

第七屆臺灣金陶獎

陶藝競賽 THE SEVENTH TAIWAN
GOLDEN CERAMICS AWARD



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The 7th Taiwan Golden Ceramics Award
社會組 金獎
HCG
臺灣陶瓷學會主辦



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前言

文化創意產業在上世紀末至本世紀儼然已成為各國主要推廣的重要項目；陶瓷藝術正在迅速蓬勃的發展，從數千年前的實用及祭祀器皿，演進成了與實用、生活、藝術、品味不可分割的產品。財團法人和成文教基金會成功地舉辦過六屆金陶獎競賽，發掘和推廣了許多優秀的陶瓷藝術家與青年創作人才。本次第七屆臺灣陶藝金陶獎競賽，期待能繼往開來、傳承薪火，把陶瓷藝術的文化創意產業再次發光、發熱是為本次活動之宗旨。

評審方式：作品之評審由本單位遴選或隨機抽籤決定具有專業素養之專家、學者、陶藝創作者、藝術家、社會賢達等共計五位組成本屆臺灣金陶獎評審委員會，另邀請一位主審委員負責初審、複審委員之間的協調工作，評審的作品要項包括：

- 1.工藝技法（材料處理、製作技術）。
- 2.創意特色（獨特性、內涵意義、特性特色展現）。
- 3.美學（造型、裝飾、整體搭配等）。
- 4.創作意念（觀念、主題契合性）。
- 5.如無適當作品得由評審委員會決議獎項從缺或是遞增補。

初審方式：採用報名者提供之電子檔案、相片、幻燈片由與會評審委員檢視採計分方式進行初審。本屆金陶獎共計收件：社會組147件、學生組74件作品參加，經初審入圍者：社會組62件、學生組31件。

複審方式：經通知入圍參與複審之作者，將符合籌備委員會規定之包裝方式的實體作品送件參與複審結果：共計社會組28件，學生組24件入選。

主審委員



THE SEVENTH TAIWAN
GOLDEN CERAMICS AWARD

Foreword

Ever since the end of 20th century, Culture and Creative industry has become the main promotion for most of the countries, and the art pottery is now flourishing. It has transformed from practical and ritual utensils thousand years ago, into products that are not only practical but also represent lifestyle, art temperament and good taste. Hooting incorporated foundation had successfully held six Golden Ceramics Awards and discovered many great pottery artists and young creative talents. The seventh Taiwan Golden Ceramics Award aims to heritage the tradition and cultivates new generation in ceramics, making Ceramic art prosperous and glow in the industry.

Evaluation: The competitors' work would be graded by professional specialists, scholars, pottery makers, artists and public personages selected by the organization or drawn at random to form a five people jury of the seventh Taiwan Golden Ceramics Award and invite another expert to be the presiding committee to be in charge of communication among the jury for the first and final evaluations.

Grading Highlights:

1. Skills (material and workmanship)
2. Creativity (uniqueness, meaning, features)
3. Aesthetics (shape, decoration, the overall mix, etc.)
4. Creative concept (ideas, themes pertinence)
5. If there is no qualified work, the jury would decide the prize not awarded or with replacement.

First Evaluation: The jury will grade competitors' work by viewing photos, digital files and slides they provide. The seventh Golden Pottery Award has received 147 works of social group and 74 works of the student group. 62 works of social group and 31 works of student group have passed the first level of evaluation.

Final Evaluation: Those who pass the first evaluation was informed to send their work packed according to the organization requirements for final evaluation. 28 works of social group and 24 works from student group have been selected.

Presiding committee



邱俊榮

和成集團 總裁

財團法人和成文教基金會 董事長

第七屆臺灣金陶獎陶藝競賽籌備委員會 主任委員

舉辦臺灣金陶獎競賽象徵著和成企業對於社會的責任，持續關注臺灣的現代陶藝的發展，鼓勵年輕陶藝創作者，讓有藝術天分的優秀人才在臺灣金陶獎的舞臺上盡情發揮，回顧過去歷屆舉辦的金陶獎成為影響陶藝界的活動，在臺灣陶藝的發展史上提及金陶獎總是走在前端功不可沒，並且成為臺灣地區最具規模的、最有權威性質的陶藝競賽，現今活躍於臺灣陶藝界的翹楚都曾經過歷屆金陶獎的洗禮，從眾多的參賽者中激烈競爭脫穎而出的。

自從第六屆國際金陶獎舉辦過後，陶藝競賽活動曾經停辦多年，確實以企業的一己之力與有限的經費籌辦競賽活動是相當的困難，由於和成的本業源自於傳統陶瓷，所以對於臺灣的陶瓷產業與現代陶藝的發展也投入諸多的關注，企業責任與精神是以取之於社會，用之於社會的積極態度，在企業盈餘提撥預算進行籌備、策劃兩年的第七屆臺灣金陶獎競賽終於如期的舉辦。

綜觀本屆金陶獎參與競賽的陶藝作品件數多，報名者非常踴躍，籌備期間獲得各界人士的鼎力支持，並且經由各位籌備委員的奔走宣傳、鼓勵學生、陶藝團體會員的踴躍參加爭取榮譽，以及工作同仁的努力不懈，圓滿達成各項籌備工作，由於歷屆以來金陶獎的風評甚佳、獲獎獎金優渥，評審委員們的專業公平、公正產生公信力，使得本屆金陶獎在藝術界獲得極佳的口碑，參加的作品水準不斷的再提升，經過兩次評審激烈的競爭過程與評審們的表決討論，遴選出的作品皆為上上之作具有豐富的創意與熟練的技巧，金陶獎的舉辦不僅是鼓勵了許多優秀的陶藝創作者，更是培養了具有潛力的新秀，讓陶藝創作者在傳統的陶瓷產業中加入更多新的創意元素，從臺灣文化創意推動的角度而言是一項成功的發展方式，對於社會教育與文化提升上富有正面的意義。

財團法人和成文教基金會承襲過去的使命感，籌辦金陶獎競賽受到陶藝界人士的肯定與熱烈的反應，達到良好的效果奠定永續發展的基礎，我們希望保有如此的信念，以更認真積極、無私奉獻的胸襟完成「源生於陶瓷、嘉惠於陶藝」的志願，期待以拋磚引玉的方式吸引更多的企業關注，使金陶獎能夠持續的舉辦，並且發揚光大，提高陶藝專業的創作水準，增進生活品質，刺激陶瓷產業文化的提升。

邱俊榮



Tony Chiu

President of Hocheng Group

Chairman of Hocheng Cultural and Educational Foundation

Chairman of the Preparation Committee of Seventh Golden Ceramics Award

Holding Taiwan Golden Ceramics Award symbolizes the social responsibility of Hocheng Company and its continuous concern on the development of Taiwan's modern ceramics by encouraging young ceramic creators and letting the talents with artistic can play as their best at the stage of Taiwan Golden Ceramics Award. Reviewing the previous Golden Ceramics Awards become the activities effect the world of ceramics in the development of the ceramics field in Taiwan, the Golden Ceramics Award always takes a lead and has made undeniable contributions, and becomes the biggest and the most authoritative ceramics competition. The outstanding people who play an active part in the ceramics world are all baptized with the Golden Ceramics Award and stand out from numerous participants in the competition.

Since the sixth Golden Ceramics Award, it had been closed down for many years. It is really difficult to make preparations for the competition by the own effort of the enterprise and limited budgets. Hocheng is derived from the traditional ceramics, so we paid a lot of attention to traditional ceramics and modern ceramics in Taiwan. The responsibility and the spirit of the enterprise is the positive attitude of "take from the society, and bring back". With allocating funds from the surplus of the enterprise to make preparations for two years, the seventh Taiwan Golden Ceramics Award is held as scheduled.

Overviewing the current Golden Ceramics Award, the number of ceramic works take participate in the competition is quite a lot. Applicants are very active. It got strongly support from personages of all circles during the preparation. Every member of the preparation committee running around to make propaganda and to encourage students, ceramics corporate members participated actively to win honor and the colleagues persevere in efforts. We finished every job completely, as the reverberation of previous Golden Ceramics Award is quite well, it has great bonus, professional and justice judges, justice produce credibility, make Golden Ceramics Award gained a good reputation in the artist world. The level of the works in the competition improves continuously. After two intense competitions and the discussion and voting of the judges, the selected works are superior works which rich in creativity and with consummate skill. Golden Ceramics Award has not only encouraged many excellent ceramic creators, but also developed potential up-and-coming youngster, make the ceramic creators add more creative elements to the traditional ceramics industry. It is a successful way of development impetus from the perspective of Taiwan cultural promotion, has a positive significance in the promotion of social education and culture.

Juridical person, the Hocheng Cultural and Educational Foundation, followed the past sense of responsibility, organized Golden Ceramics Award and gain approval and enthusiastic response from the person in ceramics world, and achieve a good result and establish a foundation for sustainable development. We hope to retain this belief with a mind of more seriously and actively, selfless dedication to complete the ideal of "come from ceramics, return to ceramics". Looking forward to attract more attention from the enterprises by the way of throw out a minnow to catch a whale, the Golden Ceramics Award can be hold and carried forward continually, improve the level of the professional works of ceramics and the quality of life, stimulation to enhance the ceramics culture.





邱立堅 金陶獎作品集序文

和成欣業股份有限公司 董事長

1931年創立和成至今，製陶是公司的根，精進工藝為企業的本，為了順應世界潮流，社會變遷，人類生活習慣的改變，新思維讓和成不斷地蛻變創新演化，雖然歷經了八十三個年頭，三代的傳承，並沒有動搖過這個根本信念，推陳出新的產品已經更深更廣，但致力於陶瓷本業的初衷，並沒有改變，讓她孕育深耕的這顆心，只會精益求精，繼續茁壯。在迎接第七屆金陶獎的同時，非常感謝和成文教基金會在有限的經費下仍不遺餘力搭起這個舞台，更感謝所有參賽者的熱情參與以及評審委員們不辭辛勞的投入，才有可能讓整個活動圓滿達成。此次競賽活動，可謂冠蓋雲集，場面熱鬧，除了讓大家有機會目睹許多優秀的陶藝創作精品，更可欣賞體會傳統陶瓷工藝之美，延續了養成、育化、精進、創新的精神，希望能藉此機會拋磚引玉，開啟陶瓷文創產業的大門，吸引更多眾人的目光，發掘出有潛力有興趣的優秀人才，呈現更多更好的彩陶窯燒作品，期能發展出有特色的陶瓷藝術創作環境，遍地開花。

和成對於陶瓷藝術文化及生活美學的投入，數十年來從沒有間斷過，雖然只是民間企業的棉薄之力，但會持續關懷，善用資源，集中心力，如窯爐之火一般，點燃每人心中的火苗，改變環境的氛圍，讓更多人能感受到陶瓷的熱力，希望和成的有心，和成的用心，和成企業的這顆心能夠推動當代陶藝發展的列車，薪火相傳，生生不息。

最後要在此恭喜所有入圍得獎的人，您的作品已經得到大家的肯定，另外還要勉勵這次沒有入圍的人千萬不要氣餒，下次還有機會，只要有心，這扇門將會永遠敞開。

邱立堅



Chairman of Hocheng Co., Ltd

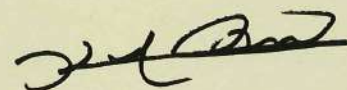
Founded in 1931, HCG founder Hocheng Chiu born with a passion for ceramics, trained in traditional handcrafting methods, he was both artist and scientist redefining the aesthetics of vessel design even as he pioneered breakthrough techniques for ceramics manufacture. Since its inception, HCG has exemplified its founder's deep passion for artistry and fine detail, fusing heritage built on centuries of craftsmanship and unrivaled precision of modern manufacture, design the most fashion-forward housing facilities in this industry.

Up until today, still remains faithful to its founder's mission to continuously innovate the Hi-tech production process, for enhancing the quality of people's lifestyle.

In this moment of the 7th Golden Ceramics Award, we would like to thank the H.C.G Culture and Education Foundation formed a task force for organizing this activity for the competition, and the guidance of teachers, also appreciate all of the entries and many heavyweight quests gathered in

the Golden Ceramics Award ceremony. The importance was no different from other top awards in various fields in Taiwan, hoping to build a quality platform for excellent ceramic art works to shine and help young artists pursue further study abroad to sharpen the skills to the best of their ability, highlighted the beauty of shape and design, hope to enhance young people's interest in learning and participation in contests alike, and discover those with great potential, continues to have its way.

HCG is a social enterprise that truly supports the award with heart, will concentrate the resources to gain momentum, keep taking Taiwan's ceramic culture to new heights.





李茂宗

主審委員

1. 本次學生組和社會組入圍參加競賽之作品，認為比歷屆金陶獎或類似陶藝獎競賽作品，整體而言水準已提高許多！可見主辦單位之用心推廣取得成果！
2. 擔任本屆初審和複審工作的期間，秉持依籌備委員會章程以公正、公平方式進行！多次作品評分相等或疑惑及爭議！而再次經由討論評分或由諸位評審委員舉手表決之。
3. 社會組和學生組入圍作品有其共同特色，均以泥土塑造成形方法，換句話說是以手捏造形加以個人釉色，意念創作之。只有三位作者以傳統手坯方式造形陶藝。
4. 社會組得金獎作品名稱：秋日-山景，是以雕塑技法塑形，釉色、質感、意念及主題均有美學概念整體簡練圓融哲理之美！獲得銀獎之作品名稱：羽化。亦有金獎作品上述相同優點！在泥塑製作造型上花更多時間創作！它的呈現是以意象內在轉換心象自然成形，具有雕塑力道之美！
5. 其他獲得銅獎、佳作、評審獎作品均是上乘難得有創意之作！
6. 學生組獲得金獎作品：騎獸，乃以傳統雕塑技法而跨張變形，其意念創作獨特趣味性，內涵意義深遠，得獎實至名歸！其他獲得獎項作品以學生身份立場而言，亦是難能可貴之佳作，為之讚美也！

李茂宗



Mao-Chung Lee

Presiding committee

1. Both works of social and student groups of this year seem to be improved than Golden Pottery Award or other similar competitions. The overall level has increased and it is the result of the organizer's great efforts.
2. During the first and final evaluation, the jury grades the works fair and just! For contentions, grades and confusions, the jury would discuss and vote for decision.
3. The finalists of social groups and student groups have common characteristics. They all use the clay shaping and molding method. Namely, they are all formed by hand-fabricate then put on personal glaze color and creation of minds. Only three components use tradition molding skills to shape their work.
4. Social groups' work for Gold medal is titled as Autumn - Mountain, shaping by sculpture techniques, its glaze, texture, ideas and themes are concise harmony over aesthetic concept of beauty philosophy! The work for Silver medal is titled as Eclosion; it also contains the same features as the Gold medal work mentioned above! It takes more time on modeling! It conveys the transformation image of naturally internal thoughts, with the strength of beauty for sculpture!
5. Other works with Bronze, masterpiece and Jury Award are all rare with superior creativity.
6. Student group's Gold medal works is: Riding on the Beast, based on traditional sculpture techniques and exaggeratedly distorted, its unique creative ideas with profound connotation are interesting and award well deserved! Other award-winning works are also a valuable excellent work and worth praising!





李錫奇

破傳統框架，立時代精神—觀察第七屆臺灣金陶獎

中國文化裡「陶瓷、漆器、水墨畫」是三個重要的藝術成就，其中，陶瓷更為中華文化的重要藝術資產，在審美意義上早已從工匠的工藝製作品提升到審美層次。陶瓷工藝在中國發源極早，在新石器時期，已顯露了高超的製陶技藝，在其後幾個世紀中逐漸臻於完善，尤其14世紀青花瓷技藝問世，更標立了中國陶藝的一個里程碑。這些精美工藝品在審美趣味也從宮廷擴展到民間的新興商人、士大夫階級，更透過貿易遠至歐洲。

時序拉到臺灣陶藝的創作，最主要特徵可說是將陶瓷從傳統工藝帶向現代藝術的過程，而這推動的力量往往來自民間的挹注。亦即臺灣藝術創作的活力，長久以來都是民間走在官方之前，用力也最多。以陶瓷藝術為例，和成文教基金會自1992年開始即默默深耕臺灣陶瓷創作的土壤，持續策辦「臺灣金陶獎」的競賽活動，競賽分為社會組、學生組兩組，不預設形式與主題，讓陶藝創作遴選更具自由度。此獎項歷經二十餘年，鼓勵了眾多優秀的陶瓷創作者參與，今年已是第七屆「臺灣金陶獎」競賽，也是我第一次參與評審工作，在評審過程發現這兩組的所有參賽作品，大抵都跳脫了傳統陶藝的約束範疇，除少部分仍有模仿前人影子，但多數作品在技法上皆有創新，觀念上也具時代感。

臺灣現代陶藝從1960年代，藝術家李茂宗等人鼓吹現代陶藝，其造形語言帶著抽象表現主義的特點，以區隔於傳統陶藝；他們定義現代陶藝是「屬於藝術創作層次，它脫離了功利性及實用性的考量。」本屆評審作品總體而論，可以看到臺灣陶藝創作已走出傳統工藝性的框架，大抵都賦予陶藝現、當代藝術創作的觀念，對陶瓷這材質做了突破的表現，在多媒材融合、造形創新、觀念上都進行多元的實驗與創新。

李錫奇



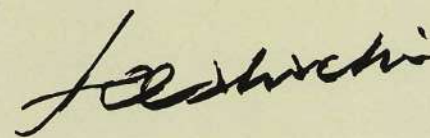
Break Frames of Traditions, Establish New Spirit- Observations of the Seventh Taiwan Golden Ceramics Award

Hsi-chi Lee

Ceramics, lacquer ware and ink painting are three important artistic achievements in Chinese culture. Among them, ceramics is especially an important art asset, the aesthetic sense has long been raised from craftsmen craft-making products to aesthetic level. Pottery originated in China long time ago and can be traced back to Neolithic period. The craft skills at that time have revealed superb pottery artistry, and then gradually perfected in later centuries. As the blue-and-white porcelain artistry emerged in the 14th century, it was a milestone in Chinese pottery history. The aesthetic taste of these exquisite handicrafts also extended from the palace to the folk businessman, the academic fellows, even far to Europe through trade.

When it comes to the Taiwan pottery creations, the most important features is the process of transforming the traditional ceramic craft into modern art, which is driven by the power of the folks of public. As for the vitality of artistic creation in Taiwan, the folks have long been ahead of the official with greater devotion into it. Ceramic art, for example, the Hocheng Cultural and Educational Foundation cultivated Taiwan ceramic creation field quietly, and consistently held the Taiwan Golden Ceramics Award ever since 1992, the competition is divided into two groups: the Pro group and the Student group, with no theme or format attached, making the creations goes beyond limitations. This award has been founded for more than 20 years, encouraging numerous excellent pottery makers to join the contest. As it is the seventh Golden Ceramics Award held this year, it is also my first time as a jury. Through the competition, almost all the works from both groups have gotten out of the traditional pottery restrains. Though few components were still following the trend of the past, most of them are with innovative skills, as well as the idea of the new era.

Taiwan's modern ceramics emerged in the 1960s, the artist, Mao-Chung Lee preached about modern ceramic art, with its characteristic shape of the language of abstract expressionism, to differentiate from traditional ceramic art; they define modern ceramic art as "part of artistic level, it is out of the utilitarian and practical considerations. " Generally speaking, for the competition this year you can see the Taiwan ceramic art has come out of the framework of traditional crafts, and pottery has been given the concept of contemporary art, as the breakthrough of the ceramic material performance in multi-mediums integration, innovative shape, and multivariate experiments on ideas and innovation.





