

第四届 陶藝金陶獎

THE FOURTH
GOLDEN CERAMICS AWARD



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財團法人和成文教基金會 董事長
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財團法人 和成文教基金會

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

民國二十年，先父邱和成先生在台灣陶瓷的重鎮——鶯歌，創辦和成公司，開始了花鉢、壺等陶器的產銷事宜。六十四年來胼手胝足、筚路藍縷，歷經早期社會的物資貧瘠窮乏、時局動盪不安，卻仍能堅持求新求好的熱誠，以強韌的意志打拼奮鬥，化逆境為順境、轉危機為生機，終於使得和成欣業股份有限公司能屹立於國內衛浴業界的領導地位；並以經營績效卓越、產品流通大眾化、各級領導人有優良的經營理念，而榮登美國富比士雜誌評選為全球前一百大最具發展潛力的中小企業。

從草創以迄於今，取之於社會、回饋於社會，是和成企業一貫秉持的道德責任，民國八十年在此使命感下成立了「和成文教基金會」，以積極關懷大眾的精神走入社會各個階層，致力於藝術、文化、科技、音樂、運動等等活動，除了不惜投入鉅資精製「吾鄉吾土——台灣民謠交響詩」，以史詩般的表現形式紀錄保存，並為本土民謠展現另一種不同的音樂風格，希望藉此喚起世人瞭解台灣的優美風俗民情，共同疼惜這塊土地；並以「源於陶藝，回饋陶藝」的飲水思源的感恩心情，創辦了首項由民間團體舉辦的陶藝比賽——金陶獎。

四年來，「金陶獎」自首屆純由學生參賽的二百一十七件參賽作品，至本屆有學生、社會人士兩組，各分為「傳統創新」與「造形創新」兩類，踴躍參賽的作品計有六百零二件，較之去年又躍增了七十三件，在量與質上均有顯著提昇，對於鼓勵陶藝創作的向上精進、敦促陶藝教育的往下紮根，成果豐碩。為了更完美成功地舉辦第四屆「金陶獎」，並為一九九八年第一屆國際金陶獎的順利進行奠下堅實基礎，「和成文教基金會」今年投入了更多於以往的人力物力，加強與陶藝團體、協會、學校的橫向聯繫，擴大與國內外各傳播媒體的接觸範圍，期許透過傳媒的報導，加深「金陶獎」在國人心目中的印象，並能為國際陶藝界人士瞭解，打響台灣陶藝「金陶獎」的國際知名度，促其走向世界舞台，為日後第一流的國際陶藝金陶獎比賽暖身。

此外，為使「金陶獎」能臻於公平、公開、公正的「三公」基本原則，基金會將觸角延伸到國內外各陶藝比賽，以擷取國際性比賽的優良模式，本屆「金陶獎」便增加了主任評審責任制，並邀請陶藝專業人士及媒體記者前往見證，致力追求評審過程的專業化、透明化、及公信力。至於評審團的組成也煞費苦心，經過縝密的考量之後，決定此次評審委員的聘任採取更多元化的方向，集合國內各種不同風格的陶藝名家、與其它專業美術資深人士，共同為本屆「金陶獎」擔任評審的重責大任。感謝張敬德先生、游曉昊先生、黃志農先生、蔡榮祐先生、楊文霓女士、趙國宗先生、張清淵先生，他們以其專業獨到的眼光，使得整個比賽的入選和得獎作品因此更具代表性，足以為台灣的陶藝文化作見證，突顯「金陶獎」給予得獎者成功和肯定的意義。

一個企業的開發拓展與成功改進是不容劃地自限與輕意自滿的，第四屆「金陶獎」已經圓滿落幕，「和成文教基金會」仍將秉持精益求精的初衷，以「立足台灣」，為台灣陶藝盡最大的心力，同時「放眼天下」，將陶藝金陶獎成功地推向國際舞台。

邱俊榮

In 1931, Chiu Ho-Cheng—my father—started HCG Corp. at Yingko, which has evolved into the heartland of Taiwan's ceramics industry. It set out with the production and sales of earthen bowls and pots.

The firm has met any number of hardships and challenges over the past six decades and more, with the early years marked by a material shortage amid political turbulence. Resolved to survive and excel, my father devoted a lifetime to securing HCG'S leading status in Taiwan's bathroom and toilet facilities industry.

Thanks to its well-rounded management and huge success in product distribution, HCG was ranked by Forbes magazine of the United States among the world's 100 most promising medium-sized and small businesses.

Since its inception, HCG has committed itself to making a contribution to public good, not just the pursuit of corporate success. The HCG Cultural and Educational Foundation was established in 1991 to help it attain that goal, mostly through sponsoring events in the arts, music, culture, sports, and even science and technology.

Funds were lavished in producing the "Our Country, Our Land—Taiwan's Folk Songs" series, which is primarily intended to preserve and portray folk melodies popular or once popular on this island decades ago from a historic, documentary perspective. Through this endeavor,

we would like to help people better appreciate the finer aspects of Taiwan's folkways and grassroots music.

In a similar vein, the foundation inaugurated the Golden Ceramics Awards competition, the first such event sponsored by a private organization in Taiwan. Four years ago, the 1st Golden Ceramics Awards drew 217 entrants, all of them students. This year, the number of entrants rose by 73 from a year earlier to 602, with both student and professional competitors rivaling for supremacy in two categories: "Innovation from Tradition" and "Innovation in Form". The jump in the number of the competing works was duly accompanied by remarkable progress in their quality as a whole. We believe the event was handsomely rewarding in both fostering the art form at large and nurturing more talent on campus.

The HCG Cultural and Educational Foundation made use of unprecedented manpower and resources to ensure success of the 4th Golden Ceramics Awards, thus laying solid groundwork for the 1st International Golden Ceramics Awards competition scheduled for 1998. In addition to working with domestic groups involved in ceramics and schools with ceramics programs, the foundation tried hard to establish close contacts with local and foreign mass media so that the Golden Ceramics Awards could become bet-

ter known far and wide.

To ensure an entirely just and fair contest, the foundation drew widely from long-established practices and standards of like international events. For one thing, a chief juror was added to the 4th Golden Ceramics Awards. Ceramics experts and reporters were also invited to observe the deliberation process on the spot, attesting to its transparency and credibility.

Likewise, extra care was taken to form a jury comprising eminent specialists in ceramics and other fields: Mr. Chang Ching-Teh, Mr. You Hsiao-Hau, Mr. Huang Chih-Nung, Mr. Tsai Jung-You, Ms. Yang Winnie, Mr. Chao Kuo-Tsung, and Mr. Chang Ching-Yuan. Drawing from their respective areas of professional expertise, the seven jurors managed to identify all the worthy winners out of the more than 600 competing pieces, giving credence to the Golden Ceramics Awards competition as standard of the overall progress in Taiwan's ceramics.

A self-contented enterprise can hardly expect corporate expansion and success over the long haul. The smooth conclusion of the 4th Golden Ceramics Awards by no means signifies HCG'S arrival at ultimate success. Instead, the HCG Cultural and Educational Foundation aims to undertake the formidable task of launching the competition across borders into the international arena.

TONY CHIU



宋龍飛（顧問）

和成文教基金會所主辦的第四屆「陶藝金陶獎」，經過三年來的考驗，證明已普遍受到國內廣大的製陶人士注目，去年第三屆應徵競賽的作品共計五二九件，已創下國內競賽展參與作品之榜首，今年第四屆則更扶搖直上，應徵參與競賽的作品件數已高達六〇二件，儼然已成為國內最具影響力的一個陶展，它的成長速度之快，令我們從旁從事觀察的人也難以想像。我們除了恭賀「陶藝金陶獎」的辦理成功外，並對這個足以影響台灣陶藝生態環境的「陶藝金陶獎」的未來，寄予無限的希望。

金陶獎辦理的成功，主要是受到和成企業的重視，多年來和成公司負責人能真正的本著「取之於社會，用之於社會」的理念，創立與他們公司業務毫不相干的「陶藝金陶獎」，其豪舉、其作為是一般企業難以做到的；而金陶獎參與的作品年年大幅度的增長，則更說明了其聲譽的建立，主要在於它是一個沒有門戶之見的競賽，包容性廣，可同時接納各種創作觀念的陶者參加，也分別都有獲得大獎的機會，對人才的獎掖提拔，可說是涵蓋了各個創作領域，真正作到了公平、公開與公正，因此贏得了陶藝界的共鳴。

第四屆「陶藝金陶獎」，經過主辦單位邀請陶藝界人士與社會有關藝術創作領域的公正人士七人，經過兩天仔細的評審，使許多極富潛力的創作人才被發掘出來而走進了金陶世界。從發布的名單顯示，本屆金陶獎社會組得獎人平均年齡下降至卅五歲上下，正值人生衝往事業顛峯的最好時光，今後如果能好好掌握這段菁華歲月，這批得獎人士當不致於給自己的一生留下空白。其次本屆金陶獎，依我觀察，「入選」即是「得獎」，能在競爭如此激烈的環境中入選，其實並不是一件容易的事，入選即是得獎，得到金陶獎的褒揚及頒贈的證言，也就象徵得到了最高榮譽，此一觀念應當建立。本屆金陶獎入選的作者，生面孔多於熟面孔，顯示國內陶藝向下紮根的工作，經過十餘年來的推展，已逐步接近豐收。我們很慶幸，由於這些新人類的出現，必將為陶藝界注入新的活力。

金陶獎是一個最重視創新觀念的獎項，能夠承襲傳統質素愈多的創新，才是國人未來走入世界最雄厚的本錢。本誌祝福每一位入選的朋友，在未來能同登陶藝的高峯而小天下。明年是「陶藝金陶獎」國內競賽最後一屆，後年停辦一年，希望能給國內優秀的陶藝家一個思想、觀念、技術、藝術好好整合的時間，二年後金陶獎將自我提昇，走向世界。我們預期一九九八年第一屆「國際陶藝金陶獎」必將如期誕生，願陶藝界的朋友一齊努力。

The occasion of the fourth award ceremony of the Golden Ceramics Prize organized by the HCG Cultural and Educational Foundation, and after a three-year period of trial and experiment, testifies to the fact that it has captured the attention of large numbers of our ceramics workers within the country. Last year, upon the occasion of the third award ceremony, five hundred and twenty-nine art objects were entered in this competitive race for a place in the exhibition. And this heads the list of all our competitive and selective exhibitions. This year, the fourth such exhibition, has spiraled upwards to such an extent that the number of art works entered for competition amounted to as high a number as six hundred and two. It is as if it had become one of the most influential ceramics exhibitions in Taiwan. The speed and pace of its rapid development has become so fast that it defies the imagination of the casual observer. Apart from congratulating the organizers of this show for their success, and entertaining unbounded hopes and expectations since it exerts a powerful impact on the future of Taiwan's ecological environment for the art of ceramics.

The success of the Golden Ceramics Prize can mainly be attributed to the importance attached to it by the HCG. For so many years now, those responsible for running the HCG Company acting under the motivating principle of requiting a society from which it has reaped so much benefit, has established the Golden Ceramics Award, which by nature is totally foreign and alien to

the business matters of their company. This magnificent gesture, this mode of behavior can hardly be matched by other business enterprises. The entries for this contest have been greatly augmented with every successive year. The main reason for the establishment of such a reputation can be explained by the fact that it is totally free of partisan prejudice. Its goal is all-inclusive, and it accepts at one and the same time every different type of artistic creation. Each class, each school enjoys the same right to obtain a big award. Every encouragement is given to promote the talents of the up and coming generation. It embraces each and every field of artistic endeavor. It has reached the targets of equality, justice, and universality. And because of this, it has earned the unanimous praise of the ceramics world.

At this fourth award ceremony, after seven people were invited by the organizers to serve on the awards committee, all of whom came either from the ceramics world or were impartial witnesses selected from the circles of artistic creators in the art world, and after two days of careful deliberation and appraisal, they finally reached a conclusion. This conclusion enabled those artists blessed with high potential, to reveal their rich and fertile gifts. They were discovered and recognized and thenceforth could march into the world of ceramics and art. After publishing the name list, it so turned out that the prize winners, from the pro group, were for the most part aged around thirty-five on an average, the golden age

for successful young men who have raced to the top. From now on, if they can handle this peak period in the right way, these prize-winners can surely make their mark on society. Furthermore, this section's prize winners, according to my observation, became automatic prize winners once their entry had been accepted for exhibition. To be accepted after such fierce competition is by no means easy. Such being the case, after receiving the accolade with an accompanying commendation, it is symbolic of being possessed of the highest merit. This should turn out to be a finalized judgment. This year the prize winners were for the most part unknown to the public. This demonstrates the work of laying a firm groundwork for the art of ceramics, after over a decade of promotion and development, is finally reaching the stage of reaping a rich harvest. We rejoice that this new batch of newcomers who have arrived on the scene, will have instilled new life in the world of art.

The Golden Ceramics Award is an award which greatly prizes original ideas. The more the new piece of creation embodies traditional elements, the greater the value of the currency which it brings with it as it enters the world market. We anticipate that during 1998 the First International Golden Ceramics Award will arise, and it is our hope that all our friends from the world of ceramics will work towards the realization of such a goal.

