性器皿

2019 年 參與日本青森津輕金山燒實習計畫，深入探索柴燒工藝及其與傳統工藝的文化連結

2021 年 – 至今 就讀於國立臺灣藝術大學工藝設計學系碩士班，持續進行陶瓷藝術研究與創作

2022 年 參與中華民國陶藝協會「璀璨聯展」，展出實驗性釉色與造型作品

2023 年 參與中華民國陶藝協會「熠熠生輝聯展」，以雕塑式陶瓷作品呈現超現實主義美學

2025 年 發表《偶的人格》系列作品，將生命軌跡轉化為具象徵性的陶瓷表現



學生組 佳作

尤思貽 | The cardboard game-Fly with me

我在工廠裡長大，紙箱是童年記憶中最深刻的元素之一。父母為了專心工作，常把我放進大紙箱裡玩耍。那個紙箱成了我的遊戲場與秘密基地；既承載著無限的想像，也留下被限制的陰影。作品承載著我對童年的記憶與情感，也象徵著個體在集體社會中的處境。童年的紙箱雖已不復存在，但成人世界裡朝九晚五的日常，又彷彿是另一個無形的盒子，持續框限著我們的身心。我以陶土仿造紙箱的外觀，並在破裂處讓手、腳與嘴巴伸出。裂縫象徵不完美與脆弱，而那些伸出的肢體則是對自由的呼喊，象徵人在壓抑中的掙扎與對突破的渴望。作品以童年的紙箱為出發點，回望成長過程中的被困與釋放，也思考藝術如何成為表達與重生的出口。

Dimensions | L37 × W36 × H20 cm

Weight | 9kg

Year of Creation | 2024

Materials & Technique |

Made primarily from yellow stoneware clay using slab-building techniques. A wavy texture was created by pressing the clay against a plaster mold replicating the inner curves of a cardboard box. Two clay slabs were then joined and partially torn to recreate the texture and layering of a damaged box. The plasticity of the clay allows the work to maintain structural tension and symbolic meaning, enhancing the expressive power of both form and emotion. Fired at 1230° C.

- 2017 | Began ceramic journey through exchange with Japanese ceramic artists, focusing on wheel-throwing and functional vessels
- 2019 | Internship at Tsugaru Kanayama Pottery, Aomori, Japan; explored wood-firing techniques and cultural links to traditional crafts
- 2021–Present | MFA Student, Dept. of Crafts and Design, National Taiwan University of Arts (NTUA), where I continue to conduct research and create works in the field of ceramic art
- 2022 | Resplendent Group Exhibition, Taiwan Ceramic Association; exhibited experimental glazes and forms
- 2023 | Shining Bright Group Exhibition, Taiwan Ceramic Association; presented surrealist aesthetics through sculptural ceramics
- 2025 | Released Personalities of the Puppet series, translating life trajectories into symbolic ceramic expressions



MERIT AWARD STUDENT GROUP

You Sih-Yi | The cardboard game-Fly with me

I grew up in a factory, and cardboard boxes are one of the most indelible elements of my childhood memories. To focus on their work, my parents would often place me inside large boxes to play. Those boxes became my playground and my secret base—they carried the weight of infinite imagination, yet cast the shadow of confinement.

This work carries my childhood memories and emotions while symbolizing the individual's predicament within collective society. While the physical boxes of my youth no longer exist, the nine-to-five routine of the adult world feels like another invisible box, continuously framing our bodies and minds.

I use clay to replicate the appearance of a cardboard box, with hands, feet, and a mouth emerging from the ruptures. These cracks symbolize imperfection and fragility, while the protruding limbs are a cry for freedom—representing the struggle within suppression and the longing for a breakthrough. Starting from the childhood box, the piece looks back at the cycles of entrapment and release during the process of growing up, reflecting on how art serves as an outlet for expression and rebirth.