廖瑞章 第七屆金陶獎 評審感言

由和成文教基金會所主辦的第七屆金陶獎終於地展開序幕，本屆金陶獎吸引了國內外的陶藝家以及學生的熱烈響應，總計有兩百多件的作品參賽。在相隔十幾年後再次舉辦，參加金陶獎賽事的陶藝家們增加了許多新的面孔，這意味著臺灣的陶藝發展這幾年來不斷有新血加入。此屆的參賽作品在風格的表現上相當的多元，由於件數相當的多所以採取兩個階段的評選機制，而經過審慎的初審過程，能夠進入複審的作品代表在藝術的造詣上已經達到一定的水準。

不可諱言的，藝術的審美相當的主觀，對於如何客觀地挑選出優秀的陶藝作品，其實對評審而言是一項相當艱難的差事。在我的評審過程中，主要是從一件作品的觀念、造形與技法之間的搭配，希望從這些因素中去挑選出好的作品。由於陶土特殊的材質屬性，往往使得陶藝家在創作的同時，必須花更多的心力在解決成形與燒成的問題上，這種現象造成陶藝家必須顧及觀念與陶土之間的關聯，進而在藝術表現上形成特殊風格。為何當我們去欣賞一件雕塑作品時可以聚焦於它的量塊與形體，很少去注意作品的表面裝飾與技法，但是在陶藝的世界裡，作品的造形與表面處理關係(例如釉色與燒成)卻來得相當的密切。這是陶藝與其它立體造形藝術非常不同的地方，因此陶藝家在面對陶土的創作過程中，除了因著身體與陶土的接觸而獲得的滿足與啟發外，如何發掘陶藝的潛在特質並突破舊有的陶藝傳統是我們必須面對的課題。

此次參加競賽的作品中，有屬於精神性與文化性的探討、有些是強調材質屬性的美感、有些則是聚焦在創新裝飾技法上、或是具有隱喻與嘲弄性、更有以實用器皿來表現陶瓷特有的形式與美感的作品，這些各具特色與表現風格的作品確實一時之間令人眼花撩亂，無法抉擇。因此能夠獲得評審青睞的作品在風格上可能較突出，同時作品的完整度以及造形與釉色之間的搭配得宜是能夠出線的主因。至於細膩與繁複的化妝技法、不同材質之間的運用與嘗試都是值得鼓勵的作品。除此之外對於作品是否能提昇陶藝的視野，並開拓陶藝的另一種可能性也是觀察的重點之一。

金陶獎是一個凝聚陶藝創作能量的平臺，它的舉辦已經超過20年的光景，從其中我們看到臺灣陶藝發展的一個縮影，也是陶藝界相互觀摩與學習的機會，在國內陶瓷藝術教育相當缺乏資源與不受重視的環境下，臺灣陶藝能有今天蓬勃發展的面貌，是由於對陶藝有熱忱的同好們努力經營，與一些民間企業的鼎力相助。希望金陶獎的舉辦能更加掀起臺灣陶藝的盛況，發掘更多好的創作者讓這塊園地更加成長茁壯。



The 7th Taiwan Golden Ceramics Award sponsored by Hocheng Cultural & Educational Foundation has finally started. This year, the Award attracts the participation of many domestic and foreign pottery masters and students. In total, there are more than two hundred work pieces in the competition. Being held again after more than ten years of hiatus, there are many new faces this time, indicating that there is a new generation of masters constantly coming for the pottery development. This year's entries show quite a bit of diversity in terms of style. As there are a lot of participating pieces, we take a two-stage selection process. The works that are able to enter the second review after the preliminary review mean to have achieved a certain level of artistic attainment.

It is understandable that the aesthetics of arts is quite subjective. It is a quite difficult task for reviewers to objectively pick excellent pottery works. In my review process, I mainly look at the combination of concept, form and technique, hoping to select good pieces from these factors. Due to the special material properties of clay, pottery artisans during their creation process need to spend more effort on solving the forming and baking. This phenomenon makes the artisans take into account the correlation between concept and the stoneware, thus creating special styles in the artistic expression. Why do we only focus on the dimensions and form, and less on the surface decoration and technique? In the world of pottery, the form and the surface treatment (for example the glaze and the baking) are closely related to each other. This is how the art of pottery very different from other three-dimensional arts. Therefore for pottery artisans, during the creation process, exploring the potential traits and seeking breakthroughs from the conventional pottery tradition are the necessary lessons, in addition to the satisfaction and inspiration obtained through the physical contact of the clay.

Among the work pieces in this competition, there are spiritual and cultural explorations, the material aesthetics and the innovative decoration and some works express metaphor and mockery while some are very practical to show the specific form and aesthetics of pottery. These distinctive and expressive works indeed are dazzling and difficult to make decisions on. Therefore, to win the recognition of the reviewers, the works probably need to be more standout and the integrity and the match between the form and the glaze need to be proper. Delicate and complicated makeup technique and the applications and attempts of various materials are also encouraged. In addition, another important point for observation is on whether the work pieces can have more perspectives and open another different possibility for ceramics.

Taiwan Golden Ceramics Award is a platform that draws the creation energy of pottery together, and that it has been hosted for more than 20 years. From here we can see a microcosm of Taiwan's pottery development, and that it is a good opportunity for the players in the sector to learn from each other. Lacking resources and being in the ignored environment, the pottery industry in Taiwan is flourishing today due to the passionate enthusiasts who work hard together and the sponsorship from some private companies. I hope that the event of Taiwan Golden Ceramics Award can further make Taiwan's pottery sector flourish and explore more creators to make this field more prospering.





趙國宗 第七屆臺灣金陶獎陶藝競賽評審感言

和成欣業本著「取之於社會，用之於社會」的宗旨與關懷，積極參加社會公益活動；自1992創設「臺灣金陶獎」舉辦規模逐年擴大，第六屆舉辦國際陶藝競賽，提昇為國際陶藝獎，也為鶯歌陶博館開館時的首展，對臺灣陶藝文化貢獻良多成果斐然，也培養出很多傑出陶藝家並享譽國際，和成的貢獻令人感佩。2014年第七屆臺灣金陶獎，也本著以往文化使命與精神，繼往開來，期望臺灣陶藝文化創意產業更上一層樓。

以往金陶獎競賽曾分「傳統創新」及「造形創新」，因歷經多年提倡及推廣，臺灣陶藝發展更具國際觀；此次分「社會組」與「學生組」，採不分主題類別的競賽，作品題材、內涵、造形、複合媒材等都没有限制。評審方面，承辦單位系歷年豐富的經驗，評選委員的遴選、評選要項、評選的方法與程序，都有嚴謹的規劃與執行。力求公平、公正的評審。陶藝競賽較其他藝術類競賽更為困難及繁瑣，承辦人員的辛勞及順利完成，令人敬佩。

簡介得獎作品 社會組

金獎<秋日-山景>優美雕塑形，有觸覺美感，加上釉色變化，令人讚嘆。

銀獎一<羽化>對稱形，線面整理優美，釉色變化精彩，量感與質感均優。

銀獎二<冬蟲夏草I>動物泥塑，質簡樸，頭中空與後腿抬相起呼應，前肢如人手掌，底座水波，令人遐思夢幻。

銅獎一<鼯鼯蜃景>精巧細緻泥塑技術，吉祥瑞獸，富寓意，觀賞韻味十足。

銅獎二<尋找睡眠的相處模式>表現柔軟感的枕頭，堆疊成富有音樂性的空間，寓意與創意佳。

銅獎三<海洋的母親>優美女頭像，衣與髮如流水波浪，中鏤空有上上下下的游魚，整體如航行的船，寓意及創意佳。

社會組評審獎五名

<豐沛生命力>托普造形，無限延續的面，內外躍動的線，表現豐沛生命力。

<探>以立面裝置，軀體向頭，有探的意涵。

<時間的霉><微物機組><殘像-6>從以上作品的創作非常多元，有具象有抽象，有心象與詩意的發展，有質感有形態有圖像的追求，非常多樣而豐富。

學生組

金獎<騎獸>一是暗色的大獸，背騎三小彩偶，作品散發奇特的氣質與美感。另一作品擬是長頸鹿的高聳的人體，有不可思議的超現實感。

銀獎一<二十歲>手工藝美的器皿及驚豔的釉色與圖樣，有傳統創新的議題。

銀獎一<飛行器>造形有設計味，形色表現速度感，釉色光鮮亮麗。

銅獎一<內心風景>怪異感人物半身，胸口表現內心風景，超現實味。

銅獎二<與黑共生>大小高低組合，以黑釉塗裝，有對比美。

銅獎三<你在我的遊樂場>以建構形與空間取勝，質與量佳，配上小角色呈現主題的趣味。

學生組評審獎

<樹段巨壺>以傳統陶藝技法取勝

<類>硬軟材質應用，作品有奇異感。

<未完成-移動中的貴賓狗>小球結成大球體，支撐成動物意象。

<牛背上的聖母峰>六隻牛組成，牛背山峰構思其妙。

<王子心>堆疊築塔，童話世界。



Hocheng Corporation holds the business philosophy of "Give Back to What is Taken From the Society" and actively participates in social welfare activities. "Taiwan Golden Ceramics Award" grows year after year since being founded in 1992. It held an international pottery competition in its sixth event and it was also the opening exhibition for Yingge Ceramics Museum, contributing greatly to the ceramics culture in Taiwan and cultivating many outstanding pottery artists to become recognized around the world. Hocheng's contribution should indeed draw respect. The 7th Taiwan Golden Ceramics Award in 2014 this year also takes the approach of cultural mission and philosophy to explore, hoping to take the cultural and creative industry within Taiwan's pottery even further.

In the past, the competition had divided into "tradition innovation" and "form innovation". After years of advocacy and promotion, Taiwan's pottery development has become more international. This time, the competition is divided into "professional group" and "student group" without any theme classifications. The topic, content, form and the media have no limitations.

In terms of the reviewing process, the hosting promoter has rich experience and the selection of review committee and the grading items, methods and processes are all under rigorous planning and execution. A fair and impartial review is expected. Pottery competition is even more difficult and cumbersome compared to other competitions in arts. The hard work that the hosting staff put in and the successful completion are truly admirable.

Introduction to Winners

Professional Group

Gold (Autumn Mountain) Beautiful and sculptural shape. Tactile beauty. Changes in glaze is impressive.

Silver One (Eclosion) Symmetry. Beautiful finishing lines. Wonderful glaze changes. Richness and texture are both excellent.

Silver Two (Cordyceps I) Animal clay with simplicity. Both head and the hind legs are in the air. The forelimbs are like human palms. The bottom has water ripples that put people in dreamy and deep thoughts.

Bronze One (Golden mirage) Exquisite and delicate clay technique. Lucky mascot with rich meanings. Full of ornamental flavor.

Bronze Two (Looking Along Sleep Mode) Showing the softness of pillows. Stacked into a space full of music. Good meanings and creativity.

Bronze Three (Inclusive series- Marine's mother) Beautiful headshot of a woman. The clothes and the hair are like watery waves. Within them are the swimming fish up and down. Overall it is like a sailing boat. Good meanings and creativity.

Five award for the Reviewers' Awards for the Professional Group

(Abundant Vitality) Top form. Continuous surface. Lines going in and out and showing abundant vitality.

(Explore) Façade device. The body is shifted toward the head, hinting a "search" meaning.

(The mildew of time), (Micro-Plexus Machinery), (Broken Statue-6) These works are creative and diverse. They are figurative and abstract. They reflect psychological and poetic development and the pursuit of quality, form and image. A great variety and richness.

Student Group

Gold (The rides) A dark beast with three small colored figurines riding on top. The work expresses a peculiar temperament and beauty. Another one shows a human form with towering giraffe look, expressing an incredible and surreal sense.

Silver One (20 Years Old) Handicraft utensils and stunning glaze and patterns. Tradition innovation.

Silver One (Aircraft) The form has a taste of design. The form expresses a sense of speed and the glaze is glamorous.

Bronze One (The heart of the landscape) A character bust with a sense of strangeness. The chest shows the landscape in the heart. Very surreal.

Bronze Two (The growing with black) A combination of big and small, high and low. Coated with black glaze. Showing a contrasting beauty.

Bronze Three (In My Playground) Construct the form and the space. The quality and the richness are both great. Very fun to have the little characters showing the theme.

Reviewers' Awards for the Students Group

(Tree Pot) Demonstrate traditional pottery technique.

(After Human) Application of hard and soft materials. The work has an unique sense.

(Unfinished-Moving Poodle) Small balls formed into a large ball, transforming into an animal imagery.

(Mt. Everest on Bulls' Back) Formed by six cows. Very wonderful idea in using the backs of the cows.

(Prince's Heart) Stack and build a tower for a fairy tale world.

zaozi





蔡榮祐 金陶獎評審感言

——二十世紀中期左右，臺灣現代陶藝開始生根萌芽，而後各種力量集結，彼此激盪交會，相輔相成。如陶藝教室的出現，培養許多生力軍；對藝術傳承具有使命感的社會企業團體熱誠投入；還有政府單位、文化中心、博物館、美術館等，規劃籌辦各項競賽與活動；當然，無數的個人陶展、公辦或協會聯展，更使得這塊園地始終生氣勃勃。正因為大家不懈耕耘，才造就今日臺灣陶藝界的繁榮盛景。

金陶獎由和成文教基金會創設，綜觀其歷程，在發掘藝術人才與提振陶藝風氣方面，確實發揮了良好正面的影響；查看往昔六屆的金陶獎資料，細數參與過的陶藝家及得獎者們，有的已是國際陶藝界所推崇之士，有的應聘擔任重要比賽的評審委員；專業有成，名號響亮，擁有一席之地的陶藝家亦不勝枚舉。

睽違多年，金陶獎重新高舉大旗，令所有對金陶獎期待的人士感到可喜可賀。我們樂見曾經創造光輝歷史的金陶獎，再次回到臺灣陶藝界，繼續為一代代的創作者提供更多的機會和鼓勵；同時也懇切建議，能回復擴大如第六屆金陶獎國際競賽的規模，增廣視野與交流，讓臺灣陶藝水平提升精進。第七屆金陶獎由於場地的限制，因此入選以上的作品，社會組及學生組僅各二十幾件；而獲獎作品，都是在入選者中，經過多輪的嚴選，獲得委員們一致的肯定讚賞，才能脫穎而出得此殊榮。社會組金獎作品「秋日—山景」，造型結構配合高雅的釉色，呈現出的質感完美動人，難度極高；其他得獎及入選作品也各具特色，頗有可觀。學生組部分，深具潛力的作品不在少數，值得保持關注。就如歷屆一樣，這群嶄露頭角的新生代，在可見的未來將成為陶藝界的中堅份子；臺灣陶藝薪火相傳，活水不斷，這正是愛護陶藝的各界人士最大的盼望。

由衷祝福金陶獎延續下去，在項目資源上皆日益充實；欲以陶藝為志業的創作者也請多把握這珍貴的舞臺，勇於自我挑戰。我們秉著正心誠意持續做，一點一滴，文化的深度內涵就會積累起來。

蔡榮祐



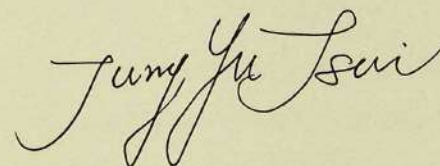
About in the middle of the twentieth century, the modern ceramics in Taiwan began to take root and sprout, after that various forces gathered and passionate met each other, supplemented each other. Such as the appearance of the clay-class, it trained a lot of fresh troops; the social enterprise groups which had the tense of mission of the inherit of art enthusiasm to joint in; the government entity, cultural center, museum and gallery also planned to make preparation for every competition; of course, countless personal ceramics exhibitions, state-run or association exhibitions make this land full of vitality. Thanks to everyone's unremitting cultivation, we are able to create today's prosperity in the ceramics world in Taiwan

Golden Ceramics Award was founded by Hocheng Cultural and Educational Foundation. Overview its history, indeed it has a good and positive affection. Check the past six materials of Golden Ceramics Award to list the ceramists and the prizeman who used to take part in the competition, now some of them are honored by international ceramics world, and some of them are employed to be the judges of impotent competition. The ceramists who are professional and success, famous, own a place are too numerous to mention one by one.

After several years, Golden Ceramics Award holds the banner again, makes all the people who are looking forward to for Golden Ceramics Award feel congratulated. We are pleased to see the Golden Ceramics Award which used to make brilliant history come back to the ceramics world in Taiwan and continue to provide opportunity and encouragement for a generation of creators. Meanwhile we sincerely advise to return to the scale as sixth Golden Ceramics Award, increase the vision and communication, improve the level of Taiwan ceramics .

Because the space constraints of the seventh Golden Ceramics Award, we selected above works, which are both only twenty works for social group and student group; and the award-winning works are selected from the candidates which went through several screenings and got the unanimous approval and admire of the judges, then stand out and win. The golden prize works of Pro group "Autumn-Mountain", modeling composition with elegant glazing color, the texture presented are beautiful and moving, which is difficult; other prizes and selected works are also have their own typical characteristics, quite impressive. At the student group part, there are many potential works which are worth to keep attention. As the previous sessions of competitions, these budding Cenozoic will become the elite in ceramics world in the future. The ceramics in Taiwan is able to pass on to a new generation, living elements continuously, this is the anticipation of the people in ceramics world.

Sincerely hope the Golden Ceramics Award will be continued, and the project resources will be increasingly rich. To the creators who consider ceramics as their career, please grasp this precious opportunity, and be brave in challenging yourself. We'll keep doing with all our hearts, little by little, and then the deep connotation of culture would be accumulated.





羅森豪 金陶獎評審感言

金陶獎在臺灣陶藝發展的脈絡中，標示了一個陶藝進化密碼，是維持陶藝工作者集體甦醒的一種創造機制。「金陶獎」以一種尊重與支持自由創作的立場，讓傳統與創新對話，給新人與前輩鬥豔；更重要的是，多元精湛的作品正不斷地與這個時代與社會互動而產生新的意義。

陳列在評審會場的作品玲瓏滿目，陶藝創作過程中所包含的所有藝術形式與技法，以及超乎我想像的創新效果，都在這次的參賽作品中被充分創造與表現出來。而我對陶藝獨特的質感與表情，靠火的自然力量所產生的張力情有獨鍾；直觀的表現與轉喻細緻的機制，和其他媒材與形式所無法取代的陶瓷語彙，是我所強調的；作者自我內心的反省與時代對話，在陶藝創作勞動的情境中，提供自我融合知識、美感創造的反覆歷程，能清楚看到創作與生活的真實性，是我評鑑作品的焦點。我觀察到每位作者都盡其所能的將陶瓷媒材，以竭盡所能的技法推升到淋漓盡致。充滿實驗精神與毅力值得肯定，這樣豐碩的成果，是參賽作者一路走來在創作思考與技法的不斷提升與信念的堅持，其精神對臺灣陶藝發展扮演正面而積極的角色。

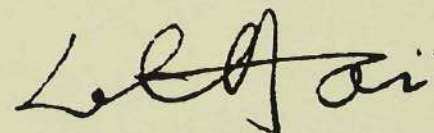
陶土與火焰對每位陶藝工作者一樣慷慨，唯有透過某種深刻一貫的思想來增強創作的力量，便能堅持到底；對於沒有在這屆入選的作者也不要灰心，再接再勵，陶藝創作需要一種神奇的忠貞精神，畢竟任何一件真實的陶藝創作，都是對自己與這塊土地的一份美麗獻禮。



Golden Ceramics Award was marked as an evolution code of ceramics in the development of ceramics in Taiwan. It is a new creative system to keep the ceramics workers all revive together. With a position of respect and the supporting to free creation, "Golden Ceramics Award" makes the tradition have a conversation with the creative, and give opportunity to the new talents to compete with the seniors. The more important part is, various and exquisite works interact with the times and social constantly and generate new significance.

The ceramic works displays in the assembly room are dazzling. All the art forms and skills consist in the production process of ceramics and the creation effect which is beyond my imagination are all fully created and present at these works. However, I love the special texture and expression of ceramics and the tension generated by the power of fire. What I emphasize is the system of visual performance and careful metonymy, and the ceramics vocabulary which can't be replace by other materials and forms. The creator's autoeroticism have a conversation with the times, in the situation of the creation work of ceramics, provide the knowledge of self-fusion, reiterate experience of aesthetic creation, can clearly see the truth of the creation and life, which is what I focus on when I criticism the works. I notice that all the creators make their best to use the skills to push the ceramics material incisively and vividly. Their spirit of experiment and persistent is worth for recognition, such great achievements is the creator's continually improvement in the creative thinking and skills, persist in the beliefs through their whole journey. This spirit plays a positive role in the development of the ceramics in Taiwan.