Sung Lung-Fei



楊文寬(主任評審)

1946年生

美國密蘇里大學(U.M.C.Columbia MO)藝術碩士畢。曾任職故宮博物院，專研古陶瓷技術。1984年於加拿大紅鹿學院(Red Deer College)任訪問藝術家(Visting Artist)。1994年於夏威夷大學(U.of Hawaii)任駐校藝術家(Artist in Residence)。目前於高雄主持個人陶藝工作室(1979年創立)，為台灣南部陶藝推廣之一大動力。

第四屆金陶獎評審後記

1995年11月15日台北天空細雨紛紛中，展開為期二天的評審過程。是日十點，由和成文教基金會沈義雄執行長主持，列席有趙國宗、張敬德、楊文寬、蔡榮祐、游曉昊、張清淵、黃志農等評審委員；金陶獎之籌備顧問宋龍飛，副主任劉鎮洲；和成基金會董事陳碧潭建築師，總幹事陳慧敏及許廷嘉，謝宗明二位先生。沈副總經理扼要說明今年參加比賽作品非常踴躍，和成文教基金會秉持一貫發揚中華傳統文化，獎勵有潛力的陶藝人才及作品，不拒辛勞收集及運送全各地參賽作品集中台北。參與籌備事務四屆的陳慧敏、許廷嘉二位說明此

屆參賽作品共602件，其中社會組傳統創新類有171件，造形創新類有161件；學生組傳統創新類110件，造形創新類160件。會中並推選一位主評人協商評審細則，七位評審一致達成以各類總參加件數的三分之一為圈選入選範圍，同時秉持專業的主觀及負責態度，在不交談原則下，進行評審作業。

11點30分各評審手持表格，開始進行社會組入選圈選，約半小時陸續交出表格，繼之轉入樓上造形類圈選作業；12點30分統計出傳統類7票有1件，6票有4件，5票有9件，4票有17件，3票有17件；12點40分又統計出造形類7票為2件，6票為8件，5票為6件，4票為12件，3票為20件；各評審集中檢視結果，一致同意以4票過半數的作品，納入為入選作品。1點30分入選造形類28件作品進行17件複選紙上圈選；1點40分傳統類34件開始作17件複選圈選。2點5分造形類得票結果為7票2件，6票3件，5票3件，4票10件；2點20分傳統類得票結果為7票2件，6票2件，5票5件，4票7件。因此造形類4票10件，各評審以記名圈一件為原則，得票多之一件落入入選類；傳統類3票6件作品，評審以記名圈一件方式，得票高之一件進入複選。

2點45分和2點55分傳統類和造形類17件分別進入7件決選，作品均安置在等高等距離的視覺範圍內進行。3點10分造形類開票結果為6票2件，5票1件，4票4件，4票以下作品獲得優選；3點20分傳統類開票結果為7票1件，6票0件，5票1件，4票3件，3票3件；再次評審以記名圈2件，自3票3件選高票，2件進入決選，其餘10件獲優選作品。此刻七位評審和三位基金會人士回到會議桌，由七位評審討論金、銀、銅及評審獎之表決方式，張敬德教授提出以7分至1分的排名法，每位評審選出自己心中的名次，積分最高者為第一名，並以此類推。趙國宗教授表達此法可能各作品的積分差距過大，建議以金牌獎為3分，銀牌獎為2分，銅牌獎為1分，各位分別選出心中理想名次，使積分不致差距過大。經過討論後，蔡榮祐老師提出以金牌者1分，二位銀牌者2分，三位銅牌者3分，一位評審獎4分方式，寫下心中的名次，以總和最低者為

金牌獎，其餘類推；結果，主評綜合各評審意見，一致贊成採用第三種模式，進行最後決選評分。3點22分造形類決選，3點41分評出各名次；傳統類3分55分進入決選，4點5分名次揭曉。

第二日10點10分學生組造形類開始進行初審，交出表格後，在進入樓下傳統類選圈之前，各評審又舉行一項小討論，希望能以最公正的態度進行初選。由於作者們累積經驗時間較短，借助學校外援較多，故將以其組織能力和整體表現作為評審標準。10點40分傳統類進行初審。11點20分造形類初審結果為7票有3件，6票有6件，5票有6件，4票有8件，3票有19件；又以記名圈7件方式自3票19件累積高票之9件，合併4票以上者，共32件入選。11點35分傳統類初選結果是7票有2件，6票有3件，5票有8件，4票有6件，3票有12件。又自3票12件中以記名圈6件方式，以高票者5件，合併初選4票以上19件共24件為入選作品。12點55分傳統類29件進行17件複選；統計結果6票有5件，5票有9件，4票有5件；又自4票5件中以記名圈3件方式，合併5票以上14件，共為17件進入複選。緊接著1點5分造形類進行17件複選投票，開票結果是7票有3件，6票為0件，5票有5件，4票有4件，3票有8件；又自3票8件記名圈5件，得票高之5件合併4票以上12件共17件入複選。

1點50分傳統類自17件圈選7件為決選，結果是5票有2件，4票有3件，3票有6件，以記名圈2件方式，在3票6件中得高票之2件合併4票以上者，共有7件獲選。比照前一日社會組評分模式，傳統類2點10分決選，產生金、銀、銅及評審獎名次。在造形類部分7件決選入選是在午後2點55分，開票結果5票有3件，4票有4件，其他為優選，2點55分造形類的金、銀、銅及評審獎亦揭曉。3點10分，沈副總經理主持下正式宣佈得獎名單，說明1996年續辦第五屆金陶獎，1997年停止，1998年和成文教基金會將放眼國際，籌備第一屆陶藝國際競賽獎。陳碧潭董事繼續主持後檢討，宋龍飛顧問、游曉昊教授分別提出意見；整個評審程序在基金會陳慧敏總幹事全力策劃下，圓滿地於下午4點20分結束。

Yang Winnie (Chief Juror)

Born 1946.

Master's degree in Fine Arts from U.M.C. Columbia, U.S.A. Former researcher of ancient pottery techniques at The National Palace Museum. 1995 worked as visiting artist at Red Deer College, Canada. 1994 worked as artist-in-residence at the University of Hawaii. Currently has her own private studio (established in 1979) in Kaohsiung and is an active force in the promotion of ceramics in southern Taiwan.

At 10 a.m., November 15, 1995, the jury of the 4th Golden Ceramics Awards started a two-day deliberation process. The occasion was chaired by the HCG Cultural and Educational Foundation Executive Officer Shen Yi-Hsiung, and attended by seven jurors: Chao Kuo-Tsung, Chang Ching-Teh, Yang Winnie, Tsai Jung-You, You Hsiao-Hao, Chang Ching-Yuan and Huang Chih-Nung. Also present were event advisor Sung Lung-Fei, HCG Foundation Vice Chairman Liu Chen-Chou, Foundation Director Chen Pi-Tan and President Chen Hui-Ming, as well as two other gentlemen: Hsu Ting-Chia and Hsieh Tsung-Ming.

Mr. Shen began by noting the hearty response the foundation received toward the event this year. He made it a point that the foundation was committed to helping preserve one of the finer aspects of Chinese culture by the nurturing of ceramics talent and works in the country. In particular, the foundation had gone to great lengths to fetch all the competing works from across the island to Taipei.

Chen Hui-Ming and Hsu Ting-Chia, who had

been involved in preparations for the same event for four consecutive years, reported that the 4th Golden Ceramics Awards drew 602 entrants, including 171 non-student competitors in the "Innovation from Tradition" category and 161 in the "Innovation in Form" category. Meanwhile, there were 110 student entrants in the "Innovation from Tradition" category and 160 in the "Innovation in Form" category.

A chief juror was elected to be responsible for mapping out the assessment criteria. Agreement was reached among the seven jurors that no more than one-third of entrants in each category would be selected for exhibition. They also agreed to exercise professional ethics and expertise, and to refrain from conversing among themselves during the evaluation process.

At 11:30 a.m., the jurors began selecting from among non-student works competing in the "Innovation from Tradition" category. In half an hour or so, they turned in their respective choices, after which they proceeded with the evaluation of entrants in the "Innovation in Form" category.

At 12:30 p.m., results were compiled for the "Innovation from Tradition" category. One entrant gained 7 votes, four entrants 6 votes, nine entrants 5 votes, 17 entrants 4 votes, and 17 entrants 3 votes. At 12:40 p.m., results became available for the "Innovation in Form" category. Two items won 7 votes; eight items, 6 votes; six items, 5 votes; 12 items, 4 votes; and 20 items, 3 votes. The jurors unanimously agreed that those obtaining no fewer than four votes should be granted selected works.

At 1:30 p.m., the jury began selecting 17 semi-

finalists out of 28 honorable mentions in the "Innovation in Form" category to undergo a second review. Ten minutes later, it began selecting 17 semifinalists out of 34 honorable mentions in the "Innovation from Tradition" category.

At 2:05 p.m., it turned out that two items in the "Innovation in Form" category garnered 7 votes; three items, 6 votes; three items, 5 votes; and ten items, 4 votes. At 2:20 p.m., the results for the "Innovation from Tradition" category were unveiled, with two items winning 7 votes; two items, 6 votes; five items, 5 votes; seven items, 4 votes; and six items, 3 votes.

Out of the ten items that had won 4 votes in the "Innovation in Form" category, the jurors selected one by open ballot to join those having secured more than 5 votes to undergo a second review. Likewise, it selected one by open ballot out of the six items that had won 3 votes in the "Innovation from Tradition" category to undergo a second review.

From 2:45 to 2:55 p.m., the jury picked seven finalist items out of the respective 17 semifinalists in the "Innovation from Tradition" and "Innovation in Form" categories for a final review. All items were positioned at the same height and the same distance from the jurors.

At 3:10 p.m., results were compiled for the "Innovation in Form" category. Two items secured 6 votes; one item, 5 votes; and four items, 4 votes. The ten works that had obtained fewer than 4 votes were accorded the Merit Award Prize.

At 3:20 p.m., results became available for the "Innovation from Tradition" category. One

item garnered 7 votes; one item, 5 votes; three items, 4 votes; and three items, 3 votes. The jurors then chose by open ballot two works out of the three that had got 3 votes. The 10 unchosen items were granted the Merit Award.

Subsequently, the seven jurors discussed how the Gold, Silver and Bronze awards as well as the Jury's Special Prize should be decided. Prof. Chang Ching-Teh proposed a scale of one to seven points; every juror should give his or her own rankings, with the item winning the highest points accorded the Gold Award, and so on.

Prof. Chao Kuo-Tsung disagreed and suggested that every juror should give Gold Prize candidates three points; those for the Silver, two; and those for the Bronze, one. With every juror giving his or her own rankings, the differences among the semifinalists' ultimate ratings would not become too great. Prof. Tsai Jung-You proposed one point for the Gold, two for the Silver, three for the Bronze, and four for the Jury's Recommendation Prize. After every juror put down his or her own rankings, the item that got the lowest total should be accorded the Gold Award, and so on. At last, the third option was adopted. At 3:22 p.m., the jury began assessment of the semifinalists in the "Innovation in Form" category, with results coming out at 3:41 p.m. Assessment for the "Innovation from Tradition" category began at 3:55 p.m. and concluded at 4:05 p.m.

At 10:10 a.m. of the following day, the jury began deliberation of works in the "Innovation in Form" category for student competitors. After the jurors turned in their choices, they conducted another discussion as to how to ensure a fair

preliminary review of the works. It was decided that as many of the young artists had relied heavily on off-campus resources, their organizational capability and overall performance should be the main aspects for review.

At 10:40 a.m., the jury began a preliminary review of the works in the "Innovation from Tradition" category. At 11:20 a.m., results were compiled for the "Innovation in Form" category. Three items secured 7 votes; six items, 6 votes; six items, 5 votes; eight items, 4 votes; and 19 items, 3 votes. The jurors chose by open ballot nine items out of the last group of 19. Together with items that had won more than 4 votes, a total of 32 were selected.

At 11:35 a.m., results became available for the "Innovation from Tradition" category. Two items garnered 7 votes; three items, 6 votes; eight items, 5 votes; six items, 4 votes; and 12 items, 3 votes. The jurors then chose by open ballot five works out of the last group of 12. Together with items having won more than 4 votes, a total of 24 were selected.

At 12:55 p.m., the jury began selecting 17 semifinalists out of 29 selected works in the "Innovation from Tradition" category to undergo a second review. Five items garnered 6 votes; nine items, 5 votes; and five items, 4 votes. The jurors then chose by open ballot three items out of the last group of five. Together with items having won more than 5 votes, a total of 17 awaited a second review.

Before long, the results for the "Innovation in Form" category were also unveiled, with three items, winning 7 votes; five items, 5 votes; four items, 4 votes; and eight items, 3 votes. The

jurors then chose by open ballot five items out of the eight that had won 3 votes. Together with items having won more than 4 votes, a total of 17 awaited a second review.

At 1:50 p.m., the jury began selecting seven finalists out of the 17 semifinalists in the "Innovation from Tradition" category. Two items won 5 votes; three items, 4 votes; and six items, 3 votes. The jurors then chose by open ballot two items out of the last group of six. Together with items having won more than 4 votes, seven were selected as finalists. With the selection patterned after the formula for professional competitors, the jury decided at 2:10 p.m. on the winners of the Gold, Silver and Bronze awards as well as the Jury's Special Prize.

At 2:55 p.m., the jury began choosing seven finalists for the "Innovation in Form" category. Three items garnered 5 votes and four items, 4 votes, with the remainder securing the Merit Award. Before long, the selection of winners of the Gold, Silver and Bronze awards and the Jury's Special Prize was finalized.