尺寸 | 長 45 x 寬 45 x 高 62cm

重量 | 20kg

創作年代 | 2025

陶土、化妝土、技法為手捏。1230° C。

目前就讀於國立臺灣藝術大學，工藝設計系碩士班一年級，以下是我的參展及得獎經歷。

2025 年 臺灣藝術大學工藝畢業展評審特別獎

2024 年 臺灣藝術大學工藝系展 第二名

2024 年 第九屆臺灣國際金壺獎競賽評審特別獎

2023 年 新北美展雕塑類入選

2023 年 臺灣藝術大學工藝系展評審特別獎

2024 年 兒童美術教室助理老師

2023 年 新北市兒童藝術節黏土助理老師

2024 年 「工藝遶境」國立臺灣工藝研發中心展出

2024 年 「春秋大集」中國景德鎮陶溪川球磨美術館展出

2024 年 「陶避一下」國立臺灣藝術大學展出

2023 年 「蛻演成器」天仁茗茶師生聯展展出

2023 年 「藝類」臺灣藝術大學工藝系 - 學學文創精選展展出

2023 年 「百變怪圖鑑」國立臺灣藝術大學展出

2022 年 「藝心藝意」國立臺灣藝術大學文創工作室 剝皮寮展出



學生組 佳作

李宜如 | 纏

此作品「纏」，以黑灰色為主調，外觀如同一座高聳的山岩或流動的石雕。表面覆蓋著如絲線般纏繞的灰色與白色紋理，呈現出內在情緒的糾纏與不安，從底部蔓延向上，是一場無聲的內在對話。

Dimensions | L45 × W45 × H62 cm

Weight | 20kg

Year of Creation | 2025

Materials & Technique |

Hand-built clay with slip (engobe) finish. Fired at 1230° C.

I am currently a first-year master's student in the Department of Industrial Design at National Taiwan University of Arts. Below is a list of my exhibition and award history.

- 2025 | Special Jury's Award, NTUA Crafts Graduation Exhibition
- 2024 | Second Place, NTUA Department of Crafts Exhibition
- 2024 | Special Jury's Award, 9th Taiwan International Gold Teapot Prizes
- 2023 | Selected Artist (Sculpture Category), New Taipei City Fine Arts Exhibition
- 2023 | Special Jury's Award, NTUA Department of Crafts Exhibition
- 2024 | Assistant Teacher, Children's Art Studio
- 2023 | Clay Art Assistant, New Taipei City Children's Creative Arts Festival
- 2024 | Craft Pilgrimage, National Taiwan Craft Research and Development Institute (NTCRI)
- 2024 | Spring & Autumn Fair, Qiu Mo Art Museum, Jingdezhen Taoxichuan, China
- 2024 | Ceramic Escape, National Taiwan University of Arts
- 2023 | Transformation into Vessels, Ten Ren Tea Faculty & Student Joint Exhibition
- 2023 | Artistic Species, NTUA Crafts x Xue Xue Institute Selection Exhibition
- 2023 | Ditto's Illustrated Handbook, National Taiwan University of Arts
- 2022 | One Heart, One Craft, NTUA Creative Studio Exhibition at Bopiliao Historical Block



MERIT AWARD STUDENT GROUP

Li Yi-Ru | Entanglement

This work, titled Entanglement, features a predominantly black-and-gray palette and resembles a towering rock formation or a flowing stone sculpture. Its surface is covered with gray and white textures that twist and wind like threads, evoking the inner turmoil and unease that spread upward from the base—a silent inner dialogue.

尺寸 | 長 35 x 寬 20 x 高 30cm

重量 | 5kg

創作年代 | 2024

陶瓷、不鏽鋼、胡桃木（化妝土、釉藥、土條成形、拉胚成形）1230°C 氧化燒。

畢業於國立臺灣藝術大學 工藝設計學系

國立臺灣藝術大學 工藝設計學系碩士（在讀中）

2017 年 東亞高中職國際公募展（入選）

2021 年 【臺南美展】西方媒材類 - 版畫（入選）

2023 年 【臺南美展】立體造型類 - 陶瓷（入選）

2023 年 奇獸飼養學展覽（佳作）

2023 年 口叩品 - 陳沛妤陶瓷創作個展

2024 年 【臺南美展】立體造型類 - 陶瓷（入選）

2024 年 【臺南美展】傳統工藝類 - 陶瓷（入選）

2024 年 【臺灣工藝獎】工藝美術組（入選）



學生組 佳作

陳沛妤 | 小孩子才做選擇，我全都要

這件作品源自於我在健身與飲食之間的真實經驗。我常在自律與慾望之間拉扯，一方面努力要求自己維持紀律，一方面又渴望享受生活的甜美。於是我將「舉重」與「甜甜圈」的元素結合，透過強烈的對比來呈現這種矛盾。舉重象徵著意志與自我要求，甜甜圈則代表慾望與放縱，兩者的並置正好反映出「我想努力，但我也想享受」的心境。作品不僅是我的個人經驗，也呈現出當代許多人共同的處境。我們並不是只能二選一，而是可以在矛盾之中找到自己的平衡。對我來說，這就是「小孩子才做選擇，我全都要」的精神所在。

Dimensions | L35 × W20 × H30 cm

Weight | 5kg

Year of Creation | 2024

Materials & Technique |

Ceramic, stainless steel, and walnut wood.