Clay and flame are the same generous to every ceramic workers, only through a profound and consistent idea to enhance the power of creation, and then persist; with the creators who are not selected in this year, there's no need to be disappointed. Make persistent efforts, ceramic creation requires a magical loyal spirit. After all, any true ceramic works is a beautiful gift to yourself and the land.





第七屆臺灣金陶獎
社會組 金獎
ACG
中華民國九十四年九月



第七屆臺灣金陶獎

THE SEVENTH TAIWAN GOLDEN CERAMICS AWARD

社會組 得獎作品

PRO GROUP PRIZE WINNING WORKS



第七屆臺灣金陶獎

社會組 金獎

PRO GROUP GOLDEN WINNER

秋日-山景 黃敏城

秋日上山，遠見山巔雲霧裊繞，不見其影，行至山腳，一望卻見處處因秋風而至隨之變色的楓紅、烏桕葉等等繽紛色彩，心也跟著躍動了起來。

60×45×27cm 重量11kg 創作年代：2014年
陶土手捏成形，經1225℃還原燒三次燒成

1994年 開始習陶

2000年 成立陶藝工作室

2005年 苗栗美展 第一名

2006年 臺灣工藝之夢 入選

2008-2011年 鶯歌富貴陶園個展2次

2011年 臺灣陶藝金質獎(主題獎-銅獎)(創作獎-入選)

2012年 苗栗美展 第一名

Autumn-Mountain Min-Cheng Huang

Climbing the mountain in autumn, watching the cloud and mist all around the mountain from a long distance, but I couldn't see it. When I walked to the bottom, I watching saw a rainbow of colors such as red maple which were turned by the autumn and Chinese tallow leaves everywhere, the heart began to jerking with it

60 × 45 × 27cm Weight 11kg Year: 2014
Stoneware formed by hands,
Reduction fired for three times to 1225°C.

In 1994, started to learn pottery

In 2000, founded ceramic workroom

In 2005, the first prize of Miaoli Art Exhibition

In 2006, elected to the Taiwan the Dream of Craft
During 2008 and 2011, held twice of solo exhibitions in
Fuguitaoyuan, Yingge, New Taipei City

In 2011, Taiwan Ceramic Gold Award (Bronze Prize of
Feature Award) (elected to the Creation Award)

In 2012, the first prize of Miaoli Art Exhibition





第七屆臺灣金陶獎

社會組 銀獎

PRO GROUP SILVER WINNER

羽化 謝嘉亨

紅色是熱情與動力的象徵，作品表面的金屬斑紋好似蝴蝶身上綴著精緻的花朵，讓蓄勢展翅的羽翼，更堅定了飛翔的能量。大自然規律循環，造就萬物生生不息。重視生態的議題，領略並順應，人類與大自然的關係，大自然的寬廣能容，足以開拓我們做人處事的胸襟。

60×36×78cm 重量30kg 創作年代：2014年
泥條盤條成型、還原燒至1240℃

1995年 獲得西班牙馬德里陶瓷學院“陶藝家文憑”

1996年 獲得西班牙馬德里大學陶瓷化工碩士

2000年 榮獲南瀛獎陶藝類“南瀛獎”

2002年 榮獲朱銘美術館觀雨季雕塑類“首獎”

2014年 獲邀參展第十八屆“上海藝術博覽會”

Eclosion Chia-Heng Hsieh

Red is the symbol of enthusiasm and motivation. The metal stripes on its surface is like a butterfly with delicate flowers, whose wings are full of power, confirming the determination of flying. The circulation of Nature makes all in the world flourishing. We should attach importance to the ecological issues, understand and comply with the relationship between human and Nature. The generosity of Nature is enough to broad our minds.

60×36×78cm Weight 30kg Year: 2014
Clay-strip building method, reduction fired to 1240°C.

In 1995, won the diploma "Potter" of Madrid Ceramic Institute in Spain.

In 1996, won the master degree of Ceramics and chemicals of Madrid University in Spain

In 2000, won the "Nanying Prize" for pottery.

In 2002, won the first prize for sculpture in "Rainy Season Festival" of Juming Museum

In 2014, Exhibition Invited to 18th "Shanghai Art Expo."





第七屆臺灣金陶獎

社會組 銀獎

PRO GROUP SILVER WINNER

冬蟲夏草 I 林博裕

由自然界中的冬蟲夏草，窺見生命物質形式的消融。
而生命本身，卻自由穿梭在不同的生命體中。
結合花朵與鹿身。在花欲盛開之際，同時觀看軀體的內
與外，思考著生命在片刻間留下的餘韻。

83×75×60cm 重量23kg 創作年代：2014年
美國雕塑土、泥條成型、內外皆施以無光釉彩
1200℃電窯燒成。

2007年 國立臺南藝術大學畢業
2008年 鶯歌陶瓷博物館個展
2010年 鶯歌陶瓷雙年展・入選
2011-2013年 鶯歌富貴陶園個展
2012年 苗栗獎・首獎

Cordyceps I Po-Yu Lin

Through the Cordyceps in nature, we can see the
vanishing of life in the form of material,
while life itself shuttles freely in different bodies.
It's the combination of flowers and deer.
As the flowers bloom, we can see the inside and
outside of the body
To think about the lingering charm of life for a moment.

83×75×60cm Weight 23kg Year: 2014
America modeling clay, Clay-strip building method,
painted with matt glaze both inside and
outside burnt at 1200°C in electric kiln

In 2007, graduated from Tainan National University of Arts
In 2008, held his solo exhibition in Yingge Ceramics Museum
In 2010, elected to the Biennale of Yingge Ceramics Museum
In 2011 and 2013, held his solo exhibition in Fuguitaoyuan, Yingge
In 2012, won the Miaoli Award, First Prize





第七屆臺灣金陶獎

社會組 銅獎

PRO GROUP BRONZE WINNER

黼黻蜃景 李思樺

黼黻為古代帝王、官爵禮服所繡之華麗紋飾，用以形容美好事物。黼黻蜃景意為虛幻的美好，是做為我極力捕捉記憶中某段黃金年代的景像。

紋飾所體現的是所處時代的精神意志與美好意像。大量的符號與圖像已成為我們這世代的文化語言與記憶相連結。魑魅作為詮釋為個體需要被滿足的本我，對於「物文化」的依賴，需求與不滿足的匱缺心理狀態。

48×30×36cm 重量1.1kg 創作年代：2014年
日本31號瓷土、手塑成型、釉上及釉下彩、
1200℃氧化燒電窯。

2009年 國立臺北教育大學藝術與設計學系工藝組畢
2014年 國立臺南藝術大學應用藝術研究所陶瓷組畢

Golden mirage Shih-Hwa Lee

FUFU (golden color) is the luxuriant decoration on the clothes of the emperors and officials in ancient, and is used to describe good things. Golden mirage means the beauty of illusion, which was image that I tried to catch in my memory of certain golden age.

What the decoration embodied is the spirit and image of that age. A large number of symbols and images have become the language of this generation, which connected with the memory. Demon, the interpretation of id with individual needs to be satisfied, is the unsatisfied psychological state for the dependence of material culture.

48×30×36cm Weight 1.1kg Year: 2014
Japanese Porcelain #31, formed by hands,
Overglaze and underglaze oxidation Fired to 1200°C in electric kiln

In 2009, graduated from Art Group of Art and Design technology in
National Taipei University of Education.
In 2014, graduated from the ceramic group of
Applied Arts Institute in Tainan National University of Arts





第七屆臺灣金陶獎

社會組 銅獎

PRO GROUP BRONZE WINNER

尋找睡眠的相處模式 簡志達

每一件事物基本上都有它應該有的時間與空間的定位，如果錯位了就有可能會引發出完全不同的可能性。當你第一眼看到這件作品的感覺是什麼？是不是覺得這些鳥好可愛喔！可是當你仔細看清楚，這些鳥居然從你的枕頭鑽出來並且自由的穿梭的時候，你的感覺是什麼？依然覺得他們好可愛，還是覺得他們很「吵雜」！他們破壞了你美好的睡眠。現在是清晨五點十分，我開始尋找睡眠的相處模式。

80×42×65cm 重量40kg 創作年代：2014年
手捏成形、美國土、化妝土、釉色、電窯 1230℃

1998年「第二十屆南瀛美展」 雕塑類 優選獎
2004年「意象·激盪·燎原」陶瓷個展 桃園縣立文化中心
2006年「2008北京奧運景觀雕塑」
作品「超越巔峰」獲選世界巡迴展
2012年「第6屆臺灣陶藝金質獎」
《創藝獎》優選獎·鶯歌陶瓷博物館
2013年「現象·存在與選擇」創作展·鶯歌陶瓷博物館
2014年「2014苗栗陶藝獎」社會組 第三名

Looking Along Sleep Mode Chih-Ta Chien

Everything almost has its own position of the space and time. It misplaced, it may lead to completely different possibilities.

What do you feel when you first look at the work? Do you think these birds are very cute? But when you look at it carefully, while these birds came out from your pillow and shuttle freely, what do you feel? Do you still think they are very cute or very noisy? They spoiled your good sleeping.

Now it's 5:10 am, and I am looking along a sleep mode.

80×42×65cm Weight 40kg Year: 2014
Formed by hands with American stoneware and engobe, glaze, electric kiln, 1230℃

In 1998, won the Excellent Prize for sculpture in the twentieth Nanying Art Exhibition
In 2004, held the ceramic solo exhibition of "image, passion, fire" at cultural center in Taoyuan County.
In 2006, the work "Hill" for "2008 Beijing Olympics Landscape Mold" won the World Exhibition.
In 2012, won the 6th Taiwan Ceramic Art Gold Award, Creative Award, Excellent Prize, in Yingge Ceramics Mu-seum.
In 2013, held the "Phenomenon, existing and choices" creative exhibition in Yingge Ceramics Museum.
In 2014, won the Third Prize of social group in the "2014 Miaoli Ceramic Art Award"





第七屆臺灣金陶獎

社會組 銅獎

PRO GROUP BRONZE WINNER

包容系列-海洋的母親 鍾金宏

喜歡臺東的海、山及文化。

那太平洋的美，觸動心靈的情感，透過雙手將山海裡的美延伸至作品，但盼這片土地的美可以永續，而海洋具有如母親般的包容心。

默默地接納大地萬物所賦予的承擔，守護著我們的家園

55×33×35cm 重量15kg 創作年代：2014年
美國雕塑土、手塑成型、瓦斯窯1230℃燒成。

1981年 傢俱木工科，國立臺東農工，臺東

1998年 秋陶泥情，臺東縣立文化中心，臺東

2000年 千禧陶展，臺東民航站，臺東

2009年 入選，第二屆臺灣金壺獎陶藝設計競賽展，

臺北縣立鶯歌陶瓷博物館，鶯歌

2010年 評審推薦獎，第三屆臺灣金壺獎陶藝設計競賽展，

臺北縣立鶯歌陶瓷博物館，鶯歌

2010年 臺灣陶藝展，臺中縣立文化中心，臺中

2011年 臺灣陶生活行，國立彰化生活美學館，彰化

2012年 臺灣國際陶藝雙年展，臺北縣立鶯歌陶瓷博物館，鶯歌

2012年 臺灣陶藝學會會員聯展，臺中大墩文化中心，臺中

2013年 一起來創作，261倉庫，臺東鐵道藝術村，臺東

2014年 入選，2014苗栗陶藝展，苗栗縣政府，苗栗

Inclusive series- Marine's mother Ching-Hung Chung

I like the sea, hills and culture in Taidong. The beauty of Pacific Ocean touches my heart. I extend the beauty of the sea and hills to my works by my hands, expecting that the beauty can last forever. While the sea is like a tolerant mother, which bear all the burden silently in the world and protect our homeland.

55×33×35cm Weight 15kg Year: 2014
American modeling clay, formed by hands, gas kiln. 1230°C

In 1981 furniture carpentry, the National Taitung Jr.College, Taitung

In 1998, "autumn & pottery" in cultural center of Taidong county in Taitung city.

In 2000, " Millennium Pottery", Taidong Civil Station in Taitung.

In 2009, elected to the Second Taiwan Gold Pot for ceramic art design competition, Taipei County Yingge Ceramics Museum, Yingge group exhibitions

In 2010, Assessor recommendation Prize, the Third Taiwan Gold Pot for ceramic art design competition, Taipei County Yingge Ceramics Museum

In 2010, Taiwan Ceramic Arts, Taichung county cultural center, Taichung.

In 2011, Taiwan Pottery Life, The national Changhua life aesthetics Museum, Changhua.

In 2012, the Biennale of international Ceramic Art in Taiwan, Yingge Ceramics Museum, Yingge.

In 2012, the group exhibitions of Taiwan ceramic arts association, Taichung Dadun cultural center, Taichung.

In 2013, create together, warehouse 261, Taitung Railway Art Village, Taidong

In 2014, elected to "2014 Miaoli Ceramic Arts", Miaoli government, Miaoli





第七屆臺灣金陶獎

社會組 評審特別獎

PRO GROUP SPECIAL JUDGES' AWARD

豐沛生命力 彭雅美

創作靈感來自植物的豐沛生命力，此生命力具有療癒功效，人類就在此豐沛生命力的驅動下不斷邁進。

49.5×11×35.5cm 重量3.7kg 創作年代：2014年
美國土、陶板、手捏、1240℃燒成。

學歷：實踐大學美工科畢業暨美國西卡羅萊納大學研究所進修

獲獎：2014年7-9月作品「相生相容」入選美國伊利諾州春田藝術協會展出

2014年9-10月作品「漩」入選「第29屆澳洲黃金海岸陶藝獎」展出

典藏：百件作品永久典藏於「慈濟靜思堂」

展覽：鶯歌陶瓷博物館個展及總統府藝廊個展

教學：帶領學生參加2009-2013全國生肖陶藝競賽表現卓越

Abundant vitality Ya-Mei Peng

I was inspired by the abundant vitality of the plants, which has the curative effect. Human beings are living with this kind of vitality and moving on.

49.5×11×35.5cm Weight 3.7kg Year: 2014
American stoneware, ceramic plate, formed by hand, 1240°C

Education background: graduated from Shih Chien University majoring in art designing, take a training in the research laboratory of Western Carolina university in USA.

Prizes: July to Sep., 2014, the work "Compatible" was elected to the Illinois Springfield Art Association exhibition.

Sep. to Oct., 2014, the work "Vortex" was elected to the 29th Australia's Gold Coast Ceramic Art Award exhibition.

Collections: hundreds of works are collected in "Tzuchi Jingsi Hall"

Exhibitions: solo exhibitions in Yingge Ceramics Museum and Presidential Palace Gallery.

Teaching: guide students to attend the 2009 to 2013 National Zodiac Ceramic Competition with excellent performance.





第七屆臺灣金陶獎

社會組 評審特別獎

PRO GROUP SPECIAL JUDGES' AWARD

探 陳韋竹

在探索的過程中，什麼是阻礙？而又穿越過了些什麼？以兒時想要探索好奇的感受作為發想，在探索的過程中有甚麼是阻礙？而阻礙出現穿越後的樣子可能會是甚麼樣貌？牆面裡頭到底是什麼呢？到底有甚麼值得探索的呢？這些情緒在我們小時候是經常出現並且好奇的。

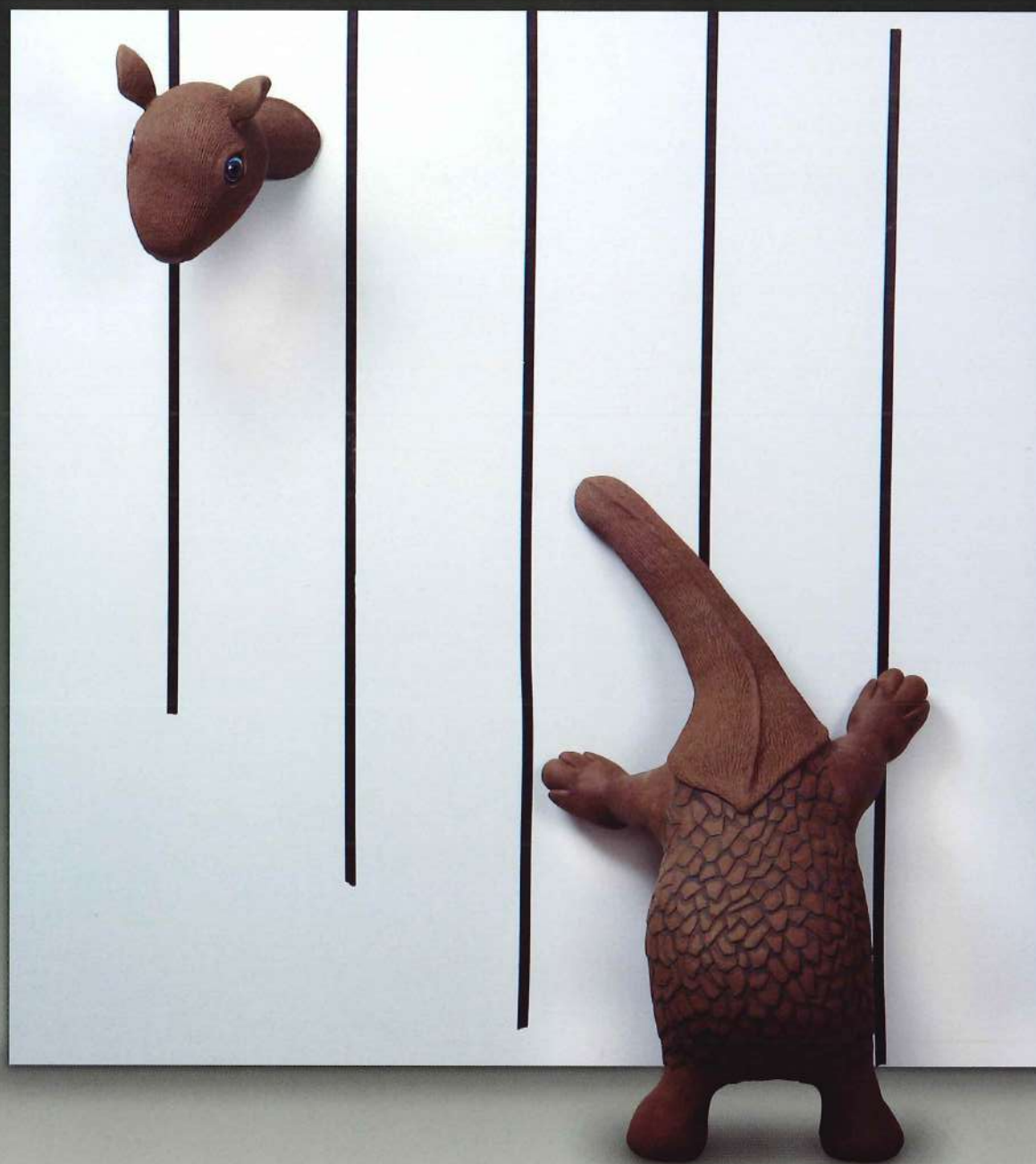
75×30×100cm 創作年代：2014年
手捏成型、美國陶土、1220℃電窯氧化燒成

2009年 國立新竹教育大學 藝術與設計學系
2014年 國立臺灣藝術大學 工藝設計學系

Explore Wei-Chu Chen

During the process of exploration, what is the obstacle? And what will we experience? Based on the curiosity to explore new things of my childhood, I am trying to find out what the obstacles are during the exploration, and what will be shown after exploring these obstacles. What on earth are the inside of the castle? What are valuable to explore? These curious emotions often come up when we were young.

75×30×100cm Year: 2014
formed by hands, American stoneware, oxidation Fired to 1220°C in electric kiln
In 2009, graduated from NHCUE majoring art and design
In 2014, graduated from TNUA majoring process design.