At 3:10 p.m., Mr. Shen Yi-Hsiung made public the list of winners and announced that the HCG foundation would sponsor the 5th Golden Ceramics Awards in 1996. However, the event would be suspended in 1997 as HCG makes preparations for the First International Golden Ceramics Awards in 1998.

The session was then chaired by Director Chen Pi-Tan, while Advisor Sung Lung-Fei and Prof. You Hsiao-Hao both presented their views. Thanks to President Chen Hui-Ming's well-rounded planning, the jury's deliberation process ended smoothly at 4:20 p.m.



趙國宗

1940年生

國立台灣師範大學美術系畢。曾從事兒童雜誌編輯及創作，明志工專工業設計科教學，後進修於福克旺藝術學院。歷任實踐家專美工科、國立藝術學院美術系、及美術顧問等工作。

在教學之餘亦持續創作，於台北阿波羅畫廊個展六次。同時為省展評議委員、台北市立美術館評議委員。

評介第四屆金陶獎得獎作品

和成文教基金會推動並贊助台灣的文化、藝術活動，其中舉辦的「陶藝金陶獎」非常的成功，已廣受社會的肯定與回響，因此今年第四屆金陶獎參選作品，在質與量方面又刷新記錄，值得慶賀道喜，同時欣聞將籌辦國際陶藝大賽，真是充滿信心與期望。

這次評委仍由不同專業領域的七人組成，今年的評選依個人觀察，較注重民主式的票決來決定獎別，並降低評委間之相互影響；此次參賽作品相當踴躍，水準又高，在主客觀取捨之間，評選真不是件容易的事，今依個人淺見選介得獎作品：

●社會組傳統創新類

金獎——「春」作品：以苗栗土燒製精密描寫的樹幹，單元組合化，一單元一個壺，有現代設計的創意。

銀獎——「傳承」作品：以現代釉與樹脂脫膠法，造出有立體感的釉面與紋飾，器形完美。

銀獎——「三足」作品：器形似新石器時代陶器，以透明釉、釉上彩、釉下彩巧妙搭配，有個性、有創意。

銅獎——「紋壺」作品：形制與釉色兼具高古與現代美，壺身以泥條展延流線，青瓷釉有哥窯繁密紋。

銅獎——「采」作品：雙層中空巧妙處理變形，面飾細花，有工藝之美。

銅獎——「器」作品：陶土、銅釉，比例完美，器形大方有東方味。

●社會組造形創新類

金獎——「拱型裡的天空」作品：堆疊成雕塑性的拱門，用坑燒呈現泥土的特質，以符號與釉色創作具有克利的冥思與米羅的夢幻。

銀獎——「生命之花」作品：以純熟泥塑技法製作胎兒與花瓣，作放射對稱構成。

銀獎——「盧曼尼亞#3」作品：以黑化粧土與陶土製作，具古代的神秘與現代的科技感。

銅獎——「守候的心情」作品：具有音律的垂直構成，組成琴弦樂器般造形。

銅獎——「天堂鳥」作品：發芽種子為造形語彙，構成具張力、不平衡的平衡作品。

銅獎——「共舞生涯路」作品：有機造形旋轉扭曲，像三人共舞。

評委特別獎——「希望之果」作品：以苗栗土、化粧土打磨煆燒成果實狀實體，形色、質感處理優美。

社會組造形創新類的作品多又精采，佳作中表現戰爭殘暴的「1937·南京」作品，有質感構成之美的「地景

系列之二」，起伏波浪的「遊」、具表現性寓意性的「懸空之瓶」、夢幻感的「愁夜」、立體派與超現實風的「巨人」等作品，這麼多優秀作品，可以想見評委難為，多少都不免有難以釋然的情懷。因限於篇幅，學生組得獎作品評介只好節省下來，最後預祝第五屆「金陶獎」更成功、更精采。

Chao Kuo-Tsung

Born 1940.

Graduated from National Taiwan Normal University Arts Department. Former editor of a children's magazine and creator. Taught at the Ming-chih Technical College Industrial Design Department, then studied at the Fu-ke-wang Art College. Taught at Shi-chien College Art Department, National Art College Arts Department and worked as an arts advisor.

While working as a teacher, Chao was also involved in his own creation and held six solo exhibitions at Taipei's Apollo Gallery. He is also a Provincial Exhibition Review Committee member and review committee member at the Taipei Fine Arts Museum.

The HCG Cultural and Educational Foundation has long been an avid sponsor of cultural and arts activities. In particular, the Golden Ceramics Awards has proved a tremendous success, winning recognition and approval far and wide. In the fourth such event this year, both the number and quality of entrants advanced substantially. This gave hope for an equally exciting international contest being planned by the HCG foundation for 1998.

This year's jury was composed of seven specialists from different fields. Special care was taken to minimize mutual influence among the jurors, who decided on the winners by open vote. Given the large number of quality works competing in the event, it was quite a challenge for the jurors to make up their minds. A concise description of the winning works is as follows:

Innovation from Tradition (Pro Group) :

Gold: "Spring" —Produced out of fine clay from the central county of Miaoli, this highly creative piece was formed by several segments, with each being a pot, to portray a tree trunk.

Silver: "Heritage" — the elegantly shaped piece features an appealing three-dimensional glazed surface and an ornamental grain.

Silver: "Tripod" —Modeled after neolithic pottery, the unique piece features a perfect blend of several layers of glaze.

Bronze: "Grained Pot" —the piece exudes a flair that is both ancient and modern in glaze and shape. The neatly arranged lines make up a fascinating grain.

Bronze: "Colors" —With a two-tier hollow, the piece is portrayed in a cleverly devised shape and highlights a delicate flower motif.

Bronze: "Utensil" —This well-proportioned piece, made from pottery clay with bronze glaze, exhibits an appeal unique to Oriental art.

Innovation in Form (Pro Group) :

Gold: "Sky in the Arch" —Piled up like a sculpture, the piece deliberately highlights the qualities of earth. Its captivating symbolic design and glaze are strongly reminiscent of Klee and Miro.

Silver: "Flower of Life" —This exceptional clay sculpture is composed of a symmetric extension of petals, each containing a baby.

Silver: "Lumanian No.3" —Made from black slip and pottery clay, the piece displays both ancient mystic air and a touch of modernity.

Bronze: "Waiting" —Shaped like a string instrument, the piece strongly appeals to music lovers.

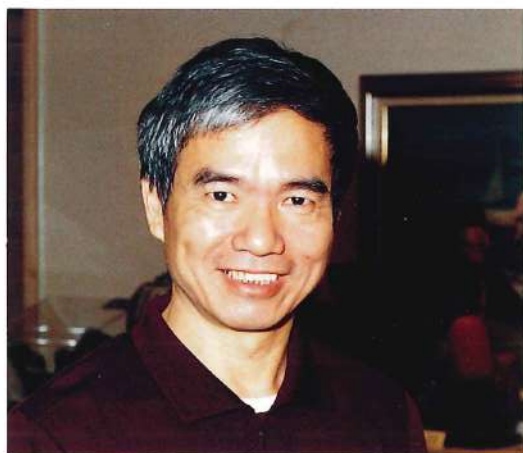
Bronze: "Bird of Paradise" —Featuring a sprouting seed, the piece exhibits an equilibrium composed of unbalanced components.

Bronze: "Joining for a Dance" —The revolving, twirling shape symbolizes three persons dancing together.

Jury's special Prize: "Fruit of Hope" —A mixture of Miaoli clay and slip was burnt into a nut-like piece with alluring coloring, texture, and grain.

There were more than a few outstanding pieces in the "Innovation in Form" category for non-student competitors: "Nanking, 1937," depicting the atrocity of war; "Landscape II," a piece of extraordinary texture; "Roving," describing an up-and-down state; "Suspended Bottle," rich in symbolic implications; "Sad Night," giving a dreamy impression; and "Giant," a piece both cubic and surrealistic.

With so many remarkable works to choose from, the jurors had a difficult task and they had no choice but to relegate some quality pieces. I expect the 5th Golden Ceramics Awards to generate more excitement and I wish the event even greater success.



蔡榮祐

1944年生

曾習畫於侯壽峰先生，後師事邱煥堂、林葆家習陶。1977年起六次入選國際陶藝展，並於台灣地區舉辦過二十二次個展。曾獲選全國十大傑出青年，及榮獲省展永久免審查資格。歷任全國美展、南瀛美展、陶藝雙年展等多項比賽評審。並於84年與九位弟子組「陶痴雅集」。現任職於朝陽技術學院，為台灣省陶藝學會理事長，高雄市立美術館典藏委員，省立美術館展品審查委員。作品獲各美術館、文化中心典藏

第四屆金陶獎評審感言

一九九二年對台灣陶藝界而言，是極為重要的一年。中華民國現代陶瓷藝術學會、台灣省陶藝學會、中華民國陶藝協會等大型陶藝團體紛紛在這一年籌組成立，由和成文教基金會創辦的「金陶獎」，也在這一年開始運作。

近二十年來，台灣陶藝界蓬勃發展，持續擴散、攀升，情況未曾稍減，從事現代陶藝的人口數，以及在公私藝廊舉辦的陶藝展場次，比起其他的藝術門類，如水墨畫、水彩畫等，絲毫不遜色，可惜此一現象一直未受到主

管美術的行政當局正視，至今陶藝在全國美展、全省美展，仍然依附在工藝類，未能獨立為一門類，令陶藝界忿然不平。幸而有歷史博物館，自一九八六年開始舉辦陶藝雙年展，才有專屬陶藝創作工作者競技比試、獎掖人才的園地。官方主辦的雙年展二年一次，民間主辦的金陶獎每年舉行，而且增加「傳統創新」項目，正可和雙年展相輔相成。官方的雙年展和民間的金陶獎聯手出擊，相信對陶藝風氣的帶動、陶藝風格走向的引導，必然如車之兩輪、鳥之雙翼，對現代陶藝有相加相乘的推動效果。

金陶獎參賽作品，第一屆是二一七件、第二屆三〇四件、第三屆五二九件，本屆已增加到六〇二件，而得獎入選的作品不到參賽作品的百分之二十。今年參賽者涵蓋老、中、青三代，其中也不乏在陶藝界已卓有聲名的人參加，由以上數據和現象來論斷，可知金陶獎參賽之踴躍，及競爭之激烈。金陶獎之所以受到陶藝界的肯定和重視，也正是由於參賽作品量多質精、風格多元、涵蓋面廣，且不拘泥於造形創新一途。

台灣自光復以還，慢慢走向國際社會的舞台，當然不能免於要和世界文化相吸納、相交流。尤其是美國文化，更是強勢地散播到台灣來。文化如此，藝術也是如此。於是標榜新潮和前衛的聲浪，前仆後繼地席捲整個台灣，傳統藝術雖也有人起而捍衛，但形勢所趨，衛道之士也只有徒呼負負了。「藝術以創新為要務」本為不爭之論，標榜新潮的人固然如此主張，就是傳統衛道之士，何嘗不是如此認為，我們所不願見到的只是盲目躁進，鄙夷傳統。六年前，我奉邀參加雙年展評審，由於以造形取勝者容易得獎，因此，在參展作品中，幾乎看不到好的傳統創新作品。走傳統路線，並不是要重複歷史、摹擬古代的陶瓷製作，而是在傳統的基礎上，追求形制、釉彩、美感、風格、情味等方面的創新表現。金陶獎在比賽中增列「傳統創新組」，可謂是明智之舉，期盼陶藝工作者，能在此導引下，從豐美無比的傳統陶瓷中，開創出屬於我們這一代的歷史新貴。

Tsai Jung-You

Born 1944.

Studied painting with Mr. Hou Shou-feng, then served a ceramics apprenticeship with Chiu Chuang-tang and Lin Pao-chia. As of 1977, Tsai took part in the International Ceramics Exhibition six times and also held 22 solo exhibitions in the Taiwan Area. Gained an award as one of Taiwan's Top Ten Outstanding Youths and also gained the distinction of being exempt from the review required for provincial exhibitions. Worked on various review committees for art competitions, including the National Art Exhibition, Nanyang Art Exhibition and the Biennial Ceramics Exhibition. In 1995, formed the "Pottery Lovers' Group" with nine of his students.

Currently works at Chaoyang College of Technology, is chairman of the Taiwan Provincial Ceramics Association, is on the board of curators at the Kaohsiung Municipal Museum of Arts and committee member at the Provincial Arts Museum. His works have been collected by various art galleries and cultural centers.

The year 1992 was a watershed for Taiwan's ceramics art as it witnessed the birth of the ROC Society of Modern Ceramics, the Taiwan Provincial Ceramics Society and the Ceramics Society of the ROC. The HCG Cultural and Educational Foundation launched the Golden Ceramics Awards competition in the same year.

Ceramics has flourished in Taiwan over the past two decades, with the number of people pursuing the art growing steadily. Exhibitions of

ceramic works have been held as frequently as those of watercolor or ink pieces.

Still, authorities have failed to take ceramics seriously. To date, major fine art exhibitions in the country have considered ceramics nothing but a subordinate genre of handicraft.

This deplorable scenario started to change for the better in 1986. When the National Museum of History initiated the Biennial Ceramics Show, giving ceramic artists a venue where they could compete among themselves and demonstrate their skills.

The government-sponsored Biennial Ceramics Show and the HCG foundation's Golden Ceramics Awards competition complement each other, with both playing an indispensable part in helping foster the art form in Taiwan.