Techniques include coil-building and wheel-throwing, finished with slip (engobe) and glaze.

Fired at 1230° C (oxidation firing).

- BFA, Department of Crafts and Design, National Taiwan University of Arts
- MFA (current), Department of Crafts and Design, National Taiwan University of Arts
- 2017 | Finalist, East Asia International High School Exhibition
- 2021 | Finalist (Western Media: Printmaking), Tainan Fine Arts Exhibition
- 2023 | Finalist (3D Sculpture: Ceramics), Tainan Fine Arts Exhibition
- 2023 | Merit Award, Fantastic Beasts Husbandry Exhibition
- 2023 | Kou-Xuan-Pin, Chen Pei-Yu Ceramic Solo Exhibition
- 2024 | Finalist (3D Sculpture: Ceramics), Tainan Fine Arts Exhibition
- 2024 | Finalist (Traditional Crafts: Ceramics), Tainan Fine Arts Exhibition
- 2024 | Finalist (Craft Arts Category), Taiwan Craft Award



MERIT AWARD STUDENT GROUP

Chen Pei-Yu | Only Kids Choose, I Want It All

This piece stems from my personal struggle between fitness and food. I often find myself torn between self-discipline and desire—striving to maintain a rigorous routine while simultaneously longing for the sweetness of life. By merging the elements of "weightlifting" and "donuts," I use a strong visual contrast to represent this internal conflict.

Weightlifting symbolizes willpower and self-demand, while the donut represents desire and indulgence. Their juxtaposition reflects the modern mindset: "I want to work hard, but I also want to enjoy myself." This work is not just a personal anecdote; it mirrors a common dilemma in contemporary life. We don't necessarily have to choose one over the other; we can find our own equilibrium within the contradiction. To me, that is the true spirit of the phrase: "Only kids choose; I want it all."

尺寸 | 長 100 x 寬 6 x 高 75cm

重量 | 13.5kg

創作年代 | 2024

國立清華大學，藝術與設計系碩士班。

2015-2020 年 逢甲大學，建築學士。

2024 年 第 29 屆臺中市大墩美展 雕塑入圍。

黃陶土版成形不上釉原土色燒成。1230° C 燒成。



學生組 入選

巫惠琳 | 獸靈

"獸靈"以陶作為媒介代表土的連結，重塑形成陶磚，堆積成牆，高低不一的陶磚像是疊砌的古牆，過程就是重新經驗一次古城的建構。我想像古文明中城牆上的神話傳說與神獸，藉由在其中生活的人的幻想與信仰形成，從陶磚表面刻畫不同的建築地基平面圖，延伸出獸型的繁複圖紋，模擬著古文明意象的形成，以切割的型與投影畫面，呼應建築平面圖存在的實，與獸靈信仰存在的虛，為營造影像畫面的消亡感，漸次疊加出現與消失的個體，並在中間用白色的型加以強調，同時依次輪播完每隻獸靈的圖騰後，漸漸消失的畫面，與視野中殘留的線條，是曾經存在卻又無法確認的。

Dimensions | L100 × W6 × H75 cm

Weight | 13.5kg

Year of Creation | 2024

· Present | MFA Student, Dept. of Art and Design, National Tsing Hua University (NTHU)

· 2015–2020 | Bachelor of Architecture, Feng Chia University

· 2024 | Finalist (Sculpture Category), 29th Da Dun Fine Arts Exhibition of Taichung City

Materials & Technique |

Yellow stoneware clay; slab-built construction.

Unglazed to retain the natural clay color. Fired at

1230° C.



SELECTED WORKS STUDENT GROUP

Wu Huei-Lin | Spirit of the Beast

Spirit of the Beast uses ceramics as a medium to represent a connection to the earth. Reforming clay into bricks and stacking them into walls of varying heights, the process re-experiences the construction of an ancient city. I imagine the myths and divine beasts found on the walls of ancient civilizations—creatures born from the fantasies and faiths of the people who lived there.