第七屆臺灣金陶獎

社會組 評審特別獎

PRO GROUP SPECIAL JUDGES' AWARD

時間的霉 胡慧琴

動物的標本讓時間停止了下來，炫耀死亡變的乾淨完美，
時間的霉持續成長如同花圈，慶祝獸首虛假的存在世間。
人類是唯一不是因為飢餓而有獵殺行為的動物，對任何生
物乃至於人類本身，自以為停止了時間將標本展示而出，
當生命在大地之中消失時，會有微生物將之消化，而我利
用標本的展示語言，將時間換為各式美麗多彩的霉菌滋長
在所獵殺的動物頭首之中。

70×60×29cm 重量20kg 創作年代：2014年
手塑成型、1230℃氧化燒成

2001-2004年 國立臺南藝術學院 應用藝術研究所陶瓷組 (M. F. A)

2010年 行政院文化建設委員會2010年青年藝術作品購藏

國立臺灣美術館作品典藏

2012年 第六屆臺灣陶藝金質獎主題獎 首獎

2013年 第一屆新北市陶藝獎 銅獎

The mildew of time Hui-Chin Hu

Animal specimens make the time stop moving on,
flaunting the death getting neat and perfect. The
mildew of time grows like a wreath celebrating the
existing world of clinging unreality.
Human beings are not the only animals that hunt for
food because of hunger. Any animal and human
thought the time has stoped moving on, so present the
specimens. When life disappeared on the earth, the
microorganism will digest them, so I use the language
of specimens to change time into all kinds of colorful
molds which grow on the hunted animal heads.

70×60×29cm Weight 20kg Year: 2014
Formed by hands, oxidation Fired to 1230°C

During 2001 and 2004, the ceramic group of Applied Art research
laboratory in Art Institute of Tainan National University of Arts (M.F.A)
In 2010, Council for Cultural Affairs, 2010 Young Artist Works, collected in
National Taiwan Museum of Arts.

In 2012, the First Prize of the Sixth Taiwan Ceramic Art Gold Award and
Feature Award.

In 2013, the Bronze Prize of the First New Taipei City Ceramic Art Award.





第七屆臺灣金陶獎

社會組 評審特別獎

PRO GROUP SPECIAL JUDGES' AWARD

微物機組 林龍杰

藉由身體直覺勞動，以土擬塑經驗再現，關於自身生命存在的狀態與省思，以類生物形態的方式來呈現。擷取與我產生情感連結狀態的人造物件圖象，混合存在空間的植物、微生物等有機形象，重新製造出似生物又似機械的混生體，回應個體生命秩序化、制約存在的自省。

98×35×32cm 重量12kg 創作年代：2012年
雕塑土、鐵、手塑成形，1200℃，電窯氧化燒

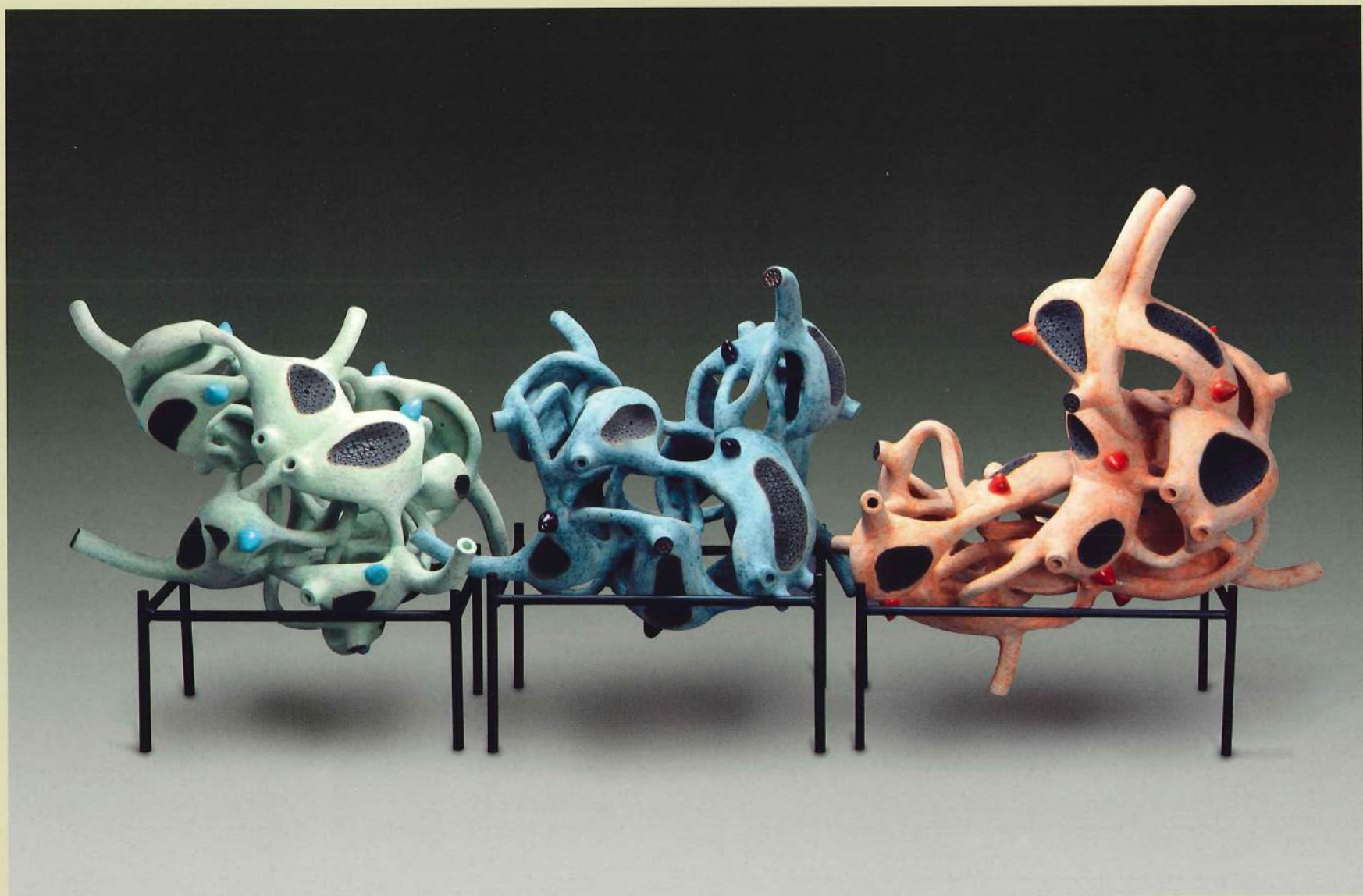
2010年 駐校創作 美國南卡羅來納州立大學哥倫比亞分校
2011年 國立臺南藝術大學應用藝術研究所陶瓷組
2011年 駐校藝術家 西班牙Talavera de la Reina 藝術學校
2012年 駐村創作 丹麥Guldagergaard 國際陶瓷藝術中心
2014年 參展藝術家 阿曼王國 2014 馬斯開特文化藝術節

Micro-Plexus Machinery Lung-Chieh Lin

With the instinct work and the reproduction of soil forming experience, it presents the state and reflection about life existence by the biological form. I choose those images of man-made objects that connect my emotions, mixing plants, microorganisms to reproduce mixture which is like organism and like machinery. It re-sponds the systematization of individual life and the self-examination of constraints.

98×35×32cm Weight 12kg Year: 2012
modeling clay, iron oxide formed by hands,
oxidation Fired to 1200°C, electric kiln

In 2010, work in the school, the University of South Carolina, Columbia.
In 2011, graduated from the ceramic group of Art research laboratory in Tainan National University of Arts.
In 2011, work in the school, the Talavera de la Reina Art School in Spain
In 2012, work in the village, Guldagergaard international ceramic art center in Denmark.
In 2014, the participating artist of 2014 Oman Mas Culture and Art Festival.





第七屆臺灣金陶獎

社會組 評審特別獎

PRO GROUP SPECIAL JUDGES' AWARD

殘像-6 許仲恩

人是被意識支配的動物，處在現在的環境，意識又常被外在資訊操弄，所以往往不經意間就被慾望所支配，然而意識運行的速度遠快於身體的反應，生存在這個社會中，身體不斷地被外在的慾望、食物所傷，因此我引述古人「以人為鏡」的意念，製作了一系列的自“畫”像，用意在檢視自己內在意識與慾望的共生關係，因此呈現出一種病態的關聯性，此件為本系列的收尾之作。

26×38×51cm 重量10kg 創作年代：2010年
泥條輔助壓模成形，弱還原燒至1200℃
使用少許氧化鐵與蘇打水做簡單調色。

2011年 國立臺北教育大學藝術與造型設計系 工藝創作組碩士
2011年「破容器-增生與新生」個展 於鶯歌陶瓷博物館
2012年 臺灣工藝競賽 傳統工藝組 入選
2013年「初心、頂真」工藝展 於臺北市北師美術館
2013年 臺灣青年陶藝雙年展 入選
2013年 Modern Craftsmen-Taiwan culture & creative lifes
聯展於瑞典斯德哥爾摩國王藝廊
2014年 代表新北市赴德國Karlsruhe進行陶藝工作與交流

Broken Statue-6 Chung-En Hsu

Human is a kind of animal which is dominated by consciousness. Being in this environment nowadays, our consciousness is always influenced by information, so it is usually dominated by desire inadvertently. While consciousness runs faster than the body reaction. Living in this society, body is hurt continuously by the external desire and food. Therefore, quoting the old conception of "looking-glass self", I created a series of self portraits, the aim of which is to exam the symbiotic relationship of inherent consciousness and desire, which show a kind of morbid relevance. The work is the last one of the series.

26×38×51cm Weight 10kg Year: 2010
Formed with pressed clay strips,
light reduction Fired to 1200℃, use a few of ferric
oxide and soda water as color matching.

In 2011, graduated from National Taipei University of Education majoring Art and Style design, Master of Art craft creative group.
In 2011, "Broken Vessels-Proliferation and Regeneration" displaced in Yingge Ceramics Museum.
In 2012, elected to the traditional group of Taiwan industrial arts competition
In 2013, held "Originality, Purity" art exhibition in MoNTUE, Taipei City.
In 2013, elected to Taiwan Youth Ceramic Biennale
In 2013, participated "Modern Craftsmen-Taiwan culture & creative lifes" group exhibitions in Stockholm King Art Gallery in Sweden.
In 2014, represent New Taipei City to go to Karlsruhe, Germany to have work and communication about ceramics.





第七屆臺灣金陶獎

社會組 佳作

PRO GROUP MERIT AWARD

悼念731 巫漢青

2014年7月31日高雄氣爆事件中，感受到威力的震撼和人類生命的脆弱，宛如鋼鐵般的強勁與人們身上披著的布料一般，形成對比…。

76×34×36cm 重量40kg 創作年代：2014年

陶土, 1220℃電窯, 壓模成型

日本多摩美術大學大學院(研究所)陶瓷專攻畢業

Tribute to 731 Han-Ching Wu

In the incident of gas explosion broke out on 31st , July, 2014 in Kaohsiung, I'm shocked by the power of the explosion and the weakness of human lives are like the powerful steel and the clothes people wearing, an obviously comparison.

76×34×36cm Weight 40kg Year: 2014

Stoneware, Fired to1220°C,electric kiln, moulded section

Graduated from Tama Art University (graduate school), majoring in Ceramic, Japan





第七屆臺灣金陶獎

社會組 佳作

PRO GROUP MERIT AWARD

竹林棲間 蘇明華

在魏末晉初，有七位名士，因為不滿當時的政治氛圍，於是隱身自晦於山林，崇尚玄學，在生活上不拘禮法，主張清靜無為。因此這個作品取其音採其意，崇尚自然，也是對生活恬適怡然的期待。

50×35×40 cm 重量5kg 創作年代：2014年
陶土、手捏成型、氧化燒1235℃、化妝土

2000年成立胡群玩陶工作室
在臺中市大墩文化中心、南投、新竹、立法院、
國防部後備司令部等多次個展
2011臺灣陶藝學會第十屆理事長

Bamboo forest Ming-Hua Su

At the end of Wei Dynasty and the beginning of Jin Dynasty, seven celebrities were not satisfied with the political atmosphere, so they dwelled into mountains, advocating the metaphysics and pure inaction and living with informal manners. This work adopted this kind of conception, with an expectation of leisure life .

50×35×40 cm Weight 5kg Year: 2014
stoneware, formed by hands,
oxidation Fired to 1235°C , engobe

In 2000, founded the Huqun ceramic workshop
Held solo exhibitions in Dadun Cultural Center, Nantou, Hsinchu, the
Legislative Yuan, the Defense Reserve Command and so on.
In 2011, acted as the tenth president of Ceramic Arts Association of Taiwan.





第七屆臺灣金陶獎

社會組 佳作

PRO GROUP MERIT AWARD

藏 蔡明翰

我輕輕的推倒我的珍藏，在那紙箱，大膽的色彩花紋絲毫不掩飾、不偽裝，捲曲著身軀對世界來回反瞻，以極強的適應能力認識這些新地方，並不時地告訴自己別逞強、別受傷，直至自己能找到另一只紙箱，另一只寄往夢想的紙箱。

45×35×35cm 重量20kg 創作年代：2014年
苗栗土成形、土板、盤條，以化妝土塗妝、氧化燒1230℃

2006. 9< 2007. 5-於楚浮設計公司學習木工技巧
2008. 5< 2009. 5-於手工作坊學習石膏模灌製&陶藝手作教學
2010國立臺灣藝術大學工藝設計學系畢業
2011. 12< 2012. 7-於宜林美術工程擔任立體成型與現場施作員
2012. 8< 至今-擔任協和工商日間部-兼任老師/夜間部-班級導師

Hide Ming-Han Cai

I pull down my treasures. On that paper box, colors and figures are used undisguisedly. The rolled body thinks about the world with great adaptability to know new places. I tell myself not to flaunt or be hurt and try to find another box, which can hold my dreams.

45×35×35cm Weight 20kg Year: 2014
Formed with Miaoli clay, ceramic plate, wire rod, painted with engobe, oxidation Fired to 1230℃
During SEP. 2006 and MAY, 2007, learnt carpentry skills in Chufu design company.
During MAY, 2008 and MAY, 2009, learnt plaster mould casting and taught ceramic handmade.
In 2010, graduated from Taiwan National University of Arts, majoring processing design.
During Dec., 2011 and July, 2012, acted as three-dimensional molding and field operator in Yilin art project.
From Aug., 2012 to now, act as a part-time teacher for day-time class and class tutor for night-time class in the Union of Industry and Commerce.





第七屆臺灣金陶獎

社會組 佳作

PRO GROUP MERIT AWARD

夢旅人 莊碩嘉

結合具象的人物與抽象的造型和元素，表現想像與現實之間的曖昧，魚的存在和扮演的角色，帶來更多的想像空間，在人生與陶瓷創作過程當中，亦是遊走在理想與現實之間，懷抱著想像力作夢是唯一的動力，以陶瓷造型創作為工具，在浩瀚無垠的陶藝世界中探險，泥與火變化萬千當中也只能窺其一角，在廣漠的世界之中也只是一絲塵埃，以此件作品表現自己在當下這一刻陶藝創作的可能性。

32×32×77cm 重量22kg 創作年代：2014年
手拉坯、手塑成型、釉下彩、高溫釉、釉上彩1250℃
瓦斯窯氧化釉燒760℃瓦斯窯氧化釉燒。

2001國立臺北師範學院畢業
2007~2008 Southern Illinois University Edwardsville
Graduated Assistanship
2013 第一屆臺灣青年陶藝獎

Rover Shou-Chia Chuang

It combines the concrete character with abstract style and elements to show the ambiguity of imagination and reality. The existence of fish and its role brings more imagination. The process of life and making pottery also wonders between the idealty and reality. Dreaming with imagination is the only motivation. Regarding the pottery making as a tool, let's explore around the wide ceramic world. We can see only a tip of the iceberg in change of clay and fire and we are just a dust in the boundless world. This work is to show the possibility for me to create ceramics at the moment.

32×32×77cm Weight 22kg Year: 2014
Stoneware wheel-thrown handshaping,
underglaze painting, high-temperature glaze, overglaze painting.
oxidation fired to 1250℃ and 760℃ gas kilns

In 2001, graduated from the National Taipei Normal College.
2007-2008 Southern Illinois University Edwardsville Graduated Assistanship
In 2013, the first Youth Ceramic Art Award





第七屆臺灣金陶獎

社會組 佳作

PRO GROUP MERIT AWARD

對你而言的存在意義 汪芳如

親愛的，我可以任你打罵，陪你哭陪你笑，
所以，不要拋棄我好嗎？
我們正被豢養著，被這社會這體制給豢養著，不敢反抗，
怕一但脫隊，就會被淘汰了。

53×30×50cm 重量13kg 創作年代：2014年
雕塑土、化妝土、電窯、手塑盤條、1060℃

2010-2014 國立嘉義大學視覺藝術學系研究所

Meaning of Existence to you Fang-Ju Wang

Dear, you can beat and scold me as you like. I can cry
or laugh with you, so do not leave me alone, ok?
We are being captived by the society and the system.
We dare not resist, worrying that we may be
eliminated once we fall behind.

53×30×50cm Weight 13kg Year: 2014
Modeling clay, engobe, electric kiln, wire rod by hands,
oxidation Fired to 1060℃

2010-2014 National Chiayi University Visual Arts research laboratory





第七屆臺灣金陶獎

社會組 入選

PRO GROUP SELECTED WORKS

我身上不曾崩壞 葉晴恩

Never Collapse Ching-En Yeh

此件作品的特色在於人身上崩壞，剝落的狀態，代表人一生中身體上的苦難，而鉛字上的壓印則代表了人的積習，閉起眼睛、側頭凝想，張著大耳傾聽周遭的聲音，自此身體、心靈獲得療癒復原，仿佛不曾崩壞。

The feature of this work is the collapsed state of the body, which stands for the hardship for one's life. And the type press stands for one's habits. He closes eyes, leans his body to contemplate, and opens his ears to listen to the voice around him. Thus, the body and soul get healed, which seems that it had never collapsed.

2011年成立「葉子的手作陶-童伊種人」工作室

2012年入選第四屆金壺獎 2012年入選桃源美展雕塑組

2014年12月於臺中市文化中心個展「生活・在樂園之中」

2014年入選第五屆金壺獎 2014年苗栗美展雕塑組第二名

2014年入選新北市陶藝獎

In 2011, founded the workroom "YEH'S Handmade Ceramics-Tongyizhong people"

In 2012, elected to the fourth Gold Pot Award

In 2012, elected to the sculpture group of Taoyuan Art exhibition

In Dec., 2014, held the solo "life, in the fairyland" in Taichung Cultural center

In 2014, elected to the fifth Gold Pot Award

In 2014, the second Prize of sculpture group of Miaoli Art exhibition

In 2014, elected to New Taipei City Ceramic Award

粉腺體 曾祥軒

Pollen gland Siang-Syuan Tseng

我以花在顯微鏡下微觀的組成元素中，將花的花蕊與花粉之組成單位型抽離後進行量化複製，並將其-解離-組合-繁殖，來重新塑造出花的結構體，並可改變擺放角度來呈現花粉在植物激素誘導下，能夠分裂迸發為數倍子個體的向光性伸展，且以鮮明的色彩來帶動花的繽紛意象。

由此發想，我將個體單位型的元素量化，直線性的排列構造即是神經記憶的思念體，是為儲存觀感的接收器，而球體的膨脹為花粉在分裂所生成的構造，也帶出飄浮的意象呈現，尖錐體的向光性伸展代表向外接觸的慾望與萌發的衝勁，也藉由強的視覺色彩來刺激觀者感受花的繽紛意象及傳遞的感官信號。

Based on the components of flower observed under the microscope, dissociate the buds and pollen, then quantize and copy, and dissociate-combination-reproduce them, then get a new form of flower. Its angle can be changed to show that the pollen, with the induction of plant hormone, can be fissured to the phototropism activity of polyploidy. The vibrant colors bring along the colorful images of flowers.

Therefore, I quantize the individual components. The linear structure is the entity of neuron memory, a container of impressions. While the sphere expansion is caused by the fissure, which also bring along the floating image. tubular cone's phototropism activity of polyploidy stands for the desire to touch outside and the motivation of sprouting. It also stimulate visitors to feel the colorful images of flower and its sensory signals.