Entrants in the 1st Golden Ceramics Awards competition numbered 217, 304 in the second, 529 in the third, and 602 in the fourth. Among all the works competing this year, only less than 20 percent were accorded prizes.

Some of this year's entrants already enjoy eminence in the field, making the event the more competitive. The large number of exquisite pieces in diverse styles joining the race attest to the high regard Taiwan's ceramic artists hold for the Golden Ceramics Awards.

Taiwan has become increasingly exposed to international influence over the past decades, exchanging and absorbing elements of other cultures with its own. In particular, American ways of life have made aggressive inroads into the island.

In art, creations that echoed the so-called avant garde fad from the West swept across Taiwan, nearly rendering obsolete traditional works of art. No one can deny the drive for innovation in art. Nevertheless, the ceramic tradition in our culture would be lost if we take lightly the legacy of our forebears and shift at random to new methods or styles.

When I was a juror of the Biennial Ceramics Show six years ago, fine pieces created out of innovation from a base in Chinese heritage were a rarity because most entrants believed they could easily win by presenting shapes light years away from the ordinary.

Following the traditional path by no means implies repeating the past or copying ceramic works of ancient times. Instead, ceramists should explore new possibilities in conventional shapes, coloring, aesthetics and styles.

Organizers of the Golden Ceramics Awards competition deserve applause for adding the "Innovation from Heritage" category. All aspiring and accomplished artists on this island should

Organizers of the Golden Ceramics Awards competition deserve applause for adding the "Innovation from Heritage" category. All aspiring and accomplished artists on this island should try their best to turn a new page in the history of Chinese ceramics by drawing from their numerous brilliant predecessors dating back thousands of years.



張敬德

1917年生

曾任台北市攝影學會理事長，台北攝影，台灣攝影雜誌發行人。曾獲英國皇家攝影學會博學會士等34項榮銜。作品曾個展於歷史博物館等二十餘次。著有建築攝影、實用建築攝影及攝影創作實例等書。目前為德聯建築師事務所所長。

金陶獎參賽件數，由第一屆217件，第二屆305件，第三屆529件，至今年第四屆的602件，件數年有增加，競爭更加劇烈，作品逐年有進步。

邱和成文教基金會抱著「起源於陶瓷，回饋於陶瓷」的崇高宗旨，每年舉辦陶藝金陶獎，對提昇我國陶藝層次，進而向國際宣揚，使我國精神文明結晶的陶藝進入世界，宣揚我國文化，居功厥偉。

為求評審的公平、公正，今年602件作品，由七位評審委員以兩整天時間，反覆詳細評審，採用票選，使評審間可以各憑自己主張，不受別人影響。陶瓷為多元性的技藝，七位評審委員中，有陶瓷家、畫家、工業設計師、美術教育家、建築師、攝影家，故作品需符合各方面的

要求，方能入選與得獎。

陶器重實用，深入生活；陶藝重欣賞，溫暖心靈。作品的創意、造形、大小、釉質、色彩、火候、質感，皆需成熟，方為佳作。過度變形，難於保養，多刺易碎，失卻實用性作品，為建築師所不取。而比例不佳，造形欠統一，在光線照射下，不能在陰影下呈現主體美的作品，為攝影家所不取。作品一旦安置在室內，不但需求經濟性、耐久性、易於保養，其大小、色彩、外形，都必須和房屋融為一體，方為上品。

Chang Ching-Teh

Born 1917.

Former chairman of the Taipei Photographers Association. Publisher of Taipei Photography and Taiwan Photography Magazine. Awarded the British Royal Photographers Association honorary membership and 34 other awards. Chang has held 12 solo exhibitions of his works at the National History Museum and other Places.

Has authored books on architectural photography, practical architectural photography and creative photographic examples. Currently is head of the Teh-lien Architects Department.

The Golden Ceramics Awards has witnessed increasing competition over the years, with 217 entrants competing in the first such event, 305 in the second, 529 in the third, and 602 in the fourth which took place this year. The consistent growth in number has been accompanied by conspicuous upgrade in quality as well.

The HCG Culural and Educational Foundation is earnest in helping foster ceramics as its parent

company has accomplished outstanding corporate success in the sphere. By sponsoring the Golden Ceramics Awards, it aims to elevate Taiwan's ceramics to international standards and global exposure.

To identify this year's worthy winners, seven jurors were asked to spend two whole days taking a close look at the 602 contesting pieces and then to vote for their choices. The seven, who have secured their own high professional standing, included a ceramist, a painter, an industrial designer, a fine art teacher, an architect, and a photographer. This wide-spectrum lineup was meant to reflect the multi-faceted techniques and expertise required of ceramists.

Ceramics can provide pure artistic enjoyment as well as serve practical purposes. An outstanding piece excels not only in creativity and shape, but also in the quality of glaze, coloring and texture. Pieces with excessively distorted shapes are hard to keep while those fitted with more than a few sharp ends tend to crack too easily. Works poorly proportioned are unlikely to display three-dimensional beauty in the contrast of light and shadow, making them less than ideal objects for photography.

An exquisite ceramic piece should be easy to maintain and able to meet practical purposes as well as withstand the test of time. Perceived from either size, color, or shape, it should fit perfectly into the surroundings and form an inspiring unity.



黃志農

1941年生

台中師範畢。曾主持鹿港天后宮媽祖文物館、台中縣立文化中心「編織工藝館」、雲林縣立文化中心「台灣寺廟藝術館」、彰化縣立文化中心「南管音樂資料中心」等之軟體規劃設計。亦曾任文建會「民族工藝獎」、教育部民族藝術薪傳獎，及上屆金陶獎等評審委員。

目前為左羊藝術工作坊及左羊出版社之負責人。

創新與戀舊

——金陶獎評審有感——

轉瞬一年，再度參與評審，覺得金陶獎魅力依舊，六百餘件參賽作品簇聚一堂，多采多姿，儼然台灣當代陶藝之縮影。

從創作水平看，短短一年，台灣陶藝不論就觀念、技法、造形，乃至整體的成熟度，成長之幅度與速度，令人瞠目。台灣陶藝的蓬勃發展；學成歸國的陶藝家，帶回許多國外的觀念和技法；還有資訊流通的便利和快速，都是促使台灣陶藝欣欣向榮的主要因素。當然，論功鼓掌，不能遺漏「金陶獎」。

六百餘件作品帶來耀眼新意之餘，卻也讓人覺得難

過，今日台灣陶藝的主流，幾乎是站在一個新的出發點，以國外的先進為圭臬。就陶瓷藝術而言，最令人唏噓的竟是「站在最驕傲的地方，看到掩不住的自卑」。今日台灣的陶藝，是讓人有一番失落的——中國的影子如是疏淡，台灣的特質無從定型。

去年，蘇世雄先生的雕釉作品，取法於中國傳統漆器的「剔犀」；今年，陳慶先生以漆器的「磨顯」技法施於釉飾，作品「青春無悔」尚屬試驗階段，雖然入選名次不高，我還是認為是本屆「社會組傳統創新類」中，最有意思的作品。

我想，創新與戀舊是可以相容不悖的，期望台灣陶藝走出一條承先啓後的路。

Huang Chih-Nung

Born 1941.

Graduated from the Taichung Teachers College. Organized and planned various activities, including the Matsu Museum at Lukang's Tien-hou Temple, the Weaving Handicrafts Museum at Taichung County Cultural Center, the Taiwan Temple Arts Museum at Yunlin County Cultural Center and the Nankuan Music Center at Changhua County Cultural Center. Served on the review committees for the Council for Cultural Planning and Development's Folk Arts award, the Ministry of Education's Folk Arts Grant and last year's Gold Ceramics Award. Currently runs the Tso-yang Art Studio and Tso-yang Publishing House.

Sitting on the Golden Ceramics Awards competition's jury for the second time this year, I found the event remained extraordinarily attractive to people working in this field. More than 600 pieces were pitted against each other, form-

ing a full-scale spectacle of Taiwan's contemporary ceramics.

To be sure, ceramic artists on the island have made major headway—be it general appearance or production skills—over the past year. Young artists returned home from abroad with new concepts and techniques, adding momentum to an already thriving art form. The rapid circulation of information in ceramics circles is also a major contributing factor. Of course, the Golden Ceramics Awards has provided a powerful catalyst.

There is only one drawback to the alluring array of 600 and more pieces joining the competition. That is, Taiwan's ceramic creation of late has looked excessively to international trends for a sense of direction. It is utterly regrettable that while ceramics has flourished in Taiwan, something vital seems to be missing... A style that speaks uniquely of the people and life on this island has yet to emerge.

Last year, Mr. Su Shih-Hsiung drew from traditional Chinese lacquer in creating his carved—and-glazed piece. It was followed this year by Mr. Chen Ching's glazed work, also using techniques unique to Chinese lacquer. I personally considered the experimental piece "No Regret Being Young" to be the most appealing entrant in the "Innovation from Tradition" category for non-student competitors even though it captured a far from satisfactory ranking.

With my belief that innovation and heritage can be compatible, I hope Taiwan's ceramic artists will prove themselves a solid link between past and future.



游曉昊

1938年生

國立師範大學畢。陶藝師承林葆家，個展多次，並代表國家多次參加國際陶藝展及巡迴展。1989年獲頒國家榮譽金質獎章。1991年獲中華民國陶學會國家陶藝貢獻獎。1995年獲大陸方面的當代藝術國際名人展示會銅鼎獎。

目前擔任新埔工專副教授，並從事陶藝創作。

對本屆金陶獎傳統創新方面的作品，感覺上有些像萬國博覽會，雖然作品不是很差，但有點古文化流失之感；至少作品上也應有六成的傳統風貌，四成現代人思想及理念的融合，以古代青花六百多年的民窯演變為例，大陸專用民窯青花的製作，就分為上、中、下不同的品質，加上貿易瓷所延伸各角落，像南蠻、泰國、高麗、日本，各有其不同的面貌，真可說琳琅滿目，可惜故宮博物院只限於官窯展示，民窯的粗獷豪邁，很少能在市面上看到。上面的舉例只限於青花而已，同樣的青瓷或中國古名窯的產物，更不用說可發揮到極點，永遠也做不完。

我們不必仿造先人的模式，但至少也應保留相當的品味，聰明的現代人，將會有用不盡古代菁華的延續，同時我也希望各位朋友，能共勉之，明年有更傑出的表現。現在我正在處理一件較粗獷的植物灰釉，加上青花的點綴，嘗試總是會有突破性的表現，不是嗎？

You Hsiao-Hao

Born 1938.

Graduated from National Taiwan Normal University. Served a ceramics apprenticeship with Lin Pao-chia and has held many solo exhibitions. Has also represented the R.O.C. in a number of international ceramics exhibitions and touring exhibitions. In 1989, received the Gold Medal National Award. In 1991, also received an award for outstanding ceramic achievement from the R.O.C. Ceramics Association. In 1995, received a bronze trophy from the Mainland's Contemporary Art Internationally-famed Exhibition Committee. Currently assistant professor at Hsin-pu Technical College. Also continues to work in ceramics.

Works competing in the "Innovation from Tradition" category this year seemingly formed a multinational fair. While some of them deserved to be called fine pieces, all in all they gave the impression of lacking in cultural linkage. I really would like to have seen more entrants inspired by the enduring heritage of Chinese ceramics.

In ancient China, private kilns produced blue and white porcelain of different grades of quality over a span of more than 600 years. Thanks to the spread of Chinese porcelain abroad, ceramics developed and thrived with vastly dif-

ferent characteristics in countries such as Thailand, Korea, and Japan.

It is a great pity that the National Palace Museum in Taipei puts on display only those ceramic works produced over the centuries by official kilns, hardly ever allowing the public a glance at the less refined but equally charming pieces created by folk artists.

While the works of our forefathers should not dictate the details of current artistic expression, the quintessence and refinement of ceramics dating back to ancient times deserves to be passed on. Let's work together for an ever brighter showing next year. In fact, I'm now working on a ash-glazed piece featuring a plant adorned with blue and white. I hope my experiment will succeed and produce a major breakthrough.



張清淵

1960年生

國立藝專美工科畢，師事林葆家。1991年取得美國羅徹斯特學院碩士學位。曾於1991、92年連續獲得馬里蘭州巴爾第摩陶瓷教育中心的羅敏納·撒特研究金(Lormina Salter Fellowship)。1992年獲美國馬里蘭州之傑出藝術家獎(美國國家藝術部提供)。戶外景觀雕塑作品獲紐約州立公園永久陳列收藏。

目前任教於國立台灣藝術學院工藝系。

今年的金陶獎已邁入第四年了，參展人數也打破任何公、私辦的陶藝競賽，達到六百多件的驚人數目。相對的在參賽作品的水準與多樣性上，也有令人訝異的表現，在整個審選過程中，對評審來說，真是相當大的考驗。

台灣現代陶藝的蓬勃發展早已是不爭的事實，外來的資訊與國人購陶的習慣，不只助長創作風氣的盛行，也提升了大眾欣賞的能力。無論是在創作上或是傳統表現上，都有一個趨勢可尋出脈絡，那也就是在材料的使用上，有多元化的情形，這樣的現象也直接影響到作品的

表現，企圖擺脫外國的影響或是在傳統的實用陶上再出發，是值得我們鼓勵的。在學生組方面，更可明顯的看出來。

每次的展覽比賽，總是會有少許遺珠之憾，尤其是在這樣大型的競賽中，更是明顯。已入選的作品，幾乎都是相當成熟的作品，最後名次做抉擇時是相當殘酷的，彼此之間的差距微乎其微。

恭喜每位入選以上的作者，更恭喜和成文教基金會在此次所獲得的空前迴響。

Chang Ching-Yuan

Born 1960.