By carving various architectural floor plans onto the surface of the clay bricks, I extend these lines into intricate, beast-like patterns, simulating the formation of ancient cultural imagery. The cut forms and projected visuals echo the "reality" of the architectural plans against the "illusion" of the beast-spirit faith. To create a sense of vanishing history, the projected individuals emerge and disappear in layers, emphasized by white forms in the center. As each totem of the beast spirits finishes its rotation and fades away, the lingering lines in one's vision represent something that once existed but can no longer be confirmed.

尺寸 | 長 64 x 寬 35 x 高 32cm

重量 | 10kg

創作年代 | 2024

以土條成型法製作，完成後上化妝土以及鼻涕釉。

1230° C 氧化燒成。

2024 年 國立臺南藝術大學 應用藝術研究所 陶瓷組

2020 年 國立臺北教育大學 藝術與造型設計設計學系 設計組 畢業

2025 年 「混搭」南藝大應用藝術研究所年度展

2024 年 「闖核 異體重塑」李騏光個展

2024 年 「新一代設計展 YODEX」南港展覽館

2024 年 「第 28 屆桃城美展」雕塑類 首獎

2024 年 「第 25 屆磺溪美展」雕塑類 入選



學生組 入選

李騏光 | 城寨

我在臺北生活時，發現周遭充斥著大量的違章建築、鐵皮公寓等等。整個城市其實是一個有機物混合體，建築物就像具有生命一樣，在人們的貪婪驅使之下不斷生長、增值。身處其中，能夠真切地感受到這座城市瘋狂的脈動 ...

Dimensions | L64 × W35 × H32 cm

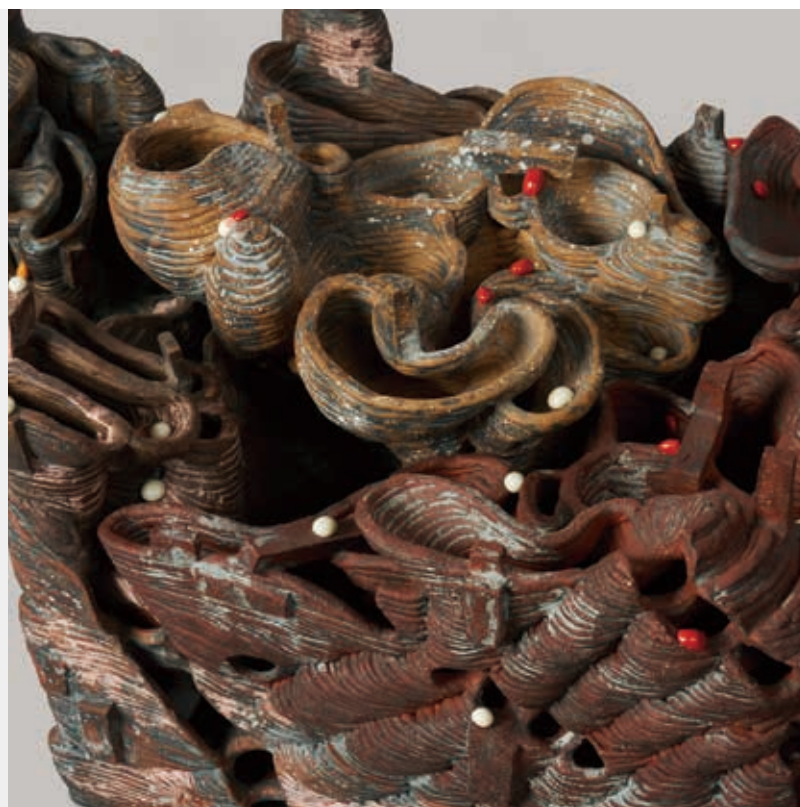
Weight | 10kg

Year of Creation | 2024

Materials & Technique |

Hand-built using coil method, surface treated with slip (clay wash) and a special “nasal glaze”. Fired at 1230° C in oxidation.

- 2024 | MFA Candidate, Ceramics Specialty, Graduate Institute of Applied Arts, Tainan National University of the Arts (TNNUA)
- 2020 | BFA, Department of Art and Design, National Taipei University of Education
- 2025 | Mashup, Annual Exhibition of the Graduate Institute of Applied Arts, TNNUA
- 2024 | Dark Core: Alloplastic Reconstruction, Lee Chi-Kuang Solo Exhibition
- 2024 | Young Designers' Exhibition (YODEX), Nangang Exhibition Center
- 2024 | First Prize (Sculpture), 28th Tao Cheng Art Exhibition
- 2024 | Selected Work (Sculpture), 25th Huang-Xi Art Exhibition



SELECTED WORKS STUDENT GROUP

Lee Chi-Kuang | Urban Fortress

While living in Taipei, I noticed that the city was filled with a vast number of illegal structures, corrugated-iron apartments, and the like. The city itself is essentially an organic conglomerate, where buildings seem to possess a life of their own, constantly growing and increasing in value under the driving force of human greed. Being there, I could truly feel the city's frenzied pulse...