2008新北市立鶯歌高職陶瓷工程科 2013南投玉山美術獎 全國陶藝類 首獎

2013入圍故宮博物院第一屆青年陶藝獎 2013國立臺灣藝術大學工業設計學系學士

2014 苗栗美展 全國陶藝類 第一名 2014日本美濃 國際陶瓷競賽 入選

2014日本伊丹 國際工藝展 入選

In 2008, graduated from New Taipei City Yingge higher vocational colleges majoring in ceramic engineering. In 2013 the first Prize of the national ceramics in Nantou Yushan Art Award.

In 2013 Selected to the the first Youth Pottery Award of the Palace Museum

In 2013 graduated from Taiwan National University of Arts as a bachelor majoring in industrial design.

In 2014 won the first prize of the national ceramics in Miaoli Art Exhibition

In 2014 Elected to International Ceramics competition in Mino, Japan.

In 2014 Elected to International Workspace Exhibition in Itami, Japan.



我身上不曾崩壞

27×27×85cm 重量50kg 創作年代：2012年
白陶土、色料、釉藥、鉛字壓印、1230℃氧化燒成

27×27×85cm Weight 50kg Year: 2012
White stoneware, pigment, glaze, typepressing,
oxidation Fired to 1230°C

葉晴恩



粉腺體

60×50×50cm 重量16.6kg 創作年代：2014年
使用白陶塑型球體與管狀錐體，
半乾皮革化硬度將相球體與管狀錐體之連接，
以耐火棉支撐入窯素燒，素燒完以彩釉填色，入窯釉燒

60×50×50cm Weight 16.6kg Year: 2014
Connecting white stoneware moulding sphere with tubular cone
by semi-dry leathery hardness, supported with refractory cotton,
and biscuited in the kiln, then painted with color glaze and
glaze fired it in the kiln again.

曾祥軒





第七屆臺灣金陶獎

社會組 入選

PRO GROUP SELECTED WORKS

哈士奇壁飾 Husky

愛我？恨我？ Love me or hate me.

吳明蒨 Ming-Chian Wu

動物壁飾系列作品討論寵物被人類作為裝飾性價值的處境。飼養動物對大部份的人而言能從中獲得陪伴與心理的慰藉；然而，有些人刻意選擇血統純正的動物，一方面賞心悅目，另一方面則有向人炫耀的價值。哈士奇這類型的狗原生於溫帶或寒帶地區，但近年也成為臺灣街道上常見的狗種。牠們的確美麗、漂亮，但在臺灣溼熱的氣候下，不得不為牠們的處境感到同情。這件作品的形式上，我將哈士奇的頭部與鹿角做結合，象徵這些寵物如同被捕獲的獵物一般，作為炫耀的戰利品，被高高的掛在牆上展示。

The series works of animals discuss the situation that pets are regarded as decoration. Keeping an animal for most people is a way to get company and spiritual comfort. However, some people choose pure blood animals. On the one hand, they are pleasing. On the other hand, they have the value to show others. Husky originally lives in the temperate or frigid areas. But recent years, they are popular in Taiwan. Sure they are pretty, but I can't help having sympathy for their situation under the humid, hot climate of Taiwan. On the form of my work, I combined antlers with husky's head, which symbolizes that these pets are just like high-hanging captured prey on the wall as war booty to be shown off.

因為養狗的經驗，從小就喜歡觀察狗兒的行為以及各種情緒。在我的作品中，我將狗擬人化，把想像中的牠們塑造出來。「愛我？恨我？」這件作品的發想來自自我與一隻狗相遇的經驗。在路邊遇見牠時，看牠興奮的搖著尾巴靠近，而我伸出手原想向牠打個招呼，但卻被冷不防地咬了一口。這隻看似討喜的生物讓我改變對狗狗的印象，作品以雙面犬的型式表現，一面是笑臉，而另一面則露出獠牙，表達我對這隻狗前後反差的感受。

Having kept a dog, I like to observe dog's behaviors and emotions. In my work, the dog was personalized according to my imagination. The idea of "love me or hate me?" is from the experience that I met a dog. When I met him by the road, he approached to me happily swinging its tail. However, when I stretched out my hand to greet him, he bit me all of a sudden. This seemingly pleasing dog changed my opinion to dogs. The work of double-faced dog shows that the one side is smile and the other side is cruel, which expresses my contrast feelings on the same dog.

2004< 2008年國立臺北教育大學藝術與造形設計學系

藝術創作組

2009< 2012年國立臺北教育大學藝術與造形設計學系碩士班

工藝創作組主修陶瓷創作

During 2004 and 2008, Art Creation group, Arts and style design department, National Taipei University of Education

During 2009 and 2012, craft creation group, Master Program, Arts and style design department, National Taipei University of Education, majoring in ceramic creation.

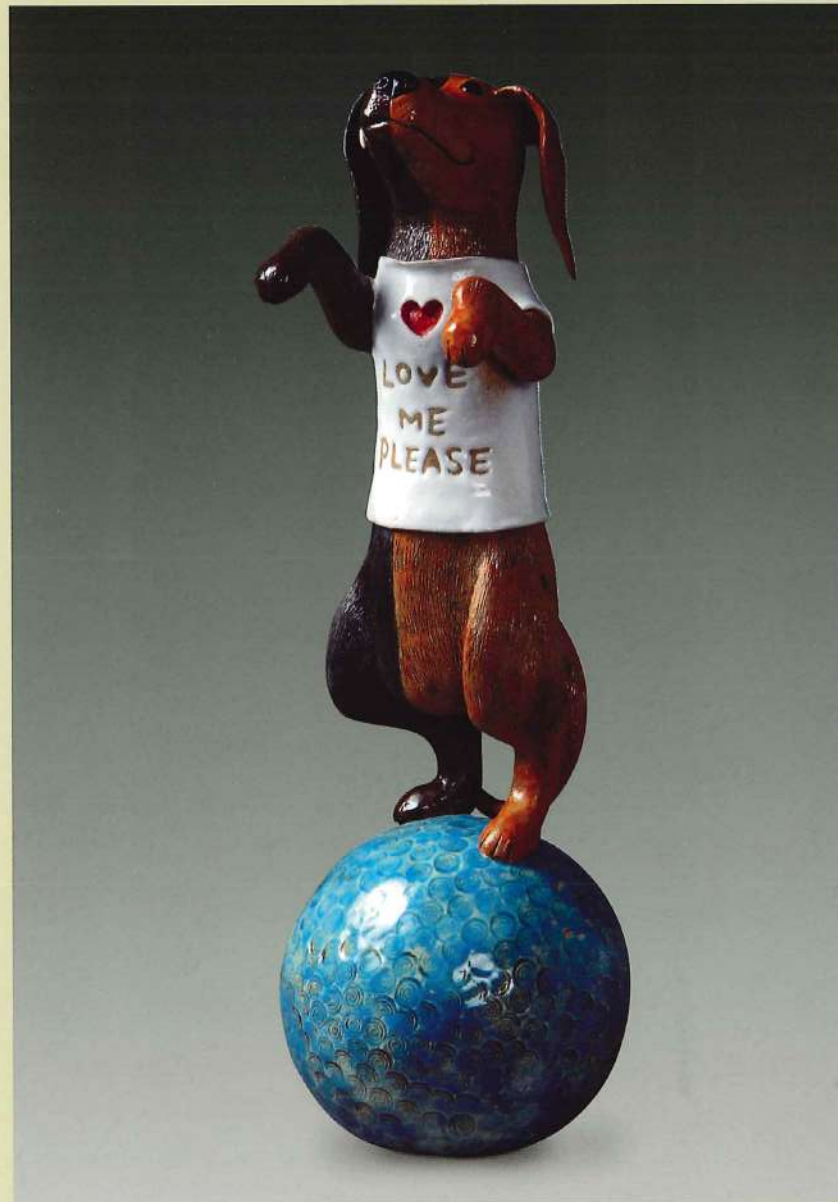


哈士奇壁飾

115×46×65cm 重量9kg 創作年代：2014年
美國雕塑土、日本瓷土1230℃氧化燒成，烏心木

115×46×65cm Weight 9kg Year: 2014
American modeling clay, Japanese porcelain,
oxidation Fired to 1230°C, Ebony

吳明蒨



愛我？恨我？

18×18×55cm 重量3kg 創作年代：2013年
陶土1230℃氧化燒成

18×18×55cm Weight 3kg Year: 2013
stoneware, oxidation Fired to 1230°C

吳明蒨





第七屆臺灣金陶獎

社會組 入選

PRO GROUP SELECTED WORKS

行。草 彭雅美

Calligraphy movement Ya-Mei Peng

陶土書寫。行雲流水。不受約束。

書法美學。意義瀟灑。筆法飄逸。

陶土書法。不只柔美。更有張力。呈現虛實交織的層次

Written with clay, smoothly and freely. The aesthetics of calligraphy means the natural and unrestrained implications, with elegant technique of writing.

Clay writing is not only soft, but also powerful, which presents the levels of actual situation.

學歷：實踐大學美工科畢業暨美國西卡羅萊納大學研究所進修

獲獎：2014年7-9月作品「相生相容」入選美國伊利諾州春田藝術協會展出

2014年9-10月作品「漩」入選「第29屆澳洲黃金海岸陶藝獎」展出

典藏：百件作品永久典藏於「慈濟靜思堂」

展覽：鶯歌陶瓷博物館個展及總統府藝廊個展

教學：帶領學生參加2009-2013全國生肖陶藝競賽表現卓越

Education background: graduated from Shih Chien University majoring in art designing, take a training in the research laboratory of Western Carolina university in USA.

Prizes: July to Sep., 2014, the work "Compatible" was elected to the Illinois Springfield Art Association exhibition.

Sep. to Oct., 2014, the work "Vortex" was elected to the 29th Australia's Gold Coast Ceramic Art Award exhibition.

Collections: hundreds of works are collected in "Tzuchi Jingsi Hall"

Exhibitions: solo exhibitions in Yingge Ceramics Museum and Presidential Palace Gallery.

Teaching: guide students to attend the 2009 to 2013 National Zodiac Ceramic Competition with excellent performance.

柴燒時代～水漾 陳鋒霖

Firewood era~ Addict Feng-Lin Chen

在作品中，主要是依附在人體的架構下去做形體的變化，在外部輪廓如腰及臀部仍然保有女體柔軟的特質，在中間挖空的部分，是為了在作品上造成一種流動的抽象形式與空間，使女體的柔美和潺潺流水相互結合為一體。環繞式的線條使觀者的視覺做來回的游動，吻合了我們對水的印象，呈現是對女體的某一種觀念的幻想。

This work mainly follows the framework of human body. The outline like the waist and hip keeps the soft characteristics of female body. The hollow part is to create the abstract form and space, which combines the morbidity of female body with gurgling water.

The encircling line leads audience's sight to move back and forth, which is the same as our impression on water. It's also the illusion of a particular opinion about female body.

1987年畢業於協和工商美工科（主修雕塑；副修陶藝）

臺陽美展 71, 72, 73, 74, 76, 77屆雕塑部入選；75屆雕塑部優選

中部美展56, 58, 60屆雕塑部第二名暨收藏獎；59, 61屆雕塑部優選

桃源美展26, 27屆雕塑工藝類入選；第31屆雕塑類入選

臺北陶藝獎第6屆創作獎入選

玉山美術獎第9, 10屆陶藝類入選；第12屆陶藝類優選；第13屆陶藝類佳作

In 1987, graduated from the Department of Art design in Hsieh Vocational High School of Industry and Commerce (major in sculpture, minor in ceramics)

Elected to the 71th, 72th, 73th, 74th, 76th, 77th Taiyang Art Exhibitions for sculpture group; preferred to the 75th iyang Art Exhibitions for sculpture group.

The second Prize and Collect Prize for the 56th, 58th, 60th Center Area Art Exhibitions for sculpture group; preferred to the 59th, 61th Center Area Art Exhibitions for sculpture group.

Elected to the 26th, 27th Taoyuan Art Exhibitions for sculpture and craft group; elected to the 31th for sculpture group.

Elected to the 6th Taipei Ceramic Award for the Creation Award.

Elected to the 9th and 10th Yushan Arts Award for ceramics group; preferred to the 12th for ceramics group; the Honorable for the 13th for ceramics group;



行・草

61×10.2×39.5cm 創作年代：2014年
美國土、陶板、手捏、1240℃

61×10.2×39.5cm Year: 2014
American stoneware, ceramic plate and handmade, 1240℃

彭雅美



柴燒時代～水漾

45×30×72cm 重量18kg 創作年代：2014年
以柴燒方式燒製、1215℃的火度燒成、
手捏陶塑的技法用松木搭配底座。

45×30×72cm Weight 18kg Year: 2014
burnt with wood fire, 1215℃, formed by hands The base is
matched with pine wood.

陳鋒霖





第七屆臺灣金陶獎

社會組 入選

PRO GROUP SELECTED WORKS

加蓋・加鈣 陳岱君

Capping, Calcium Tai-Chun Chen

創作的發現是由於身邊有許多朋友、親人在庸庸碌碌的大城市打拼工作，居住在加蓋再加蓋的老舊公寓中，即使生活很辛苦，但也非常努力認真的過日子。扭曲的樓房像是城市中加蓋再加蓋的險峻違章建築而每扇窗子象徵著各自充滿不同理想的人們。城市中許多揹負著希望和夢想的人們，正在努力往高處攀爬為理想打拼，房子加蓋，我們人也要加鈣努力！作品附有陶燈的功能增加溫暖的感覺。

The idea of this work is from what I found that most friends and relatives work in big crowded cities and live in old apartments with roofs. Though life is tough, they live their life seriously.

The twisted buildings stand for the unauthorized ones with roofs, while each window stands for the different people with different dreams.

Many people embracing hopes and dreams are struggling for their aims. The houses have been capped, as we should work harder with more efforts. The ceramic lamp in this work gives off the warm feeling.

國立豐原高中美術班

國立高雄大學創意設計與建築學系

2014. 4月成立個人工作室「曉岱瓷坊」

Art class in National Fengyuan High School

The department of creative design of National University of Kaohsiung

In April, 2014, founded personal workroom "Xiaodai china workshop"

意象 王永田

Imagery Yung-Tien Wang

現代崇尚質樸為美，自然為尊的藝術觀，抽象的直覺，實相無相的藝術表達，啟發了意向的作品。

Modern people advocate the artistic value that the plain is beauty and nature is respectable. Abstract intuition and the artistic expression without a phase of reality inspire the production of the work.

初中畢業

1991年跟王明榮老師學陶。

2012年臺中市文化中心個展（臺灣鈞紅）

Graduated from junior high school

In 1991, learnt pottery making from Mr. Ming-rong. Wang

In 2012, held solo exhibition in Taichung Cultural Center
(Taiwan jun red)



加蓋·加鈣

陳岱君

63×47×48cm 重量19kg 創作年代：2014年
陶土、半瓷土、泥條、陶板成型、電窯1230℃燒結。

63×47×48cm Weight 19kg Year: 2014
Stoneware, semi porcelian, clay strip, formed by ceramic plate,
electric kiln, 1230℃



意象

王永田

50×42×36cm 重量14kg 創作年代：2014年
陶土拉坯、瓦斯窯1230℃

50×42×36cm Weight 14kg Year: 2014
Stoneware Wheel-thrown, gas kiln, 1230℃





第七屆臺灣金陶獎

社會組 入選

PRO GROUP SELECTED WORKS

祈 (INORI) 大久保真理子

Prayer Mariko Okubo

母親是大樹 是祈禱的大樹 總是在不遠處看著你
母親是真實的愛 真實的愛 是接受一切人事的本來面目
愛是關注 是祈福 並相信 孩子們能夠有自信過自己的人生

There is a mother tree, she prays for children
and looks over them forever. mother is love.
To love is to accept things and people as they are.
to love is to believe, to trust,
and to pray for happiness my dear beloved children
live as you wish.

日本兵庫縣三木市人 生於1971年12月25日
在學期間專攻油畫，畢業後在廣告設計公司擔任平面設計廣告企劃做過
SHARP等公司的商品型錄設計

1995年婚後在自宅開設英語會話教室擔任英語教師約十年

2009年起隨夫調任臺北，移居臺北天母

隨後在陶源精舍學習陶藝 師事連實猜老師和陳秋吉老師

2013年以「覺醒」入選新北市第一屆陶藝獎

Came From Miki City, Hyogo, Japan, born on 25th, Dec. 1971
Learnt oil painting when she was a student. After graduation, worked as graphic
design and advertising plan in AD company and designed product catalogs in
companies such as SHARP.

After getting married, Being a English Teacher for about ten years.

In 2009, moved to Taipei following her husband, and settled in Tianmu.

Learnt ceramics from Lian Baocai and Chen Qiujj

In 2013, the work "awaken" was elected to the first Ceramic Award of New Taipei City.

愛的聖殿-自由生物 王安佩

Temple of love, free creature An-Pei Wang

自然界中不論動物或植物，母體總是以強壯堅毅的軀殼保護幼小生命體，新生命在母體的庇護下得以成長茁壯。母體指稱的是含藏種子的果實，是孕育下一代的個體，是提供生養的家庭，是人民依存的國家，整個世界就是滋養萬物的母體，我們身處其間，如同沐浴在充滿愛的殿堂中。

For both animals and plants in the nature, the maternity always protect their babies bravely. The new life grows well with maternity's care. Maternity refers the fruit with seeds, the individual bearing a next generation, a family raising children, the country people depend on. The whole world is the maternity that nourishes everything. We are living in it, like in a palace filled with love.

1988 私立德育護理專科學校畢業

2001 汐止陶藝教室習陶

2004 全職創作

2008 第四屆臺灣陶瓷金質獎 銅獎 鶯歌陶瓷博物館

2009 第六屆臺北陶藝獎 入選 鶯歌陶瓷博物館

2010 參與全國生肖競賽展評審 鶯歌陶瓷博物館

2012 第六屆臺灣陶瓷金質獎 創意獎入選及邀請展 鶯歌陶瓷博物館

2013 第一屆新北市陶藝獎 入選 鶯歌陶瓷博物館

In 1988, graduated from Te-Yu College of Nursing

In 2001, learnt pottery making in Xizhi Ceramics Class

In 2004, full-time creation

In 2008, the Bronze Prize, the fourth Taiwan Ceramic Gold Award, Yingge Ceramics Museum

In 2009, selected in the sixth Taipei Ceramic Prize, Yingge Ceramics Museum

In 2010, participated in National Zodiac Competition, Yingge Ceramics Museum

In 2012, Selected in creation prize of 6th Taiwan Ceramic Golden Award
of Yingge Ceramic Museum

In 2013, Selected in 1st New Taipei City Ceramic Arts Award of Yingge Ceramic Museum



祈 (INORI)

大久保真理子

55×40×73cm 重量18kg 創作年代：2014年
日本瓷土、電窯1240℃

55×40×73cm Weight 18kg Year: 2014
Japanese porcelain, electric kiln, 1240℃



愛的聖殿-自由生物

王安佩

100×60×45cm 創作年代：2014年
黃陶土、電窯、1230℃燒成拉坯及手捏成形、坯體刻紋、
化妝土以海綿拍打上色。

100×60×45cm Year: 2014
Yellow stoneware, electric kiln, 1230℃ Jiggering and formed by
hands, sculpture on the its body, using sponge to color with engobe.





第七屆臺灣金陶獎

社會組 入選

PRO GROUP SELECTED WORKS

水滴 黃敏城

Drip Min-Cheng Huang

在水滴下的瞬間，因為物理作用而呈現出一定的狀態，但創作卻可以保留住這一微妙時刻，甚至可脫離這個造形形態。水滴下而又未散開的瞬間就像花苞未開前的含蓄，令人心中有股微妙的情感微微上升。

At the moment the water drips, it has certain form because of the physical force. But creation work can keep the instant moment, even get rid of the form. The moment that the water drips but does not disperse is like the implication of sprouting flowers, with some subtle emotions rising slightly in one's heart.