Graduated from the National College of Art's arts department. Served an apprenticeship with Lin Pao-chia. In 1991 graduated from a masters program at Rochester College, U.S.A. In 1991 and 1992 gained the Lormina Salter Fellowship from the Baltimore Ceramic Education Center in Maryland. In 1992 gained the Maryland Award for Outstanding Artistic Achievement (provided by the U.S.A. National Arts Department). His outdoor sculpture was collected for continuous exhibition by the New York Municipal Park.

Currently teaches at the National Taiwan College of Arts handicrafts department.

The 4th Golden Ceramics Awards attracted a record number of entrants in excess of 600, more than any other such government or private-sponsored event. The diversity and quality of the competing works were equally impressive. It was a major challenge for the jurors to decide on who should win.

There is no denying that modern ceramics in Taiwan has grown substantially over the years. The increasing inflow of pertinent information from the international ceramics community and the growing propensity of Taiwan people to procure ceramic works have not only offered a boost to artists themselves but also helped refine public appreciation of outstanding works.

Among other developments, ceramic artists here have begun using a wide range of non-conventional raw materials and sought to break away from the influence of their foreign counterparts. They also have strived to add new touches to conventional pottery meant for practical uses. This was especially the case with this year's student entrants.

In all contests, especially the larger ones, it is not impossible to discover some brilliant works that failed to win the recognition they deserve. With so many fine works competing for preeminence, this year's jury faced a daunting task.

I congratulate all the winners this year and the HCG Cultural and Educational Foundation for the hearty response it received to the 4th Golden Ceramics Awards.

社會組造形創新

POR GROUP / INNOVATION FROM TRADITION

金獎 GOLD AWARD



鄧惠芬 TENG HUI-FEN
桃園縣 Taoyuan H.



拱型裡的天空 SKY IN THE ARCH
62.5×11.5×83.5 cm



銀獎 SILVER AWARD



白宗晉 PAI TSUNG-CHIN
台北市 Taipei



盧曼尼亞 #3 LUMANIAN NO. 3
100 × 100 × 30 cm



銀獎 SILVER AWARD



陳啓南 CHEN CHI-NAN
台北縣 Taipei H.



生命之花 FLOWER OF LIFE
99×99×71 cm



銅獎 BRONZE AWARD



許偉斌 HSU WEI-PIN
台北市 Taipei



守候的心情 WAITING
16×10×100 cm



銅獎 BRONZE AWARD



廖瑞章 LIAO JUI-CHANG
台北縣 Taipei H.



天堂鳥 BIRD OF PARADISE
96 × 60 × 28 cm



銅獎 BRONZE AWARD



徐永旭 HSU YUNG-HSU
高雄縣 Kaohsiung H.



共舞生涯路 JOINING FOR A DANCE
42 × 42.5 × 89 cm



評審特別獎

SEPECIAL JUDGES' AWARD



伍坤山 WU KUN-SHAN
台北縣 Taipei H.

希望之果 FRUIT OF HOPE
90×27×30 cm



佳作 MERIT AWARD



鄭順仁 CHEN SHUN-JEN

遊 ROVING

90 × 18 × 34 cm

沈東寧 SHEN TUNG-NING
地景系列之二 LANDSCAPE II
74 × 28 × 14 cm





余成忠 YU CHENG-CHUNG
1937 • 南京 NANKING, 1937
68×48×70 cm



施性輝 SHIH HSING-HUI
“掘”醒 EXCAVATION
50×18×50 cm



傅慶豐 ALIXE FU
巨人 GIANT
78×47×25 cm



蘇爲忠 SU WEI-CHUNG
“韻” RHYME
41×59×78 cm



陳國能
懸空的瓶
48 × 48 × 92

CHEN KUO-NENG
SUSPENDED BOTTLE
cm

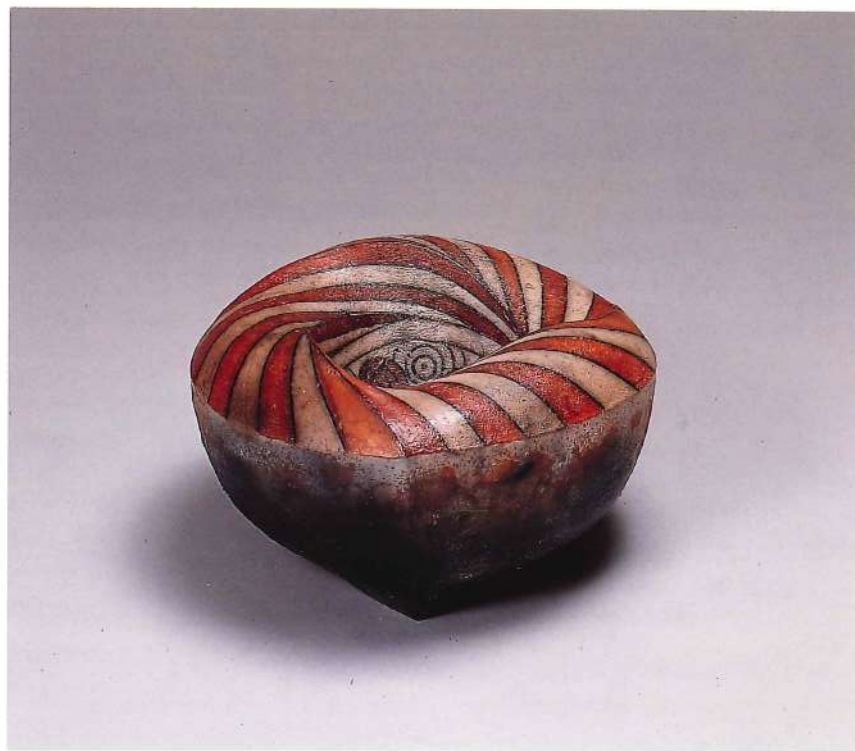


陳麗糸
愁夜
30 × 20 × 44

IRIS CHEN
SAD NIGHT
cm



王世芳 WANG SHIH-FANG
祈 PRAYING
100 × ϕ 36 cm



黃玉英 HUANG YU-YING
玄機 MYSTERY
42 × 45 × 23 cm

入選作品 SELECTED WORKS

李以圍
站立的
兩極關係
LEE YI-WEI
TWO FAR ENDS
61 × 16 × 15cm



史嘉祥
山河魂
SHIH CHIA-HSIANG
SOUL OF THE LAND
55 × 44 × 13cm



黃寶琳
浮生若夢
HUANG PAO-LING
DREAMY LIFE
63 × 30 × 28cm



王福長
掙
WANG
FU-CHANG
EMANCIPATION
60 × 55 × 33cm





曾永鴻

浮生系列(四)衝突與和諧

TSENG YUNG-HUNG

LIFE SERIES(IV)-CONFLICT &
HARMONY

90 × 30 × 45cm



林麗華

大地之母

LIN LI-HUA

MOTHER EARTH

54 × 37 × 69cm



黃佳惠

浮生若夢

SYLVIA
HUANG

DREAMY
LIFE

100 × 57 × 29cm

謝嘉亨
熱焰

HSIEH CHIA-HENG

FLAMES

60 × 13 × 50cm



陳銘濃
墟

CHEN

MING-NUNG

RUINS

50 × 80 × 12cm



許慧娜
煉

HSU HUI-NA

REFINING

70 × 37 × 23cm



林秀娘
彩妝

LIN HSIU-NIANG

ADORNMENT

48 × 31 × 67.5cm



社會組傳統創新

POR GROUP / INNOVATION IN FORM

金獎 GOLD AWARD



李金生 LEE CHIN-SHENG
台北縣 Taipei H.



春 SPRING
23 × 82 cm



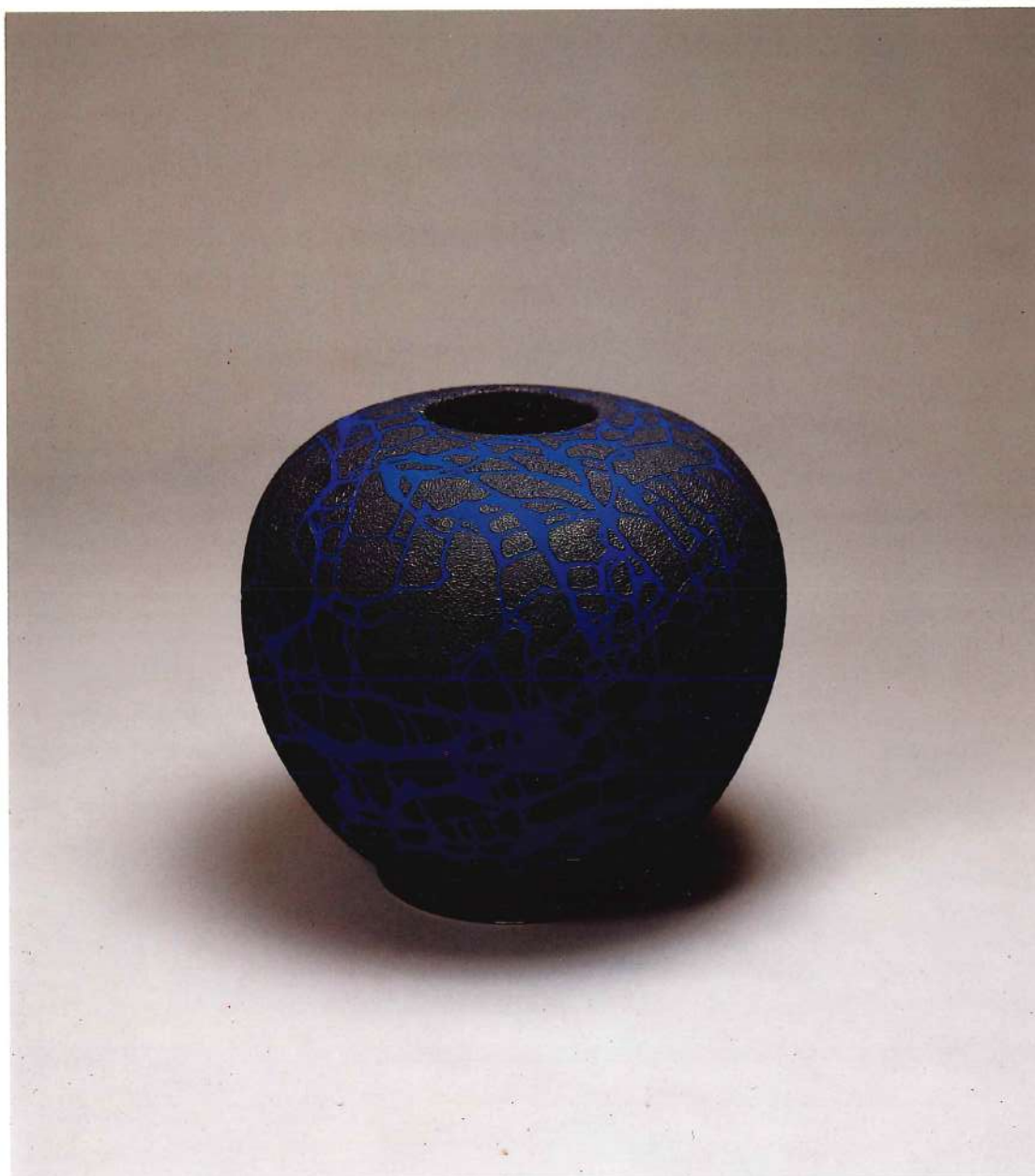
銀獎 SILVER AWARD



郭聰仁 KUO TSUNG-JEN
台北縣 Taipei H.



傳承 HERITAGE
42×42×36 cm



銀獎 SILVER AWARD



謝銘慧 HSIEH MING-HUI
屏東市 Pingtung



三足(3) TRIPOD
23×31 cm



銅獎 BRONZE AWARD



鄭永國 CHENG YUNG-KUO
新竹縣 Hsintsu H.



紋壺 GRAINED POT
21×21×35 cm



銅獎 BRONZE AWARD



李宗儒 LEE TSUNG-JU
台北縣 Taipei H.



器 UTENSIL
25×18×43 cm



銅獎 BRONZE AWARD



張逢威 CHANG FENG-WEI
台中縣 Taichung H.



采 COLORS
51×51×18 cm



評審特別獎 SEPECIAL JUDGES' AWARD



張永昇 CHANG YUNG-SHENG
台中縣 Taichung H.