尺寸 | 長 39 x 寬 27 x 高 4cm

長 37 x 寬 25 x 高 4cm

重量 | 10kg

創作年代 | 2025

材料：黃陶、白陶、瓷土、熟料

技法說明：陶板成型作品中道路孔蓋及現實中的金屬部件，以黃陶作為重現材質，混合熟料及釉料，並以瓦斯還原燒製，試圖以陶瓷再現鐵鏽質地。柏油路面材質為白陶，配合瓷漿厚塗龜裂質地，試圖以陶瓷再現台灣特有之道路標線特徵。1230°C兩用電窯還原燒。

2024 年 國立臺北教育大學 藝術與造形設計學系 學士

國立臺北教育大學 藝術與造形設計學系 碩士班 工藝創作組 在學中

2024 年 石與泥 Stone and Mud 洪辰穎陶瓷創作個展，窯座，臺中

2025 年 臺灣陶藝獎 創作獎（複審中）



學生組 入選

洪辰穎 | 地面識感

本系列創作以臺灣都市馬路的視覺語彙為取樣對象，藉由截取並重組道路上的標線、配色與結構片段，探討熟悉感的生成條件與可能性。藉由陶瓷媒材將這些熟悉卻常被忽略的視覺元素轉化為立體作品。

本系列並非試圖「再現」一個完整街道，而是將那些構成臺灣都市風景的視覺語言切片、收集、拼組，重新形塑記憶中的地面感知。從街道視覺中截取可辨識性的符號元素，構成臺灣都市中無所不在的空間背景。

在筆者記憶中，生活周遭每一處地面的標線痕跡、紋理、物件排列都有所不同，並非單單只是色塊或零件的組成，透過陶瓷片狀結構與燒製技法的表面變化，記錄記憶中幾處道路的獨特之處，以陶瓷將這些原為功能性標誌的視覺符號轉化為被凝視、被記錄的對象。

Dimensions | L39 × W27 × H4 cm

L37 × W25 × H4 cm

Weight | 10kg

Year of Creation | 2025

Materials | Yellow stoneware, white stoneware, porcelain, grog.

Technique | Slab-built construction. For the manhole covers and metal components, yellow stoneware was mixed with grog and glazes, then gas-fired in a reduction atmosphere to replicate the texture of rusted iron. The asphalt surfaces are rendered in white stoneware with heavy

applications of porcelain slip to create a cracked texture, capturing the unique characteristics of Taiwan's road markings. Fired at 1230° C in a reduction atmosphere (dual-purpose electric kiln).

- 2024 | BFA, Department of Art and Design, National Taipei University of Education
- Current : MFA Candidate, Craft & Creative Design, National Taipei University of Education
- 2024 | Stone and Mud, Hung Chen-Ying Ceramics Solo Exhibition, Kiln Seat, Taichung
- 2025 | Taiwan Ceramics Awards, Creative Design Category (Finalist / Under Review)



SELECTED WORKS STUDENT GROUP

Hung Chen-Ying | Ground Perception

This series adopts the visual vocabulary of Taiwan's urban roadways as its primary subject. By intercepting and reorganizing fragments of road markings, color palettes, and structures, I explore the conditions and possibilities of how "familiarity" is generated. Through the medium of ceramics, these ubiquitous yet often overlooked visual elements are transformed into three-dimensional forms.

Rather than attempting to "reproduce" a complete streetscape, this work slices, collects, and assembles the visual languages that constitute Taiwan's urban scenery, reshaping the sensory perception of the ground within our memory. By extracting recognizable symbols from the street, I reconstruct the pervasive spatial backdrop of the Taiwanese city. In my memory, every trace of a road marking, every texture, and every arrangement of objects is unique; they are not merely compositions of color blocks or components. Through the laminar structure of ceramic slabs and the surface variations achieved via firing techniques, I record the distinctiveness of specific roads. Using clay, these originally functional signs are transformed into objects of contemplation and documentation.