1994 開始習陶 2000 成立陶藝工作室
2005 苗栗美展 第一名 2006 臺灣工藝之夢入選
2008-2011 鶯歌富貴陶園個展 2次
2011 臺灣陶藝金質獎(主題獎-銅獎)、(創作獎-入選)
2012 苗栗美展 第一名

In 1994, started to learn pottery
In 2000, founded ceramic workroom
In 2005, the first prize of Miaoli Art Exhibition
During 2008 and 2011, held twice of solo exhibitions in Fuguitaoyuan,
Yingge New Taipei City
In 2006, elected to the Taiwan the Dream of Craft
In 2011, Taiwan Ceramic Gold Award (Bronze Prize of Feature Award)
(elected to the Creation Award)
In 2012, the first prize of Miaoli Art Exhibition

胖女人-平凡的幸福 林嘉妮

Fat lady, ordinary happiness Michelle Lin

平凡是最偉大的幸福，用心學習享受，每個平凡所帶來的
美麗、感動、與真實。

Ordinary is the greatest happiness. Learning to enjoy the beauty, movement and sincerity that each ordinary thing brings to us by heart.

2014-新竹美展 佳作
2014-苗栗美展 自由媒材第一名 陶藝 佳作
2014-苗栗陶藝-優選
2014-新北市陶藝入選

In 2014, Honorable of Hsinchu Art Exhibition
In 2014, the first Prize of free media in Miaoli Art Exhibition Ceramics, Honorable
In 2014, Miaoli Ceramics, preferred
In 2014, New Taipei City Ceramics Award, selected



水滴 黃敏城

80×70×26cm 重量10kg 創作年代：2014年
陶土手捏成形、以1225℃還原焰燒三次而成

80×70×26cm Weight 10kg Year: 2014
Stoneware formed by hands,
reduction fired for three times to 1225°C

胖女人-平凡的幸福 林嘉妮

30×30×25cm 共七個 創作年代：2014年
美國土、電窯燒成1230°C

30×30×25cm Seven pieces Year: 2014
American stoneware, electric kiln, 1230°C





第七屆臺灣金陶獎
The 7th Taiwan Golden Ceramic Award
社會組 金獎
HCG
台灣陶瓷研究所
HCG Ceramic Research Institute



第七屆臺灣金陶獎

THE SEVENTH TAIWAN GOLDEN CERAMICS AWARD

學生組 得獎作品

STUDENT GROUP PRIZE WINNING WORKS



第七屆臺灣金陶獎

學生組 金獎

STUDENT GROUP GOLDEN WINNER

騎獸 陳為榛

來自內心對慾望與道德的掙扎與疑問。

我們可能很形而上的認為，「人」在學理上只是動物的物種之一，但現實上，人類仍然慣於把「人」與「其他物種」直接一分為二，於是我將人與獸的形像結合為一體。但是做為相對主宰能力高的人類，有無可避免的慾望去控制其他物種，人獸一體的生物終究成為了坐騎，道德與慾望的曖昧互相拉扯。道德是人類社會所制定的規範，或許該依循自然法則正視人類的慾望，但是現在的我們無法完全丟棄道德意識。在最原始的世界，是否真正存在著對他物的憐憫之心？慾望與道德該怎麼去衡量他們之間的平衡點？作品主體皆為半人半獸，分別為南美獾、巴哥犬、長頸鹿。

55×15×38cm/10×20×62cm

重量0.8kg/0.5kg 創作年代：2014年

陶土、黃銅、布料、土條成形、氧化燒1230℃電窯

出生於臺北，畢業於臺北市立明倫高中美術班
目前就讀國立臺南藝術大學材質創作與設計系。

2011 <不是繪>明倫高中畢業美展・國父紀念館

2013 <無具體規劃no paint's art>13人聯展・

臺南市西門路廢墟空地

2013<胃食道逆流>臺南藝術大學第五屆系展・敦南誠品

2014<好好>臺南藝術大學第六屆系展・

敦南誠品・么八二空間

The rides Chen-Wei Chen

The struggle and question against desires and morality from inner self.

We are metaphysically believed that human being is a kind of animals in academic theory. But we used to divide "human" and "other species" into two in reality. Thus, I combined the images of human and beasts together. Human as relatively high dominance species craving to control others, the mutant became rides for desires and morals were entangled. Morality is the rule human established. We shall face up the desires by natural law, while we cannot abandon the moral completely. Does the sympathy to others exist in savage world? How to measure and balance desires and morality?

The subjects are all half human and half beast, which are Brazilian tapir, pug and giraffe.

55×15×38cm/10×20×62cm

Weight 0.8kg/ 0.5 kg Year: 2014

stoneware, brass, cloth, Coiling,
oxidation fired to 1230°C electric kiln.

Born in Taipei and graduated from Taipei Municipal Ming Lun High School Arts Class. Majoring in Material Arts and Design of Tainan National University of the Arts.

2011 "Ukinoe"- Taipei Municipal Ming Lun High School Graduation Art Exhibition,
National Dr. Sun Yat-sen Memorial Hall

2013 "No Plan's Art co-exhibition"- at a open space on Ximen Rd. Tainan

2013 "GERD"- 5th Tainan National University Department Exhibition in
Dunnan EsLite Bookstore

2014 "How to be good"- 6th Tainan National University Department Exhibition in
Dunnan EsLite 182artspace





第七屆臺灣金陶獎

學生組 銀獎

STUDENT GROUP SILVER WINNER

二十歲 劉忻評

這件作品內刻劃了二十片花瓣，理念是希望為自己的二十歲人生留下一個紀念。每一片花瓣的長度，大小和刻劃的深度都不一樣，所以呈現出的色彩變化也不同，而每片花瓣代表一年的歲數，在刻的時候，會慢慢想起記憶中模糊的、歡笑的、瘋狂的、難過的、挫折的…各種各樣交錯的畫面和心情，所以我刻下的都是當時當下的感受。而我使用許多層色土是因為我認為人生是由許多事、心情層層疊疊建構而成的，作品所呈現出的色彩對我來說也許代表了一件印象深刻的事，或是一種心情的顏色，所以當我自己在觀看，觸摸每一道刻痕時，腦海中會浮現當時的記憶畫面，甚至會想起一些塵封的回憶，「二十歲」之於我是一個「活」的「紀念」。除此之外，這整個作品並非一個完美圓滿的正圓形，仔細一看也會發現花瓣的刻痕周遭並不平整，我想呈現的是一種我二十歲人生的體驗。

43×40×14cm 創作年代：2014年 瓷土、1220℃

現今就讀於國立臺北教育大學藝術與造形設計學系三年級，接觸學習陶藝的時間大概一年，當初之所以想要學陶，是想親手作一套茶具給愛泡茶的爸爸，而且陶器給我一種溫暖、溫馨的感覺，使人心情平靜。

20 years old Hsin-Ping Liu

The work was carved into 20 pieces petals to commemorate my twenty years old life. Every petal has different length, size and depth, and so does the variation of the color. One petal embodies a year of my life. Each time I carved, the complicated vague, happy, crazy, depressed, frustrated memories came across my mind. I carved my feeling at the moment. The multilayer clay means things and moods that stack up my life. The color that the work displayed represented an impressive affair or a mood. When I look at it, touches a notch, the pictures recur to my mind, even some has been covered long ago. "20 years old" is a "living memento" to me. Moreover, the work is not a flawless orbicular and notches on the petals are not neat, which reflected my 20 years life.

43×40×14cm Year: 2014 Porcelain Clay, 1220℃

Studying in junior of Department of Arts and Design of National Taipei University of Education. Have learned ceramic art for a year. The motive was to make a tea set to the tea-loving daddy. Moreover, the pottery makes me feel warm, peace and calm.





第七屆臺灣金陶獎

學生組 銀獎

STUDENT GROUP SILVER WINNER

飛行器 蔡豐駿

本系列作品主要想表達，在現在這個難以作夢的年代，大多數人在長大之後，因種種壓力，總是被迫放棄或是遺忘自己的夢想，日復一日的在社會中轉動而迷失了自我。賦予了陶土機械科技的造形與線條，但又用溫潤的顏色和透明釉展現陶土那溫暖的色調，用此傳達在現今充滿高科技發展的都市之中，也要繼續保持著你那溫暖的童心，即使現在因現實妥協，但未來只要有實現夢想的可能都要抓住，讓夢想一飛沖天！

35×37×30cm 重量5.1kg 創作年代：2014年

用拉坯技法成型主體，再用化妝土作出紋理，零件則是陶板製作1150℃低溫色料氧化燒成後再進行組裝成型。

高中就讀中和高中，從小就對藝術創作深感興趣，

於是大學決定就讀藝術相關科系，

因而考上國立臺北教育大學藝術與造形設計學系，

在大二時接觸到陶藝創作，在羅老師的教導之下，

工法日漸成熟，在退伍之後考取母校的研究所工藝組創作至今。

Aircraft Feng-hun Tsai

The series expressed that many grown-up are forced to abandon or forget their dreams and lose themselves from the day-by-day routine for pressure in the harsh time. The model and line gave ceramic works strong science sense but kept the warm tone by mild color and transparent glazes represented child hearts in the high-developed city. Even though you compromise to reality at this moment, you should catch every possibility that may realize your dream, and make it fly high.

35×37×30cm Weight 5.1kg Year: 2014

Wheel-thrown on main body, lines carved by engobe and create parts by ceramic plates. oxidation fired to 1150℃ low-temperature and assembly

Graduated from Zhonghe Senior High School. I am fond of art creation since I was young, so I decided to study in the field of art and admitted to Department of Arts and Design of National Taipei University of Education. I access the ceramic art since I was a sophomore. Guided by Mr. Luo, I gradually got familiar to ceramic art. After army discharge, I accessed to graduate school of alma mater and kept creating until now.





第七屆臺灣金陶獎

學生組 銅獎

STUDENT GROUP BRONZE WINNER

內心風景I 陳妍臻

面對資訊發展快速及社會上許多變異，
透過雙眼只能沉默以對？複雜的情感，
便試圖想去了解每個人所看見的內心風景。
運用土及熟料質地表現外在像沙堡般不斷因大海侵蝕，
而留下一道道痕跡；並且在心臟的位置上留下能透光的
地方，企圖將內心情感表露出來。

55×25.5×49cm 重量2kg 創作年代：2013年
美國土、細熟料、土條成形、陶塑、1230℃電窯

國立新竹教育大學-藝術與設計學系藝術教育與創作碩士班，在學中
2012新域東亞當代陶藝交流展
2013 亞洲當代陶藝展
2014苗栗陶藝獎-社會組「入選」
2014 彰化縣第15屆磺溪美展-立體工藝類「入選」

The heart of the landscape I Yan-Jhen Chen

Eyes cannot remain silent when you face the fast-pace
developing technology and masks in society. The
complicated emotions of mine tried seeking through
every mind from every kind. The structure of clay and
clinker embodied sandcastle been eaten away by sea,
remained marks on it. The heart is transparent, which
exposed all the feelings.

55×25.5×49cm Weight 2kg Year: 2013
American stoneware, clinker, Coiling,
stoneware, electric kiln 1230°C

Studying in Department of Arts and Design The Master Program of Arts Education
and Creation of National Hsinchu University of Education
2012 East Asian Contemporary Ceramics Exhibition
2013 Contemporary Ceramic art of Asia
2014 Miaoli Ceramic Awards - Society group "Nomination"
2014 15th Sulfur Creek Exhibition - Three-Dimensional group "Nomination"





第七屆臺灣金陶獎

學生組 銅獎

STUDENT GROUP BRONZE WINNER

與黑共生 黃鈺惠

黑與白，
是與非，
沒有絕對的組合或對錯，
容器還能有怎樣的想像？

63×35×27cm 重量4.2kg 創作年代：2014年
陶土、瓷土、拉坯成型、氧化燒1230℃

2008.09-2013.01國立東華大學企業管理學系諮商與臨床心理學系
2012.01國立東華大學101-1期末工坊聯合展覽（展出作品：陶）
2013.09迄今國立東華大學藝術創意產業學系民族藝術所
2013.12「七味」藝創系碩士班陶藝創作展・松園別館
2014.06「攝氏1230度」藝創系碩士班陶藝創作展・藝托邦
2014.09「亞洲當代陶藝交流展」韓國釜山ClayArch金海美術館

The growing with black Yu-Hui Huang

Black and white,
Right and wrong,
Without absolute combination and judgment,
how can a container be imagined?

63×35×27cm Weight 4.2kg Year: 2014
Stoneware, Porcelain, wheel-thrown,
oxidation fired to 1230℃

Sep. 2008-Jan. 2013- Department of Counseling & Clinical Psychology of
National Dong Hwa University
Jan.2012 National Dong Hwa University 101-1 Workshop Co-Exhibition (Work: pottery)
Sep. 2013 now National Art Studies of Department of Arts and Creative Industries of
National Dong Hwa University Department of Business Administration
Dec.2013 7 Flavors- Arts and Creative Ceramics Exhibition - Pinegarden
Jue.2014 "1230℃ "- Arts and Creative Ceramics Exhibition - Artalk
Sep.2014 Contemporary Ceramic art of Asia in ClayArch Gimhae Museum, Busan, Korea





第七屆臺灣金陶獎

學生組 銅獎

STUDENT GROUP BRONZE WINNER

你在我的遊樂場 黃虹毓

在都市生活中最容易看見非人類生物就是狗，
這讓我時常在想，為什麼沒人養的狗就是流浪狗，
為什麼狗兒要適應人類的生活，
現在越來越多人養狗的方式像是在養人，
飼主和狗兒在公園散步時，
就像把自己最愛孩子放在公園裡玩耍。
狗為什麼要學習人，人製造了一種環境來讓狗適應，
我認為最需要探究的問題是，生物的生活在人類建造的
空間中有何影響。

50×35×65cm 重量3kg 創作年代：2014年
手捏管狀空心土條、相互交疊而成、1060℃電窯氧化燒

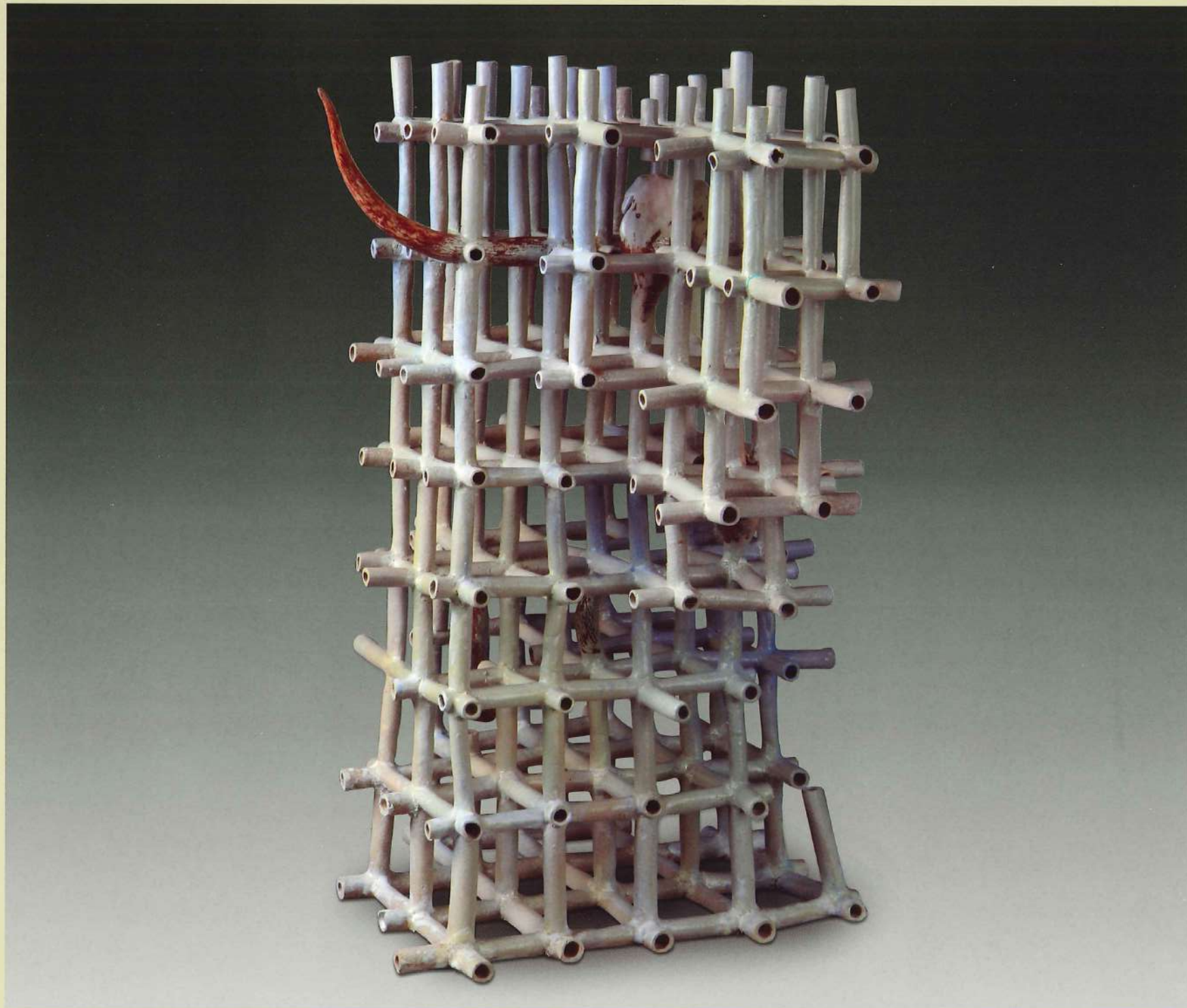
國立嘉義大學視覺藝術學系畢業
現在就讀國立臺南藝術大學應用藝術研究所陶瓷組
大學三年級開始接觸陶藝，樂於探索「陶」的可能性。

In my playground Hung-Yu Huang

The nonhuman creature you can see the most in a city
is dog, which makes me wonder why dogs without an
owner are called stray dogs and why dogs need to suit
in human society. More and more people treat dog like
their own siblings. Walking a dog looks just the same as
letting your beloved child play in park. Why dogs to be
learn have to human? Because human created an
environment for dogs to suit in. The matter we need to
inquire the most is how the environment that human
built affects lives of living creatures.

50×35×65cm Weight 3kg Year: 2014
Formed hollow clay stripes, overlapping
oxidation fired to 1060°C

Graduated from the Department of Visual Arts of National Chiayi University
Majoring in Graduate Institute of Applied Arts of Tainan National University of Arts
Contact Ceramic art when junior, and fund of finding the possibility of pottery.





第七屆臺灣金陶獎

學生組 評審特別獎

STUDENT GROUP SPECIAL JUDGES' AWARD

樹段巨壺 林弘哲

在東方文化，茶文化從古至今在華人世界中，一直是佔有一席之地，因此茶壺在日常生活中時常可見，對大家來說並不陌生，所以此次以茶壺為題進行創作。茶壺大致可分為實用性與造型性兩種，我選擇以造型性為主，而創做了此支大型茶壺，但也兼顧了基本的實用性。造型上我以型態多變的樹枝為主，不是以寫實為表現手法，而是以寫意傳神為主，想做出屬於自己的樹枝茶壺，且造型線條的流動美感也能由我自由揮灑創作，讓觀賞者能在欣賞茶壺時，即能一目瞭然的知道這是一把樹枝茶壺，可又看不見是何種樹種的樹枝，因而佇足。

38.5×19.5×32.5cm 重量4kg 創作年代：2014年
苗栗土、泥條成形、手捏成形、電窯燒成溫度1230℃

鶯歌陶瓷生肖比賽優選
國立嘉義大學系展優選

Tree Pot Hung-Che Lin

In the Oriental culture, tea has its place from then until now. Tea pot is an ordinary, well-known appliance, which is the reason I decided tea pot as the subject. Tea pot falls into two categories, practicality and appreciation. I chose the latter and made a big size pot, but give consideration on basic function. The varied tree branches appearance mainly gave more symbol rather than reality. The branches tea pot of mine permeated with flowing lines. The viewer cannot tell what kind of tree it is even though they can identify tree pot at a glance, makes them stand and watch.