紋 GRAIN
38×35×35 cm



佳作 MERIT AWARD



黃玉英 HUANG YU-YING
 濡沫 FRIENDSHIP
 42×42×65 cm



陳慶 CHEN CHING
 青春無悔 NO REGRET BEING YOUNG
 30×30×60 cm



洪信祥 HUNG HSIN-HSIANG
豐收 HARVEST
30 × 30 × 52 cm



李幸龍 LEE HSING-LUNG
田野 FIELD
40 × 40 × 37 cm



曾愛真

TSENG AI-CHEN

雙

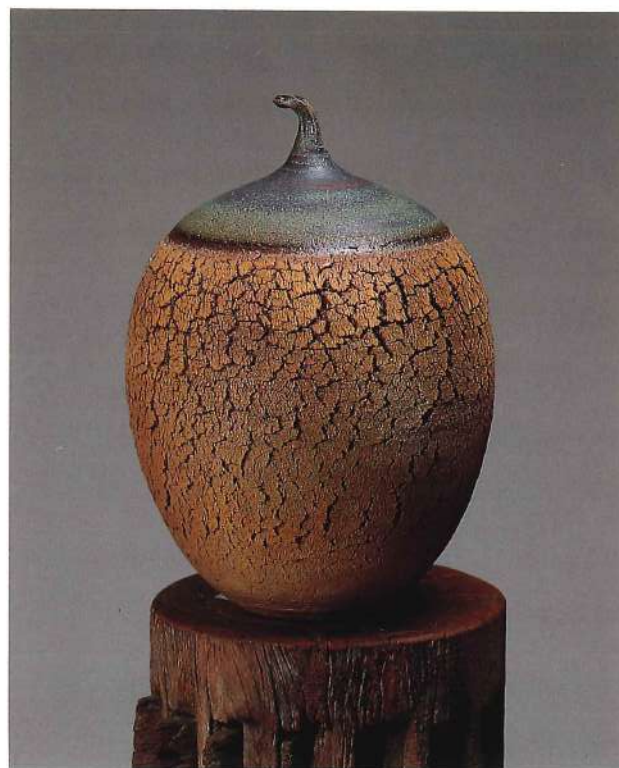
DOUBLE

右：20×22×41

cm

左：18×20×39

cm



翁國珍

WENG KUO-CHEN

豐收

HARVEST

40×40×28

cm

歐秀珍

OU HSIU-CHEN

花絮

TIDBITS

23×23×58

cm



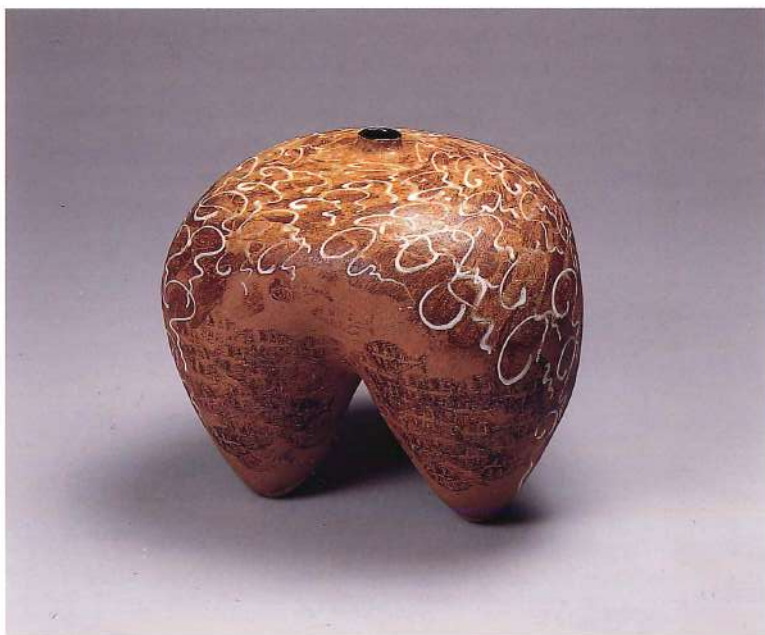
史嘉祥
圓點

SHIH CHIA-HSIANG

ROUND POINT

50×40×42

cm



張開雲 CHANG KAI-YUN
 袋足雲文瓶 CLOUD-GRAINED BOTTLE
 45 × 45 × 40 cm



徐明稷 HSU MING-CHI
 懷舊 NOSTALGIA
 81 × 32 × 27 cm

入選作品 SELECTED WORKS



王昭閔
保育系列
WANG CHAO-MIN
CONSERVATION
SERIES
32 × 23cm



涂慶賀
繭
TU CHING-HO
COCOON
18.5 × 18.5 × 21cm



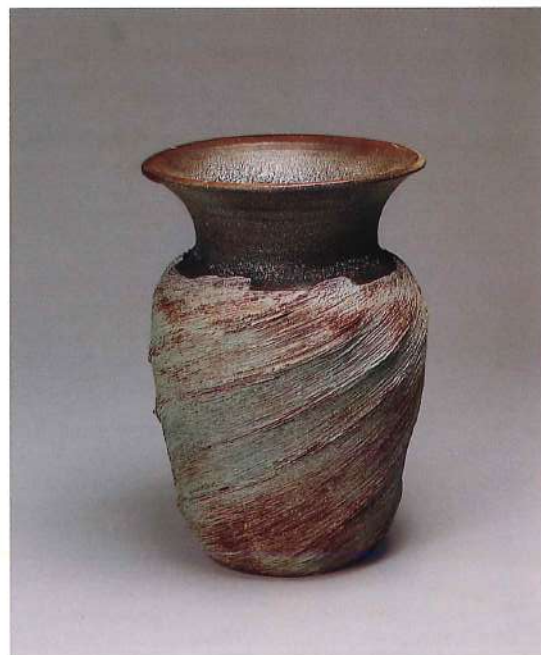
許玲珠
瓶
HSU
LING-CHU
BOTTLE
36 × 28 × 26cm



王新篤
青花釉裏紅
釉下綠彩群魚戲浪
WANG HSIN-TU
FISH IN WAVES
62 × 23cm



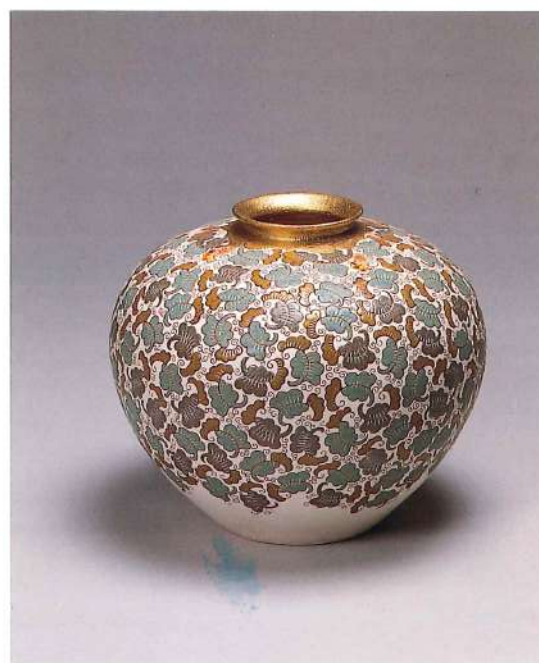
李淳雄
花器
LEE CHUN-HSIUNG
FLOWER POT
42 × 42 × 40cm



余成忠
秋霜、冬雪
YU CHENG-CHUNG
FROST IN AUTUMN,
SNOW IN WINTER
36 × 36 × 51cm



蘇正立
黃金歲月
JACK SU
GOLDEN YEARS
32 × 32 × 32cm



周妙文
笙歌耀動
CHOU MIAO-WEN
PLAYING
& SINGING
32 × 35 × 35cm

林瑞娟
圖騰(1)—旋
LIN JUI-CHUAN
TOTEM I- WHIRL
98 × 26 × 26cm



莊見智
紅粧
HERMAN CHUANG
FEMININITY
24 × 24 × 46cm



林清河
花海蝶舞
LIN CHING-HO
BUTTERFLIES
& FLOWERS
49 × 5cm



李柏漢
節節高陞
LEE PO-HAN
RISE
22 × 22 × 17cm



賴福財
花心
LAI FU-TSAI
MODERN LOVE
100×26cm



王惠仁
等待被呼喚
WANG HUI-JEN
WAITING FOR A CALL
60×55×30cm



范仲德
螺旋再生
FAN CHUNG-TE
REINCARNATION
(壺) 14×10×13cm
(杯) 6×6×6cm





吳建福

核子劇場—蘭嶼夜曲

WU CHIEN-FU

NUCLEAR THEATER-LANYU SERENADE

47×32×98cm



白木全

敘

PAI MU-CHUAN

TELLING

40×23×43cm

學生組造形創新

STUDENT GROUP / INNOVATION FROM TRADITION

金獎 GOLD AWARD



林清福 LIN CHING-FU
南投縣 Nantou H.



源自心靈深處 FROM DEEP WITHIN
65×50×50 cm



銀獎 SILVER AWARD



曾玉明 TSENG YU-MING
台北縣 Taipei H.



坯 CLAY MOLD
(每一個) $6.5 \times 4 \times 4.5$ cm



銀獎 SILVER AWARD



巫鍵志 WU CHIEN-CHIH
台北市 Taipei



誕 BIRTH
46×28×18 cm



銅獎

BRONZE AWARD



吳孟錫

WU MENG-HSI

台北縣

Taipei H.



魚趣

FISH

35 × 18.5 × 42

cm



銅獎

BRONZE AWARD



常景倫 CHANG CHING-LUN
台北縣 Taipei H.



麥子 WHEAT
10×9×64 cm



銅獎

BRONZE AWARD



陳慧敏 CHEN HUI-MING
台北縣 Taipei H.



歲月的臉 FACE OF TIME
40×45×10 cm



評審特別獎

SEPECIAL JUDGES' AWARD



張怡寬 CHANG YI-KUAN
台北市 Taipei

無題 UNTITLED
40 × 36 × 28 cm



佳作 MERIT AWARD



賴信杰 LAI HSIN-CHIEH
獨語 MONOLOGUE
45 × 30 × 72 cm



胡建仁 HU CHIEN-JEN
戰爭系列(三) WAR SERIES (III)
戰爭與和平 WAR & PEACE
45 × 45 × 100 cm

曾書賢 TSENG SHU-HSIEN
 旋轉的思緒 RUNNING THOUGHTS
 23×36 cm



張文發 CHANG WEN-FA
 承 LINK
 49.5×19×22 cm



黃瑞誠 VOLCANIC MARKS
火山的烙記 HUANG JUI-CHENG
左：25×20 cm
右：15×20 cm



張台雲 CHANG TAI-YUN
彩色烏鴉 MULTICOLOR CROW
33×45×30 cm

徐文浩 HSU WEN-HAO
細語 WHISPERING
48×12×21 cm



劉信志 LIU HSIN-CHIH
空心的指標 HOLLOW SIGN
47×47×16 cm



蔡宗隆 TSAI TSUNG-LUNG
 土豆酥蛋糕 PEANUT CAKE
 44×38×38 cm



許雅惠 HSU YA-HUI
 家的渴望 YEARNING FOR HOME
 48×38×45 cm

入選作品 SELECTED WORKS

趙曉嬪
隨風而行

CHAO HSIAO-CHEN
RIDING THE WIND
22×15×44.5cm (含座)



李仁耀
盼

LEE JEN-YAO
LONGING
28×16×66cm



林妙芳
風中的窗

LIN MIAO-FANG
WINDOW & WIND
52×28cm



陳玟吟
蝕

CHEN WEN-YIN
ECLIPSE
40×37×21cm



秦志潔
歸鄉 (花器)
CHIN CHIH-CHIEH
HOMECOMING
(FLOWER POT)
66 × 17 × 20cm



徐君萍
追尋
HSU CHUN-PING
SEARCHING
55 × 34 × 43cm

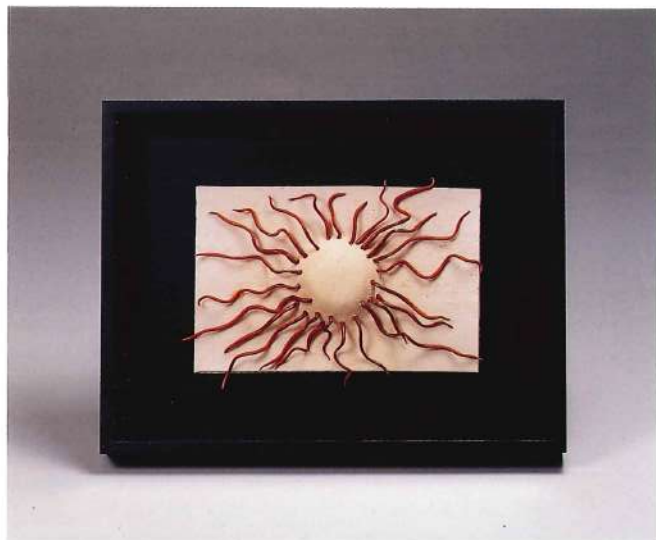


陳妙姝
動感連結
CHEN
MIAO-CHU
LINKAGE IN
MOTION
60 × 45 × 10cm

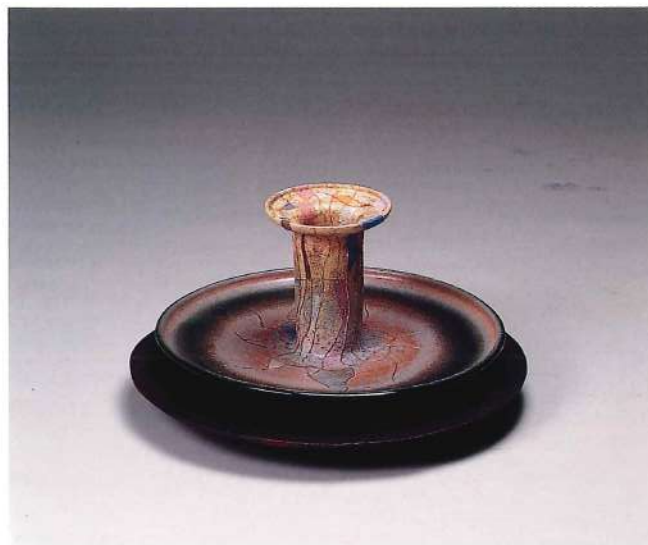
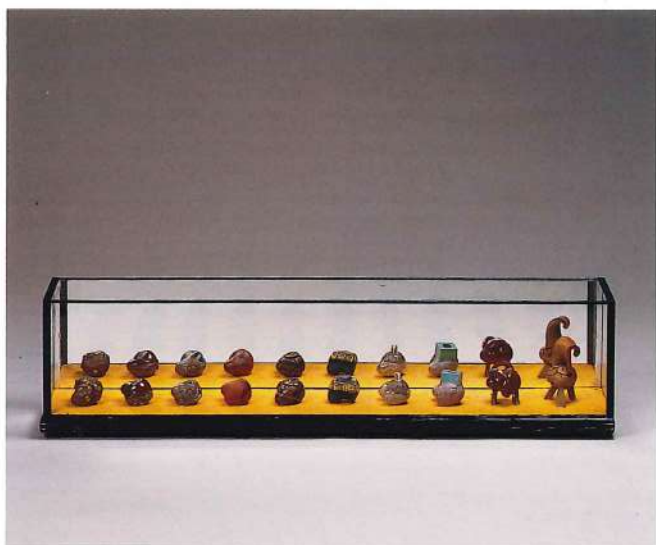