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尺寸 | 長 30 x 寬 25 x 高 30cm

重量 | 1.2kg

創作年代 | 2025

以海綿材料進行實驗，先將海綿浸泡泥漿，再透過壓塑方式創造造型變化。斧頭部分則利用土板、土條成形，再雕刻出寫實質感。上色使用氧化物，呈現仿舊質感。斧頭燒成 850° C 進行上色，上色完燒製 1230° C 即可完成。海綿部分無需素燒，可直接燒製 1230° C。

我畢業於鶯歌工商陶瓷工程科，現在就讀於臺灣藝術大學工藝設計學系。進到大學後，我開始更深入地做各種材料實驗，嘗試用不同的方式去理解「材料」與「身體感」之間的關係。我特別喜歡從日常行為或身體反應出發，觀察它們留下的痕跡，然後把這些痕跡轉化成作品的語言。很多時候我不預設結果，而是透過反覆的測試與製作，去找到新的質地或狀態。對我來說，創作是一種持續實驗、對未知保持好奇的過程。



學生組 入選

潘婕 | 軟體測試中—攻擊未遂

《攻擊未遂》是在《反射動作》之後的延伸實驗。

這次我換上斧頭，想用更直接的方式測試海綿的承受力，也測試自己的控制力。

當斧頭落下，海綿只裂開一道縫，沒有被破壞，這個結果讓我意外，也帶來思考：不是每一次用力，都能看到明顯的結果；有時候，努力和衝動只會留下細微痕跡。

海綿像是反映我的心境，承受了衝擊卻依舊完整，提醒我柔軟不等於脆弱。

《攻擊未遂》呈現的是「意圖與結果之間的落差」，也讓我開始理解，創作不只是力量的釋放，更是對自己情緒的觀察與探索。

Dimensions | L30 × W25 × H30 cm

Weight | 1.2kg

Year of Creation | 2025

Materials & Technique |

This work involves experiments with sponge-based ceramics. The sponge was soaked in ceramic slip and shaped through compression. The axe was constructed using slab and coil techniques, then carved to achieve a realistic texture. Oxides were applied to create an aged, weathered aesthetic. The axe was first fired to 850° C for coloring, then fired to 1230° C for completion. The sponge component required no bisque firing and was fired directly to 1230° C.

I graduated from the Ceramics Engineering Department at Yingge Vocational High School and am currently studying in the Department of Crafts and Design at National Taiwan University of Arts (NTUA). Since entering university, I have delved deeper into material experimentation, exploring the relationship between "medium" and "physical sensation."

I am particularly drawn to everyday behaviors and physical reactions, observing the traces they leave behind and translating them into a visual language. Often, I do not presuppose a result; instead, I find new textures and states through repetitive testing and making. For me, creation is a process of continuous experimentation and maintaining curiosity toward the unknown.



SELECTED WORKS STUDENT GROUP

Pan Jie | Software Under Test - Failed Attack

Failed Attack is an experimental extension of my previous work, Reflex.

In this piece, I used an axe to test the endurance of a sponge—and my own sense of control—in a more direct manner.

When the axe fell, the sponge merely yielded a slight fissure rather than being destroyed. This result surprised me and provoked a deeper realization: effort and impulse do not always yield obvious results; sometimes, they leave only the faintest of traces.

The sponge acts as a mirror to my own state of mind—absorbing the impact yet remaining whole, a reminder that softness is not synonymous with fragility.

Failed Attack captures the "gap between intent and outcome," teaching me that creation is not just a release of force, but an observation and exploration of one's own emotions.

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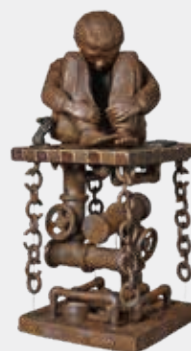
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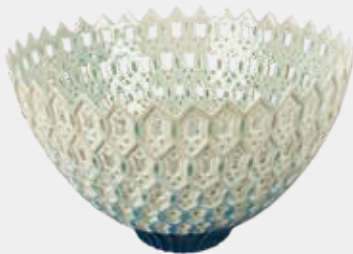
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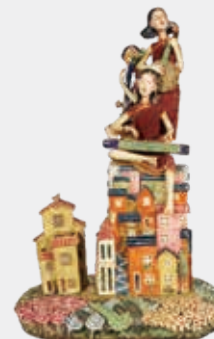
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