38.5×19.5×32.5cm Weight:4kg Year: 2014
miaoli clay,formed with clay-strips by hands,
oxidation fired to 1060℃

Yingge Ceramic Animal Zodiac Sign Competition - "Excellent"
National Chiayi University Department Exposition - "Excellent"





第七屆臺灣金陶獎

學生組 評審特別獎

STUDENT GROUP SPECIAL JUDGES' AWARD

類人 耿怡文

當地球毀滅時，人類需要再次進化才能適應險峻的環境，篩檢掉多餘的智慧，到最原始的動物本能，成為新的品種-類人。在此作品前，甚至進一步的省視作者所欲傳達的意象。

25×13×15cm 重量3kg 創作年代：2014年

用手塑捏造人體，再使用化妝土上色，
燒結至1200℃，將毛皮布料剪裁貼至物件上。

國立臺灣藝術大學工藝設計研究所二年級

After Human Ken-Yi Wen

At the end of the world, human becomes a new specie by evolving again to adapt severe environment, cut off unnecessary intelligent and regain the primeval animal instinct - After Human.

25×13×15cm Weight 3kg Year: 2014

Coiling, coloring with engobe, oxidation 1060°C, cloth

Sophomore of Graduate school of Crafts & Design Department of National
Taiwan University of Arts





第七屆臺灣金陶獎

學生組 評審特別獎

STUDENT GROUP SPECIAL JUDGES' AWARD

未完成-移動中的貴賓狗 林盼妮

以貴賓狗的形象出發，除了試著簡化其造型，並思考作品底部是否只有平放的可能性。手捏成型並結合石膏模，在重複的球狀造型中，達到和諧。因為一邊一直重複的貼黏狗身上的半圓型，一邊思考和想像作品完成的樣子，這種一直在進行中的狀態，感覺好像未完成一樣。

56×45×50cm 重量5~7kg 創作年代：2011年
先以土條成型一顆半圓形，再用石膏翻上面的小半圓接上
最後噴上化妝土泥漿和透明釉，電窯1230℃燒成

2013 國立臺灣藝術大學工藝設計系畢業

2013 在五行創藝松菸誠品店任職

2014 國立臺灣藝術大學工藝設計系研究所就讀

Unfinished-Moving Poodle Pan-Ni Lin

The work set out from the image of poodle, not only simplifies the appearance, but also takes consideration of the possibility except of side up. Working the clay with the hands combines gesso to achieve the concordance in repeatedly round shapes. The work seems like continuing and unfinished for the hemisphere on poodle was kept pasting up while pondering and imagining how the finish work would be.

56×45×50cm Weight 5~7kg Year: 2011
First forming a hemisphere with clay strip,
then attaching the plaster-molded ball,
at the end spraying engobe mud and transparent glaze
2013 Graduated from Crafts & Design Department of National
Taiwan University of Arts
2013 Work at Wu Xing Ceramic Art Studio Eslite
Song Shan Cultural Park Store
2014 Studying in Graduate school of Crafts & Design Department
of Taiwan National University of Arts





第七屆臺灣金陶獎

學生組 評審特別獎

STUDENT GROUP SPECIAL JUDGES' AWARD

牛背上的聖母峰 陳舜英

近來臺灣的社會氣氛似乎越來越低迷，黑心政客與不肖商人持續佔據著新聞版面，因此作品以牛來表現，是希望人們能像牛一樣腳踏實地的做事，牛背上的聖母峰則象徵身上揹負著自己最高的理想。希望我們的社會在經過許許多多的風雨後，能夠越來越進步，而臺灣人們都能像這些載著夢想的牛一樣，
和臺灣一起穩紮穩打地繼續向前走。

20×9×15cm 重量1.1kg共六隻牛 創作年代：2014年
苗栗土、鐵水、手捏完成後直接塗鐵水、1230℃還原燒成

國立臺北教育大學藝術與造形設計的學生，
在大二時開始接觸陶藝，到目前為止學習了一年，
喜歡和陶土相處的感覺。

Mt. Everest on Bulls' Back Shun-Ying Chen

Social atmosphere in Taiwan seems to drop lower and lower, and the unworthy politicians and businessmen filled on newspapers. The representative of bulls is to hope people learn to be practical, and Mt. Everest on their backs means the lofty ideal of our own.
I have a hope that after the trials, our society will be more and more progressive. Taiwanese will go on steadily and surely with Taiwan, just as the bulls carrying hopes.

20×9×15cm Weight 1.1kg Six bulls in total Year: 2014
Miaoli clay, iron-rich water coiling, reduction fired to 1230°C

Studying in Department of Arts and Design of National Taipei University of Education. Met ceramic art when sophomore, and has learned for a year. Loving the feel of being with clay.





第七屆臺灣金陶獎

學生組 評審特別獎

STUDENT GROUP SPECIAL JUDGES' AWARD

王子心 楊宗嘉

守護城堡的小王子誕生，雙份的純真包裹於雙子星，
城堡能源來自於王子們的單純。

永恆是童話虛構的城堡，王子是童話賦予的勇氣，
我無法保留限時的單純，只能眼看被現實肆虐侵蝕。
對於童話往往會有一種憧憬，過著幸福快樂的日子，
然後住在很高又奢華美麗的建築物城堡。

在這個作品當中我運用我自身的故事自己對城堡的憧憬，
營造了很多簡單的轉折，故事凍結在純真凝結時刻，
城堡移動著我們的故事，城堡延續了這段關係。

36×40×74cm 重量10kg 創作年代：2013年

選擇雕塑土為成型的材料，主要成份是藍晶石與60及100目熟料，
還有部份白陶土及高嶺土與球土。

手捏盤條成型，空心成型後，再經雕塑將形體完成，
裝飾邊緣利用泥漿製造出糖霜狀的裝飾。裝飾使用化妝土為主，
部分使用玻璃熔融的感覺，內空間噴上透明性的銅綠釉藥、
電窯1230℃氧化燒。

2012國立臺南藝術大學99級材質創作設計系

2013臺南市水色藝術中心楊宗嘉個展 "O2&CO2"

2013「機能性與造型性」東亞四國 國際陶藝交流展・日本愛知縣陶瓷美術館

2013「機能性與造型性」東亞四國 國際陶藝交流展・日本金澤21世紀美術館

2013 臺北敦南誠品 「胃食道逆流」

2013 國立臺南藝術大學材質創作設計系系展最佳材質創作獎

2014臺北敦南誠品國立臺南藝術大學材質創作設計系「好好」入選

2014 苗栗陶藝獎入選

2014 新北市陶藝獎入圍

Princes' heart Zong-Jia Yang

Princes of the castle was born. Innocence of the twins
which provides castle with the energy is stowed in
binary star Eternity is fictitious and princes are courage
in the tale. The images of happy lives and luxurious
construction are corroded by reality for the innocence of
mine is limited. I tell the story of gorgeous castle which I
long for by the work. Twists in process, and the fairy tale
froze in sincerity. Castle contains our stories and
continues them.

36×40×74cm Weight 10kg Year: 2013

White stoneware , kyanite, kaolin, ball clay

Thrown to hollow shape, carved to complete the shape,
edge decorated with clay to make it frosting-like.
Engobe as decoration, some as glass-melting style,
glaze spray on the inside.oxidation fired to 1230°C

2012 Tainan National University of the Arts

2014 "How to be good"- Tainan National University Department Exhibition in EsLite
Dunnan store

2013 Zong-Jia Yang Solo Exhibition "O2&CO2"

2013 Contemporary Ceramic Art of Aisa in Prefectural Ceramic Museum, Aichi, Japan

2013 Contemporary Ceramic Art of Aisa in 21 Century Museum, Kanazawa, Japan

2013 "GERD"- Tainan National University Department Exhibition - Best Material Creation

2014 "How to be good"- Tainan National University Department Exhibition Nomination

2014 Miaoli Ceramic Award Nomination

2014 New Taipei City Ceramic Award Nomination





第七屆臺灣金陶獎

學生組 佳作

STUDENT GROUP MERIT AWARD

粼光 王詩婷

粼有水石明清，指水波被陽光照射的意思。

由於臺灣處於四面環海，海水的流動跟臺灣息息相關，以海水的流動來發想盤子的造型，利用陽光打印在海水中閃閃發光的樣子來做為主軸，希望透過纖維燒製出來的特性讓盤子在不同光的反射下可以呈現不同的層次感，盤子的底部呈現土最純粹的樣子，讓海水與土壤的對比使得盤子有上下、有不同的衝突感。

28×28×4.5cm 重量2.5kg 創作年代：2014年

將做好原型進行石膏翻模，放置於烤箱燒烤乾後，將木屑和泥漿調和後，以披土方式披於大小不同石膏模中，在石膏模內製造出不同的層次感後，利用噴火槍燒烤約一分鐘，放入窯內素燒，經過高溫素燒後，纖維會被燃燒殆盡並留下表面質感，再進行上釉釉燒。

目前就讀於華梵大學工業設計-藝術創作組的學生，從大一開始接觸基本的陶瓷注漿翻模，一直到現在都還在持續慢慢學習各種技巧，

也慢慢進步，了解陶瓷有趣的地方跟困難度。

目前有參加工藝中心所舉辦的工藝新趣，選擇的工藝師也以陶瓷為主，希望可以學習更多知識，在這一方面作出更多創新的東西。

Shimmering Light Shi-Ting Wang

Taiwan is surrounded by ocean, and the tides are bounded to Taiwanese. Inspired by the flows of sea water, the main theme of the work is sunshine under the sea. Burned marks of the fabric make vary layers under different sources of lights. Bottom of the dish presents original soil, which made strong contrast between sunshine on the top and soil in the bottom.

28×28×4.5cm Weight 2.5kg Year: 2014

Roll over the archetype with gesso. After dry out in stove, scrap the archetype in different size models. Each is flamed for a minute. After biscuiting, fabric burned out and texture left on surfaces. Glaze at last.

Lin means sunlight shining on wavelets in Chinese.

Majoring in Department of Industrial Design of Huafan University. Learned basic ceramic rolling over when freshman, and keep learning until now. I participate in National Taiwan Craft Research and Development and taking lesson from ceramic craftsman, hoping to learn more knowledge of it, and make more creativity works in the meantime.





第七屆臺灣金陶獎

學生組 佳作

STUDENT GROUP MERIT AWARD

繁花吃了那女孩 廖偉婷

繁華的花花世界蓋住了那女孩的思緒與身心，於是不停的裝飾著自己的表面；直到抓不住之後而凋零枯謝。此作品意象為探討現在女孩因為外在世界給的影響，而化妝整型等等，僵化了自己的外表，用一個小小的盒子框住了女孩的一切，而鐵鍊為複合媒材，鎖住了女孩的全部，釘在牆面無法掙脫。

40×20×5cm 重量4.5kg 創作年代：2014年
手塑成型1230℃電窯

國立臺北教育大學（碩士就讀）
國立新竹教育大學（學士畢業）
2008全國學生美展-水墨/佳作
2009全國學生美展-水墨/入選
2013新一代設計展-入選
2013 國立新竹教育大學-美展/佳作
2014 Application of 14'
Contemporary Ceramic Art in Asia

Girl covered with blossoming flowers Wei-Ting Liao

The flourishing had covered the mind of the girl. She then kept decorating the appearance until she could not hold it anymore and faded.

The work expresses the girl is influenced by outside world and stiffens her appearance by making up. The small box and chain as composite materials locked the girl, which made her impossible to escape from the wall.

40×20×5cm Weight 4.5kg Year: 2014
hand building, oxidation fired to 1230°C

Graduate School of National Taipei University of Education
Bachelor degree of National Hsinchu University of Education
2008 National Student's Art Contest - Ink painting - Honorable
2009 National Student's Art Contest - Ink painting - Nomination
2013 Taiwan Young Designers' Exhibition - Nomination
2013 National Hsinchu University of Education Art Exhibition - Honorable
2014 Application of 14' Contemporary Ceramic Art of Asia





第七屆臺灣金陶獎

學生組 佳作

STUDENT GROUP MERIT AWARD

無意識效應 鍾翔宇

無意識效應是心情豁然開朗的過程投射在我作品與作品間的對話，將不同時段下不同心境所完成的作品結合。畫面看似充滿好奇心的貓觀看瓶內未知物，實則相反。「這抑鬱憂傷雖然純的美麗，不過你好像太迷失於此了，主人。」斷尾貓如是說，隨後將紫色花瓶投入混水中看著花瓶融入安定平常中，斷尾貓-斷尾開花。凳子-安定，水波-混雜卻如一，紫花瓶-抑鬱，斷尾貓-潛意識，菊花-新生。

55×26×60cm 重量9.5kg 創作年代：2014年
陶土、瓷土漿、拉坯、捏塑、釉藥潑灑、
1220°C弱還原、菊花點綴

一年前，在大學二年級時開始接觸陶藝相關課程，
利用課餘時間練習，校內辦過陶藝小聯展。

Unconscious Effect Xiang-Yu Zhong

Unconscious Effect is the process reflecting the conversation between works and combined finished works with different minds together. It seems like a curious cat seeing the unknown in the bottle, but it came up opposite. "The blues are gloriously pure, but you have lost in it, master." said the cat without tail. Purple vase drown into turbid water, or to say, into peace. Cat without tail - bloom. Chair - stable. Wavelets - turbid entirety. Purple vase - blue. Cat without tail - subconscious. Chrysanthemum - rebirth

55×26×60cm Weight 9.5kg Year: 2014
Stoneware, porcelain slurry, wheel-thrown, coiling, glazed, light reduction fired to 1220°C, chrysanthemum
Being in touch with ceramic art when sophomore and practicing creating after school. Attended ceramic art exhibition in school.





第七屆臺灣金陶獎

學生組 佳作

STUDENT GROUP MERIT AWARD

異域-鳥禽 巫依蓁

當人們面對生活的同時，會產生許多的思緒及幻想，這些狀態是在有意識或無意識的時候，往往被腦中殘存的生活記憶、潛意識、信仰和現實的反映所影響著，這些又對其行為產生影響。然而，我們卻無法精確地描述其微妙的感知變化，更無法具體的看到或是摸到思緒，即使現在科學發達，以科學的方式，也不足以表達什麼是思緒、什麼是意念。因此，我渴望把抽象的思緒具體形象化，留下痕跡脈絡，將感受視覺化。並藉由動物的形象，套用在人的身上，暗示著某些人的思想模式與個性行為。帶著獸性，是我所看到人的新面貌。他們是一種新的身份認同，就像人類社會裡的一個小圈圈般。透過混搭取得身分同一性，卻也凸顯了個體差異性，這正是我想傳達的。

20×20×45cm 重量10kg 創作年代：2013年
白陶、白瓷、1230°C

2013 新竹美展工藝類竹塹獎

2014 畢業於國立新竹教育大學藝術與設計系設計組

2014 玉山美展陶藝類入選

2014 就讀國立臺南藝術大學應用藝術研究所陶瓷組

Alien land, Avian Yi-Chen Wu

People have various thoughts and fantasies when facing their life. The status occurs with memories, sub consciousness, beliefs and reflection of reality and affects behaviors whether consciously or unconsciously. However, the sense alternation is unlikely to describe preciously, not to mention see or touch it. The advanced science cannot express emotions and ideas. I want to visualize the abstract thought and carve the veins. The figures of animals cover on human suggest thinking and characters of people. The features of human are brutish to me. They are the new identity recognition just like circles in society. Thought mixed up, individual variation is emphasized.

20×20×45cm Weight 10kg Year: 2013
White stoneware, porcelain, 1230°C

2013 Hsinchu Art Exhibition Crafts group - Chuchien award

2014 Graduated from Department of Arts and Design of National
Hsinchu University of Education

2014 Mt. Yushan Art Exhibition Ceramic art Nomination

2014 Studying in Graduate Institute of Applied Arts of
Tainan National University of Arts





第七屆臺灣金陶獎

學生組 入選

STUDENT GROUP SELECTED WORKS

節節高升 嚴子歲

Raising Tzu-Wei Yen

驀然回首，發現那些走過的盡開滿鮮花，
而那些仰望的也灑滿了星光。
即使遇上挫折，
仍一點一滴地朝陽光向上著。

Turned, the bloomed on the way.
Rose, the starry night on the sky.
Frustrated, still climbing to the sun.

2013年進入大明高中美工科

2013 Ta ming Senior High School Art class

不要捨,去愛。 王嵯蓁

Never lose love. Ja-Jane Wang

不要放棄，去愛！明白陶藝是土，所以必經層層火煉，
早已能確定它不完整。
就好比人是土，透過上帝來塑造，即便是…
不完全的身、心、靈！祂還是愛著，
愛，很重要！兄友弟恭之情，不會輕易消失
即便裂了…依然存在，那愛。

Never "lose" but to love! Clay are decided to be incomplete, so
as human being which God created. Thought the body, mind
and soul are imperfect, God still love us.
Love is important! The love of friends and siblings will not
disappear easily. Even it is broken, love still exists.

臺中市龍井區-龍峰國民小學

臺中市龍井區-四箴國民中學（美術班）

國立清水高中/私立大明高中（美工科）（普通科）

Long Fong Elementary School, Longjing Dist., Taichung City.

Szu Chen Junior High School Art Class, Longjing Dist., Taichung City.

National Cingshuei Senior High School Art Class/

Ta Ming Senior High School



節節高升

22×25×77cm 重量12kg 創作年代：2014年
陶土、手拉坯成型、氧化燒1230℃

22×25×77cm Weight 12kg Year: 2014
Stoneware, wheel-thrown, oxidation fired to 1230°C

嚴子崴



不要捨，去愛。

40×34cm 重量15kg 創作年代：2014年
陶土雕塑成型、氧化燒1230℃燒成

40×34cm Weight 15kg Year: 2014
Stoneware sculpture hand-built carved, oxidation fired to 1230°C

王嘒蓁





第七屆臺灣金陶獎

學生組 入選

STUDENT GROUP SELECTED WORKS

拾光機 林士堯

Light machine Shih-Yao Lin

我已經沒有了燈，卻乘載著光。

I've lost the light, but still I'm carrying brightness

從小便喜歡動手做東西、學習新事物，直到大學才踏入藝術設計這塊領域，大二開始接觸陶藝，對拉坯和手捏都很有興趣，因緣際會，大三時與學長接棒，代理石碇國小的陶藝社老師，幸運地大三暑假期間更遠赴英國的陶藝工作室Leach Pottery實習。

I like handcraft and learning new things since I was a child. I entered the field of arts in university and began learning ceramic arts when sophomore. I have a great interest in throwing and coiling and become a ceramic arts teacher in Shihding Elementary School by chance. Luckily, I got access to Leach Pottery the ceramic arts workshop as an intern in UK when junior summer vacation.

記憶碎片 黃鈺惠

Fragments of memory Yu-Hui Huang

細心地拾取記憶中的片段，慢慢捧起，輕輕放下。

Pick the fragments of memory carefully,
Hold up slowly, Put down lightly.