彭嘉玲
蘊
PENG
CHIA-LING
CONTAINING
14 × 31.5cm

潘宏益
伸
PAN
HUNG-YI
REACHING
OUT
40 × 26 × 4cm



詹雅媛
生活
EVA CHAN
LIFE
(10 件一組
, 每件)
12 × 6cm

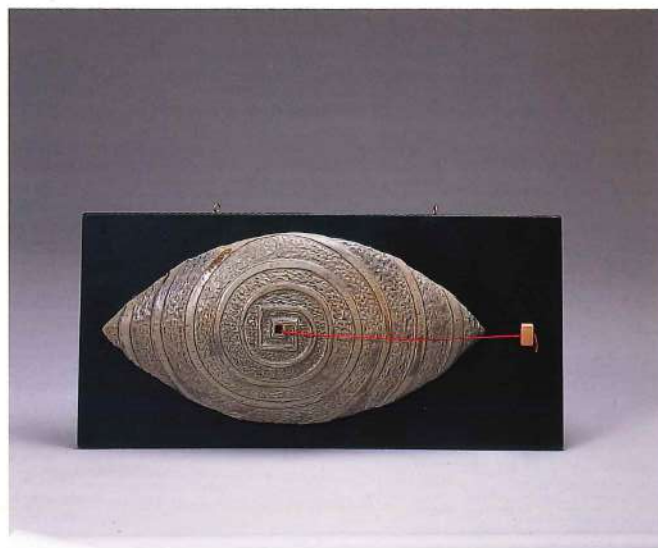


施銘哲
夢幻境界
MILLER SHIH
ILLUSION
48 × 48 × 28cm



陳志強
蘊、伍
CHEN
CHIH-CHIANG
CONTAINING

林璟嫻
處境
ALMAZ LIN
STATE OF THINGS
70 × 40cm



吳欣儒
期待光明
WU HSIN-JU
AWAITING
LIGHT
45 × 38 × 38cm



陳炯銘
重拾
失落的塊
CHEN
CHIUNG-MING
LOST PIECE
REGAINED
17 × 18 × 31cm



學生組傳統創作

STUDENT GROUP / INNOVATION IN FORM

金獎 GOLD AWARD



吳建翰 WU CHIEN-HAN
台北縣 Taipei H.



媽 BEAUTY
18×10×54 cm



銀獎 SILVER AWARD



葉怡利 YE H YI-LI
台北市 Taipei



夢想茶具系列 "DREAM SERIES" TEA SET
55×35×18 cm



銀獎 SILVER AWARD



林清福 LIN CHING-FU
南投縣 Nantou H.



礦 MINE
30×28×15 cm



銅獎

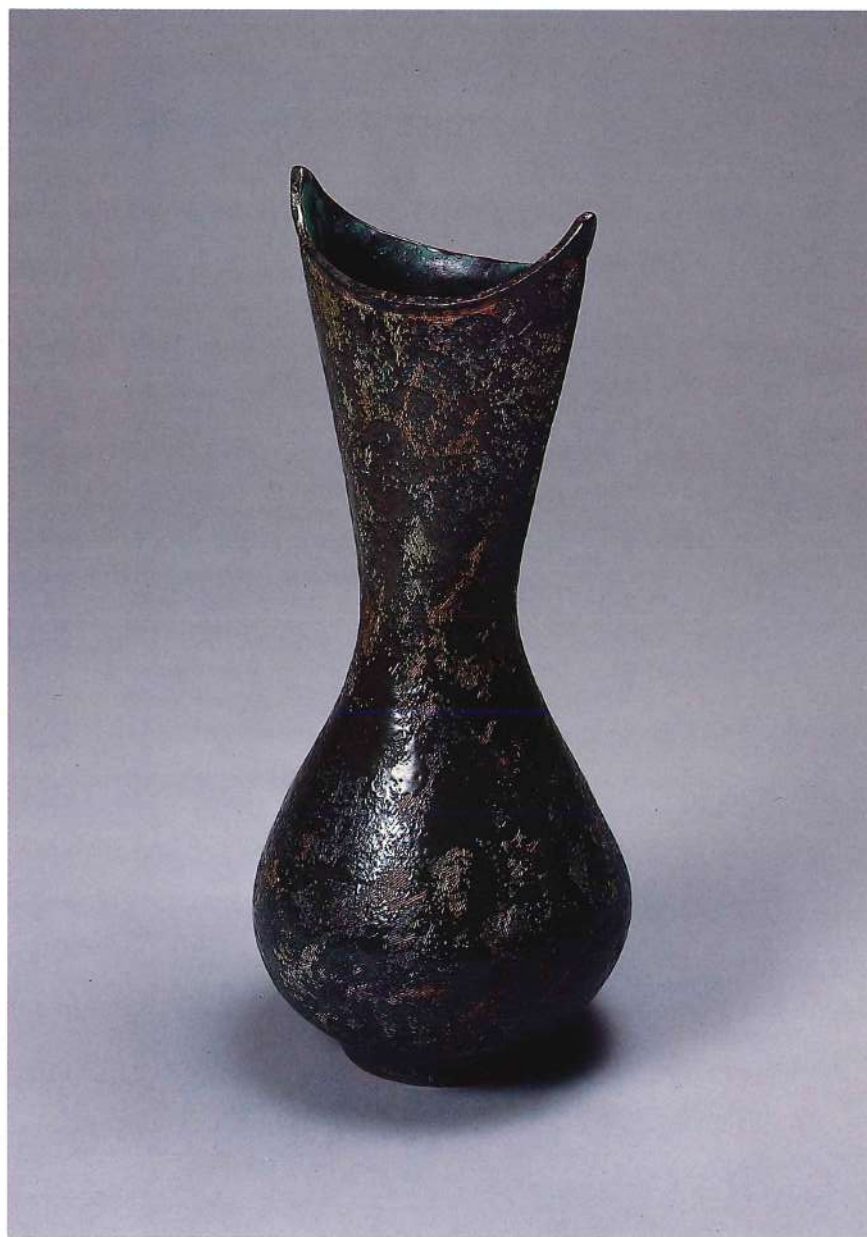
BRONZE AWARD



吳政陽 WU CHENG-YANG
台北縣 Taipei H.



追溯 TRACING BACK
20×17×49 cm



銅獎 BRONZE AWARD



徐文浩 HSU WEN-HAO
台北縣 Taipei H.



古道 ANCIENT PATH
大：10×22 cm
中：7×14 cm
小：5×10 cm



銅獎 BRONZE AWARD



秦志潔 CHIN CHIH-CHIEH
台北市 Taipei



陶情 JOY OF CERAMICS
左：10×14×13 cm
右：14×9×11 cm



評審特別獎

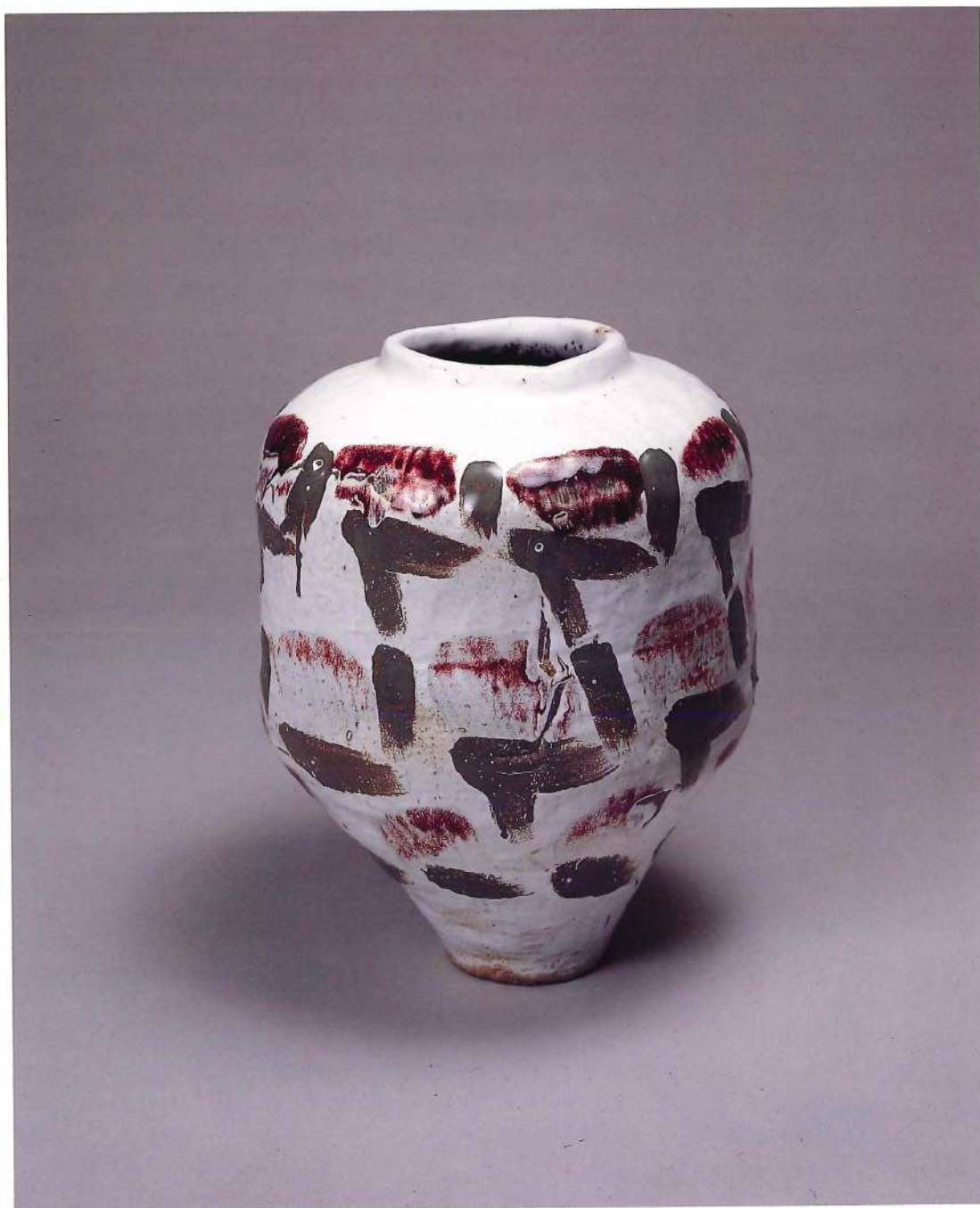
SEPECIAL JUDGES' AWARD



張浩芸 CHANG HAO-YUN
台北市 Taipei

弄甕

PLAYING WITH CERAMICS
40×31×31 cm



佳作 MERIT AWARD



劉信志 BOTTLE
瓶 LIU HSIN-CHIH

51 × 17 × 18 cm



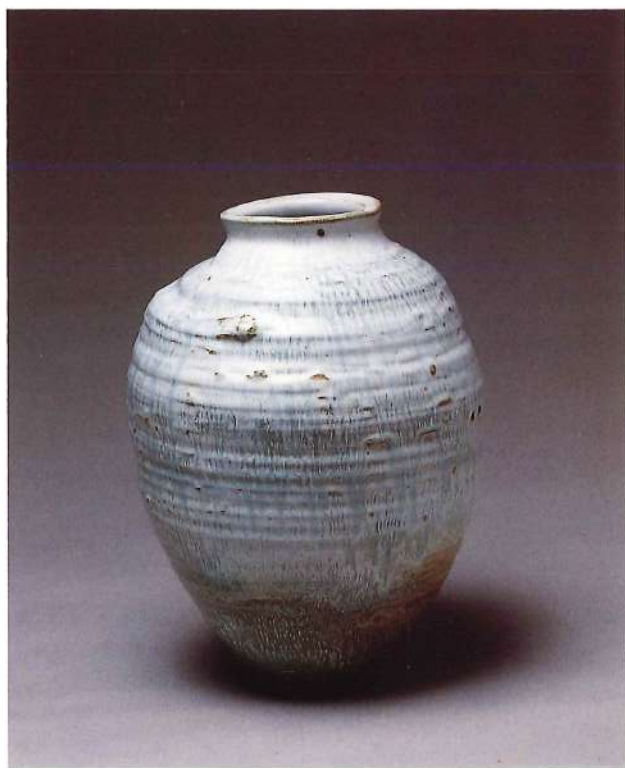
陳炯銘 CHEN CHIUNG-MING
爆發 EXPLOSION

23 × 23 × 32 cm

吳孟錫 WU MENG-HSI

佇立 STANDING

25 × 25 × 28 cm



林友德 LIN YOU-TE

砒霜 ARSENIC

24 × 23 × 33.5 cm



陳彥友 CHEN YEN-YOU

受想 REFLECTION

30 × 30 × 25 cm



黃義霖 HUANG YI-LING
斑 (壺杯組) SPECKS(POT & CUPS)

15 × 10 cm

巫鍵志 WU CHIEN-CHIH
對飲 DRINKING TOGETHER

75×22×27 cm



莊小慧 CHUANG HSIAO-HUI
小丑與天鵝 CLOWN & SWAN

29×18×7 cm



徐美月 HSU MEI-YUEH
龍柱 DRAGON-ADORNED POST
20×20×75 cm



陳志強 CHEN CHIH-CHIANG
瓶，參 BOTTLE, MEDITATION

入選作品 SELECTED WORKS

張文發
沈

CHANG
WEN-FA

HEAVY

58.5 × 8 × 9cm



黃麗雯

花器

HUANG LI-WEN

FLOWER POT

55 × 18 × 17cm



李仁耀

囍宴

LEE
JEN-YAO

WEDDING
BANQUET

65 × 65 × 6cm



盧詩丁

嫣紅

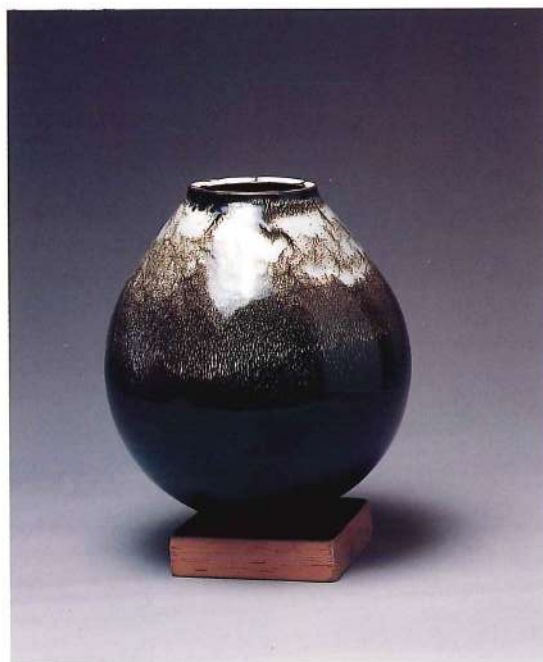
LU
SHIH-TING

BRIGHT RED

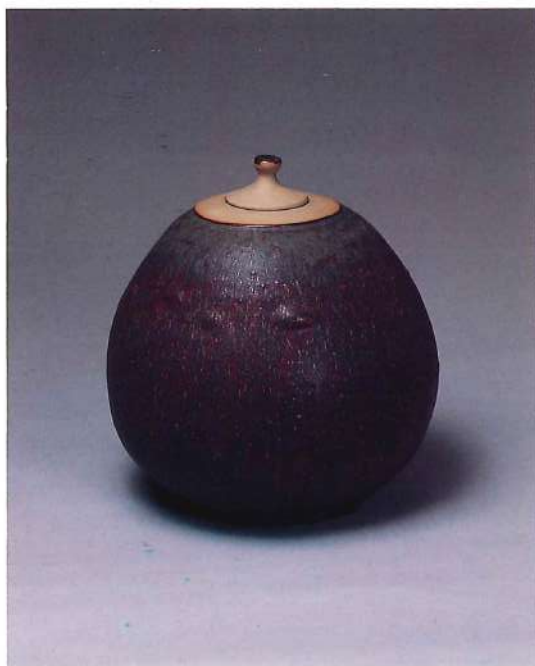
25 × 25 × 30cm



呂明銓
融
LU MING-CHUAN
MELTING
25 × 25 × 28cm



陳牧仁
果
CHEN
MU-JEN
FRUIT
35 × 35 × 40cm



陳建仲
貢
CHEN
CHIEN-CHUNG
TRIBUTE
45 × 24 × 24cm



第四屆金陶獎記事

- 84.01.06~22 『第三屆金陶獎』得獎與入選作品於台北市立美術館地下樓展出。
- 84.01.07 舉行開幕頒獎典禮暨茶會。
- 84.01.08 上午10時於美術館廣場進行現場捏陶示範。
- 84.01.15 下午2時30分於地下樓舉辦現代陶藝專題演講。
- 84.06.17 召開『第四屆金陶獎籌備會議』，決議自第五屆（1996年）起改為每兩年舉辦一次，且自第六屆（1998年）起提升為國際性比賽；同時決定國內學生組的條件將放寬，無學生證未滿20歲者仍可參加。
- 84.11.01~08 參賽作品全省收件數量高達602件，本屆收件數創歷年陶藝競賽記錄。
- 84.11.14、15 評審參賽作品得獎名單揭曉。
- 85.01.13 上午10時30分舉行開幕頒獎典禮暨茶會。
- 85.01.13~28 『第四屆金陶獎』得獎與入選作品於台北市立美術館地下樓展出。

Calender of the 4th Golden Ceramics Award

6~22 January 1995	The 3rd Golden Ceramics Award exhibition at Taipei Fine Arts Museum.
7 January 1995	Award Ceremany and openning party.
8 January 1995	Clay demonstration for public.
15 January 1995	Slides lecture on "The Beauty of Taiwan Ceramics" given by Professor Chen-Chou Liu, National College of Fine Arts
17 June 1995	The 4th Golden Ceramics Award preparatory meeting. The meeting has conluded that: (1)the GCA from 1996 and on will be biennual, (2)the GCA from 1998 and on will be a international compitition, (3)any youth under 20 years old is qualified for the student group without the student I.D.
1~8 November 1995	Acceptance of applied works up to 602 pieces, the number once again exceed that of other ceramics competition ever had in Taiwan.
14~15 November 1995	Works juried and Award Winners revealed.
13 January 1996	Award Ceremony and openning party.
13~28 January 1996	The 4th Golden Ceramics Award exhibition at Taipei Fine Arts Museum.

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No 20-29, Yung-Fang Village, Ta-
Liao Hsiang, Kaohsiung Hsien

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CHENG, SHUAN-JEN
F3, No 7, Lane 154, Sec 2, Shan-
Min Rd., Bang-Chiou City, Taipei

CHEN, KUO-NAN
F5, No3, Lane 158, Chien-Chung
St., Hsin-Chuang, Taipei Hsien

WANG, SHIH-FONG
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Hsien

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O-Mei Tsun O-Mei Shiang Hsin-Chu
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- CHANG, YANG-SHENG
No 122, Chung-Cheng Rd., Ta-Ya Shiang, Taichung
- HUANG, YU-YIN
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- 陳慶
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04-406-0716
- 史嘉祥
台中縣豐原市三村路100巷6號
04-526-6458
- 曾愛真
高雄市愛國路18巷10號
07-348-4747
- 張開雲
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- 歐秀珍
高雄市楠梓西巷27弄7號
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- HUNG, SHIN-HSIANG
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- LEE, HSIN-LUNG
No 154, Cheng-Hsin Rd., Chin Shui Town, Taichung
- CHEN, CHIN
No 2, Lane 42, Chan-Hsin 1 St., Ta-Li City, Taichung
- SHIH, CHIA-SHIANG
No 6, Lane 100, 3 Tsun Rd., Feng-Yuan City
- TSENG, AI-CHEN
No 10, Lane 18, Ai-Kuo Rd., Kaohsiung
- CHANG, KAI-YUN
No 23, Alley 120, Lane 500, Ta-Chung 1 Rd., Kaohsiung
- OU, SHIU-CHEN
No 7, Alley 27, Nan-Tze W Lane, Kaoshiung

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 TaiNan City

第四屆「金陶獎」社會組 各縣市參賽件數統計表	
台北縣 Taipei H.	81 件
台北市 Taipei C.	75 件
台中縣 Taichung H.	43 件
高雄市 Kaohsiung C.	20 件
桃園縣市 Taoyuan	19 件
台中市 Taichung C.	15 件
高雄縣 Kaohsiung H.	13 件
南投縣市 Nantou	11 件
苗栗縣市 Miaoli	10 件
嘉義縣市 Chiayi	10 件
彰化縣市 Changhua	9 件
台南縣市 Tainan	7 件
新竹縣市 Hsintsu	5 件
屏東縣市 Pingtung	6 件
宜蘭縣市 Yilan	4 件
澎湖縣 Penghu	2 件
台東縣市 Taitung	1 件
雲林縣 Yunlin	1 件
合計 Total	332 件

第四屆「金陶獎」學生組 各學校參賽件數統計表	
泰北高中 Taipei High School	97 件
國立藝專 National Taiwan College of Arts	48 件
復興美工 Fu-Hsin Trade & Art Shcool	18 件
台北師範學院 National Taipei Teachers College	17 件
新竹師範學院 National Hsintsu Teachers College	14 件
大明中學 Ta Mine High School	13 件
師範大學 National Taiwan Normal Unviersity	12 件
協和工商 Hsieh-Ho Tolytechnic Vocational School	11 件
台灣大學 National Taiwan University	7 件
文化大學 Chinese Culture University	6 件
其他（海外學校）The others	27 件
合計 Total	270 件

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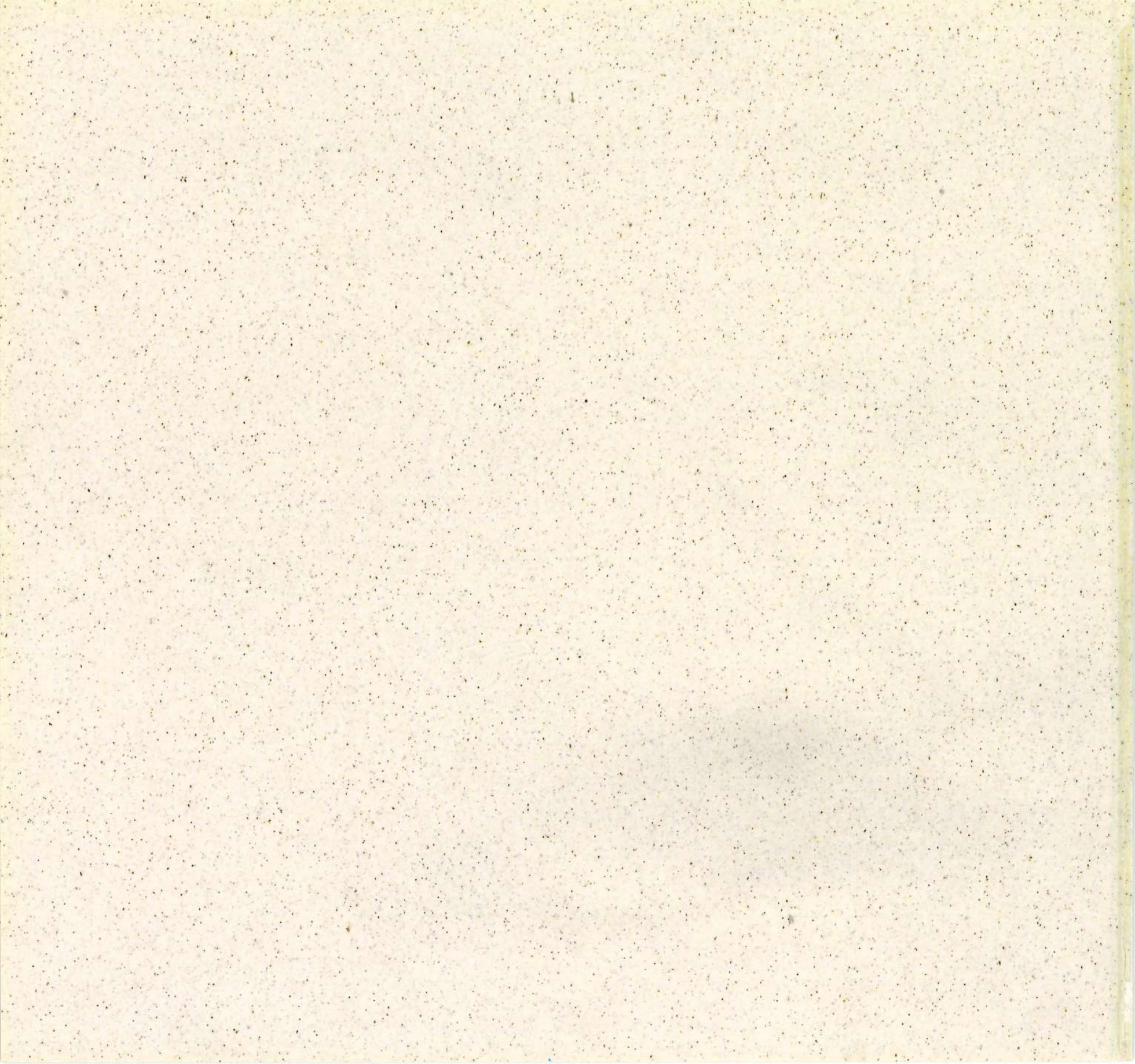
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