2008. 09-2013. 01國立東華大學企業管理學系諮商與臨床心理學系
2012. 01國立東華大學101-1期末工坊聯合展覽（展出作品：陶）
2013. 09迄今國立東華大學藝術創意產業學系民族藝術所
2013. 12「七味」藝創系碩士班陶藝創作展・松園別館
2014. 06「攝氏1230度」藝創系碩士班陶藝創作展・藝托邦
2014. 09「亞洲當代陶藝交流展」韓國釜山ClayArch金海美術館

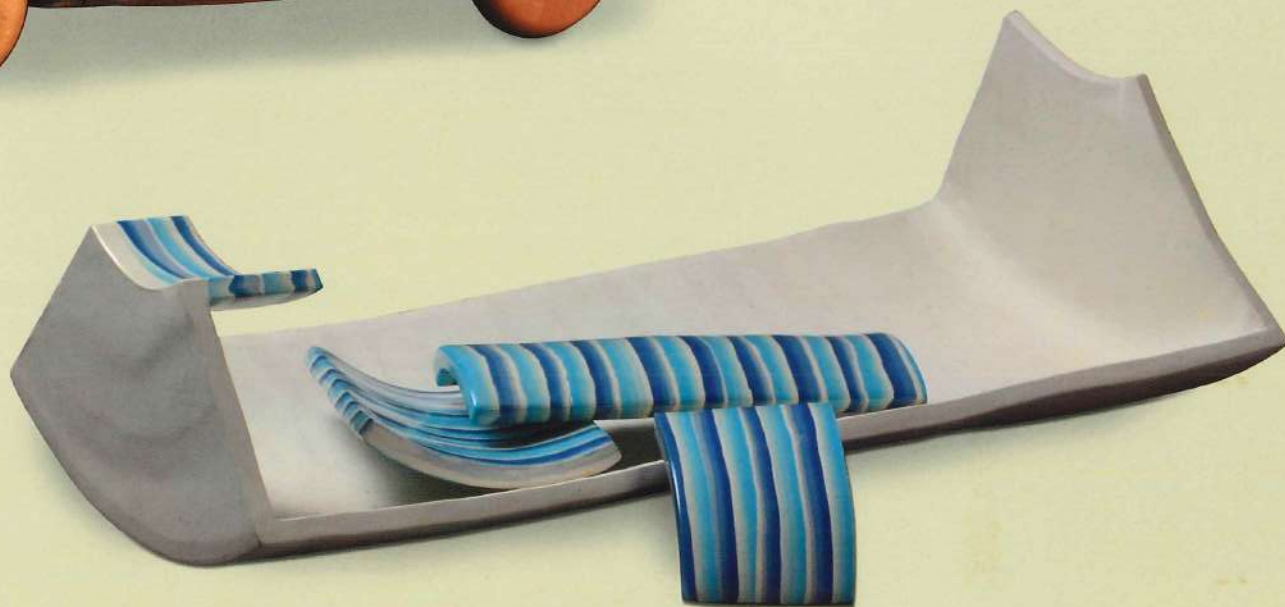
Sep. 2008-Jan. 2013- Department of Counseling & Clinical Psychology of
National Dong Hwa University
Jan.2012 National Dong Hwa University 101-1 Workshop Co-Exhibition
(Work: pottery)
Sep. 2013- now National Art Studies of Department of Arts and Creative
Industries of National Dong Hwa University Department of Business
Administration
Dec.2013 7 Flavors - Arts and Creative Ceramics Exhibition - Pinegarden
Jue.2014 "1230°C "- Arts and Creative Ceramics Exhibition - Artalk
Sep.2014 Contemporary Ceramic art of Asia in ClayArch Gimhae
Museum, Busan, Korea



拾光機 林士堯

21×9×9cm 重量0.6kg 創作年代：2013年
黃陶、紅銅、桐木、雕塑成型、化妝土、1230°C電窯氧化燒

21×9×9cm Weight 0.6kg Year: 2013
Yellow stoneware, copper, paulownia wood Carved,
engobe Oxidation fired to 1230°C electric kiln.



記憶碎片 黃鈺惠

36×16×11cm 重量2kg 創作年代：2014年
瓷土、色土、手塑成型、氧化燒1230°C

36×16×11cm Weight 2kg Year: 2014
Porcelain, color clay, hand building, oxidation fired to 1230°C





第七屆臺灣金陶獎

學生組 入選

STUDENT GROUP SELECTED WORKS

孕育 劉惠雯

Pregnancy Hui-Wen Liu

臺灣是孕育出我的土地，雖然地小人稠，但是很有溫度的地方。以臺灣最高峰玉山的外形製做出山的形狀，象徵著臺灣這塊優美的土地孕育了我們的生命。山峰上有著一朵臺灣百合，它擁有純潔的顏色，象徵著臺灣自由和平，而臺灣百合適應性強，可在差異大的環境中生長茁壯，就像臺灣人一樣，滿是旺盛的生機，雖然有時處在惡劣的環境中，但依舊能堅韌地綻放！奶嘴代表著安撫，臺灣並不完美，但面臨災難時，人的熱情，總是能讓人感到溫暖。

Taiwan is my birthplace and brings me up. Though it is small and has large population, it is a place with warmth. According to the highest mountain Yushan, I made the shape of the work, which stands for that the beautiful Taiwan gives us life. There is a lily on the top of mountain. It has the pure color, standing for the freedom and peace of Taiwan. Lily is adaptive and can grows in various environment differences, so is the Taiwanese then full of energy. Though sometimes it is in tough environment, it still blooms bravely. The nipple means comfort. Taiwan is not perfect, though, when facing difficulties, people's enthusiasm always make us feel warm.

國立臺北教育大學藝術與造形設計系的學生，
學習一年的陶藝是在大二時，接觸到陶藝的課程，
因為喜歡陶手作感，所以一直在持續的創作中。

Studying in Department of Arts and Design of National Taipei University of Education. I met ceramic art when sophomore. For the fond of clay handwork, I keep creating ceramic art.

飄在空中的句子 楊家佳

Sentence floating in the air Chia-Chia Yang

飄在空中的句子對我而言，有兩個層面的意思，其一是一種形塑我的外在力量，他可以是媽媽無心的一句話、可以是被貼了一張標籤、可以是習俗或法律，他常常是藏在日常生活中難以察覺的互動，看似無形卻有形的影響我。其二我試圖去覺察這些句子，我試圖鬆動綑綁我的每個句子，說出自己的話。豐盈流動且暫時存在的耳語，喳喳唧唧、字字句句，在凝結後散落一地躲在皺褶裡的即興表演，躁動不安的記得要入戲，誠意要多少才夠呢？好像只剩下飄在空中的句子，緩緩的凋零。

The words floating in the air, on my behalf, has two meanings. one is the external strength that shapes me, which can be mother's unintentional words, a note paper, custom or law. It's always the unobserved interaction hiding in the daily life, which seemingly invisibly but visibly influences me. The other meaning is that I am trying to sense the words which bound me. I want to say out my own words. The whispering, rich but instant Cackle and gurgle, word and word catters on the floor after condensation
The improvisation hiding in the folds

2007 鶯歌高職美工科畢業

2009 臺中忠信市場公廁改造計劃 (1cm 11人共同完成)

2011 如果我們，同日而語著，我們，細微的說著六人 聯展 (大葉子實驗空間)

2011 1cm大葉大學十二屆造形藝術學系繪畫工坊11人聯展 (彰化文化局員林演藝廳)

2011 們 雙十接力展 (西門町城中藝術街區) 2011 大葉大學造形藝術學系畢業

2014 攝氏1230度 16人陶藝聯展 (花蓮藝托邦)

2014 「亞洲當代陶藝展-亞洲當代陶藝藝術的萌生與轉變」韓國金海美術館

2007 Graduated from New Taipei Municipal Yingge Vocational High School Art & Craft Class

2009 Taichung Chung-Hsin Market restroom modification plan (11-person cooperation)

2011 If we speak gently on the same day - 6-person Unity Exhibition

2011 12th Department of Plastic Arts Workshop of Dayeh University 11-person Exhibition

2011 Double Tenth Exhibition (Ximen UrbanCore)

2011 Graduated from Department of Plastic Arts Workshop of Dayeh University

2011 1230°C - Arts and Creative Ceramics Exhibition - 16 person Exhibition - Hualien Artalk

2014 Contemporary Ceramic art in Asia - The Beginning and Changes of Asia Contemporary Ceramic Art (Clayarch Gimhae Museum, Korea)



孕育 劉惠雯

21×21×22cm 重量2.6kg 創作年代：2014年

苗栗土先拉坯成型山大概的樣貌，再以手捏和雕塑塑出造型，臺灣百合是以手捏成型，嬰兒也是先拉坯成型，再以手捏和雕塑做出造型，山下的石塊，坯體素燒好時敲打出碎塊，再以釉料黏附，1230℃燒成

21×21×22cm Weight 2.6kg Year: 2014

Miaoli stoneware wheel-thrown the shape as a mountain, then handmade and carve the model. Taiwan Lily is shaped by hand. Baby is by wheel-thrown, handmade and carving. After firing, smash the clay and stick the fallen bits with glaze.fired to 1230°C

飄在空中的句子 楊家佳

40×40×5cm/25× 25×7cm/27×27×4.5cm/20×20×3cm

7×8×7cm 重量4.9kg(五件一組) 創作年代：2014年

黃陶、化妝土、氧化物、拉坯成型、1230℃，塑膠花蕊

40×40×5cm/25× 25×7cm/27×27×4.5cm/20×20×3cm

7×8×7cm Weight 4.9kg (Five pieces a set) Year: 2014

Yellow stoneware, engobe, oxide, wheel-thrown, 1230°C, plastic pistil





第七屆臺灣金陶獎

學生組 入選

STUDENT GROUP SELECTED WORKS

尋環 郭旻軒

Circle Min-Xuan Kuo

柴燒之弱還原燒

藉著絞胎之作用，和柴燒落灰的效果變化，
產生了特有的環狀紋路。

Firewood light reduction

By the effect of puddled and the firewood ash combination,
the unique cyclic ring appeared.

小學五年級開始和曾明男、曾天漢老師學習陶藝至今乃第五年，
目前就讀臺中一中一年級。加入南投陶藝協會。

Began to learn ceramic art from Tseng Ming Nan and Tseng Tian Han for
five years until now. Studying in National Taichung First Senior High School
10th grade. Joined Nantou Ceramic Art Association.

等待 湯季婷

Wait Ji-Ting Tang

你在等什麼？

想要自由嗎？

身體不過是一個空殼，讓它自由吧！
魚兒魚兒水中游，那看似自由的狀態，卻依舊在侷限中漫遊。

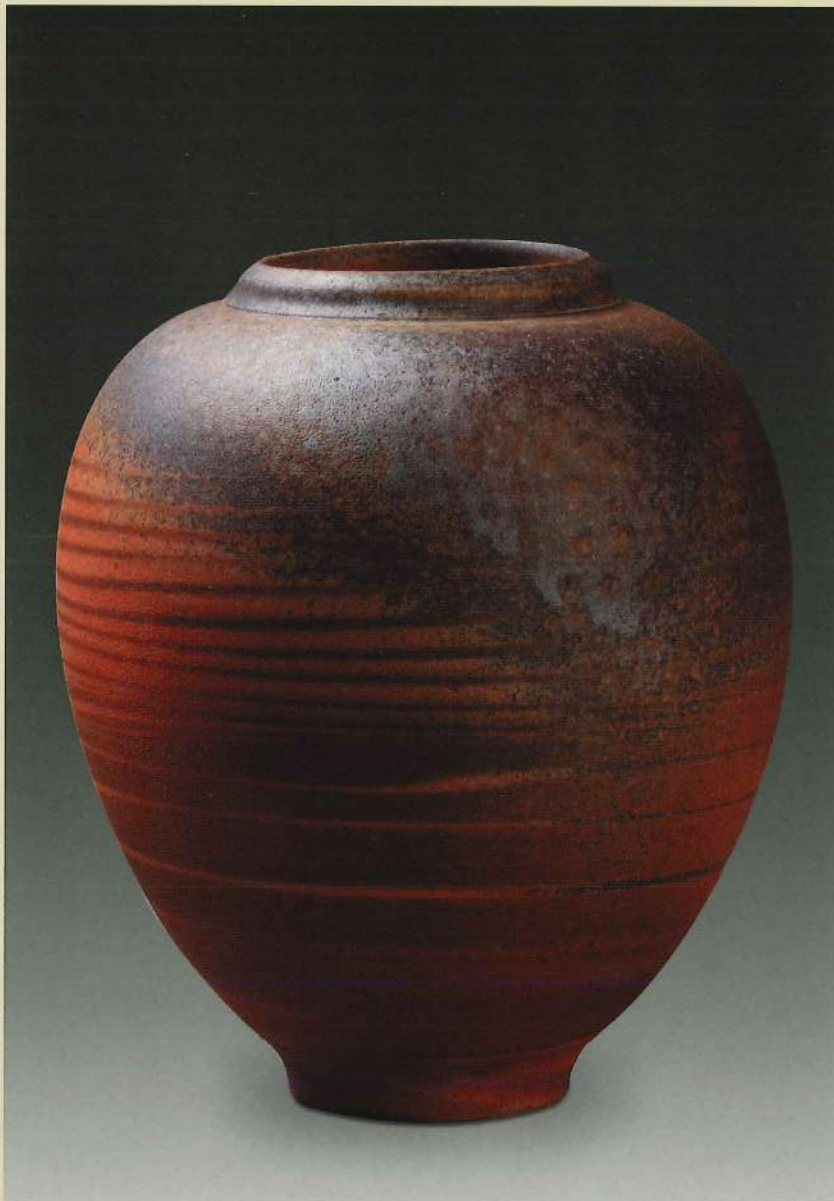
What are you waiting for?

Looking for freedom?

Body is merely an empty case, let it be!
Fishy, fishy swimming in the water, seem so freely,
but still swim in limit.

2010 藝外聯展 / 2011 藝識形態聯展，issue聯展
2012 藝響產品發表會 / 2012 稻藝競賽佳作
2012. 07/01-08/31 學學文創志業實習-專案部門
2013 創新創業競賽-金創獎優選 / 2013 民藝埕實習
2013 東亞新世代陶藝交流展-機能性與造型性
2013 七味 聯展 / 2014 攝氏1230° C 聯展
2014 東華大學藝術創意產業學系第一屆 開根 畢業展
2014 亞洲當代陶藝交流展

2010 Ort Exhibition
2010 "Ideology" Exhibition, "Issue"fs Exhibition
2012 Encharm Product Launch
2012 Farm Art Competition-Honors
2012.07/01-08/31
2012.07/01-08/31Xue Xue Institution- Project Intern
2013 National Creativity Competition - Honors 2013 ArtYard Intern
2013 East Asian Young Generation Exchange Exhibition -
Functionality and Formation
2013 7 Flavors - Arts and Creative Ceramics Exhibition
2014 1230°C Exhibition
2014 1st Department of Arts and Creative Industries Graduation Exhibition
2014 Contemporary Ceramic art in Asia



尋環

郭旻軒

13×13×16cm 重量1.047kg 創作年代：2014年
10%瓷土+90%陶土之混合土，絞胎泥料，拉坯成型

13×13×16cm Weight 1.047 kg Year: 2014
10% Porcelain + 90% stoneware mixed and wheel-thrown forming



等待

湯季婷

20×14×53cm 重量6.8kg 創作年代：2014年
美國土、土條成型、手捏成型、溫度1230℃

20×14×53cm Weight 6.8kg Year: 2014
American stoneware, formed by hand, fired to 1230℃





第七屆臺灣金陶獎

學生組 入選

STUDENT GROUP SELECTED WORKS



海島生活

Island Life

林心瑩

Hsin-Ying Lin

31×13×21cm 創作年代：2014年

陶土、棕色washes、透明釉，素燒至860℃釉燒至1230℃

31×13×21cm Year: 2014

Stoneware, brown washes, Transparent glaze Biscuiting from 860°C to 1230°C

國立嘉義大學視覺藝術學系大學二年級

國立中和高中普通科

Sophomore of The Department of Visual Arts of
National Chiayi University
New Taipei Municipal Zhonghe Senior High School

這件作品是記錄我人生中第一次跟綠島居民去打獵的動物-山羌，這對一個都市小孩來說是很衝擊的，我想表達關於狩獵，是很殘忍沒錯，但那也是某些人生活的一部分，對他們而言，獵物是島嶼的一部分，共同孕育島嶼的人們，所以我把山羌和島嶼融合，並且讓牠是微笑的，就如同我對這座島嶼的印象。

This work commemorates the first time I went to hunt Formosan Muntjac with residents on Green Island. That was shocking to an urban child. About hunting, yes that is brutal, but it is also a part of life to some people. For them, preys are a part of the island, which give birth to the residents of the island. I combined Formosan Muntjac and island together, and made it smile as the island in my impression.

第七屆臺灣金陶獎

THE SEVENTH TAIWAN GOLDEN CERAMICS AWARD

得獎者通訊錄

WINNER'S DIRECTORY

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金獎/黃敏城/1979. 7. 30

366苗栗縣銅鑼鄉九湖村95號

Golden winner/Min-Cheng Huang/1979. 7. 30

NO. 95, Jiuhu Village, TongluoTown, Miaoli County

037982333/0916077236/jean62329@yahoo. com. tw



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銀獎/謝嘉亨/1965. 7. 30

10444 臺北市中山區民安里長安西路19巷2弄19-2號1樓

Silver winner/Chia-Heng Hsieh/1965. 7. 30

10444 the first floor of NO. 19-2, Lane 2, alley

19, Minganli Changan Road(west), Zhongshan

District, Taipei City.

02-25418802/0916590568/cchiacocotw@yahoo. com. tw



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銀獎/林博裕/1975. 7. 27/臺中市神岡區文賢街23巷36號

Silver winner/Po-Yu Lin/1975. 7. 27

NO. 36, lane 23, Wenxian Street, Shengang

District, Taichung City.

0912339703/poyu0727@g-mail. com



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銅獎/李思樺/1987. 3. 31

72047 臺南市官田區二鎮里56-13號

Bronze Winner/Shih-Hwa Lee/1987. 3. 31

72047 NO. 56-13, Erzhenli, Guantian

District, Tainan City.

0918669566/0952190463/shihwa331@hotmail. com



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銅獎/簡志達/1963. 9. 1

23451新北市永和區秀朗路一段201號

Bronze winner/Chih-Ta Chien/1963. 9. 1

23451 NO. 201, Section 1, Xiulang Road, Yonghe

District, New Taipei City.

0935011427/chih11427@yahoo. com. tw



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銅獎/鍾金宏/1963. 10. 12

950 臺東縣台東市豐谷里30鄰衡陽路90號

Bronze Winner/Ching-Hung Chung/1963. 10. 12

950 NO. 90, Hengyang Road, Fenggu 30, Taidong

County, Taidong City.

0937602731/hort7lily@gmail. com



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評審特別獎/彭雅美/1962. 6. 3

970花蓮縣花蓮市國富里4鄰國富三街70號

Special Jury prize/Ya-Mei Peng/1962. 6. 3

970 NO. 70, the third Guofu Street, Gufu 4, Hualian

county, Hualian City.

03-8574568/0928875872/Pyme63@yahoo. com. tw



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評審特別獎/陳韋竹/1987. 2. 9

33045 桃園縣桃園市中正路1015號7樓

Special Jury prize/Wei-Chu Chen/1987. 2. 9

33045 7th floor, NO. 1015, Zhongzheng Road, Taoyuan

County, Taoyuan, City

03-3265995/0931991509/Aeiou0209@hotmail. com



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評審特別獎/胡慧琴/1977. 11. 30

臺中市大里區塗城路171巷30號

Special Jury prize/Hui-Chin Hu/1977. 11. 30

NO. 30, lane 171, Tucheng Road, Dali District,

Taichung City.

0937741517/didicute3000@yahoo. com. tw



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評審特別獎/林龍杰/1979. 9. 3

239 新北市鶯歌區鶯桃路182巷96弄42號5樓

Special Jury prize/Lung-Chieh Lin/1979. 9. 3

239 the fifth floor, NO. 42, lane 96, alley

182, Yingtao Road, Yingge District, New Taipei City.

02-26775321/0919271306/Linlj1979@gmail. com





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評審特別獎/許仲恩/1984. 5. 11
臺北市文山區興隆路三段207巷14弄18號5樓
Special Jury Prize/Chung-En Hsu/1984. 5. 11
The fifth floor, NO. 18, section3, lane14, alley
207, Xingrong Road, Wenshan District, Taipei City.
02-22305329/0976200057/nzjail@gmail.com

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佳作/巫漢青/1961. 10. 10
32443桃園縣平鎮鄉新榮里新德街173號
MERIT/Han-Ching Wu/1961. 10. 10
32443 NO. 173, Xinde Street, Xinrongli, Pingzhen
Town, Taoyuan County.
02-8677-2727ext708/03-4944891/
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佳作/蘇明華/1954. 6. 5
41253 臺中市大里區西榮路195巷9弄5號
MERIT/Ming-Hua Su/1954. 6. 5
41253 NO. 5, lane 9, alley195, Xirong Road, Dali
District, Taichung City.
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佳作/蔡明翰/1988. 7. 10
110 臺北市信義區中行里8鄰福德街268巷7弄20號4樓
MERIT/Ming-Han Cai/1988. 7. 10
110 the 4th floor, NO. 20, Lane7, Alley 268, Fude
Street, Zhonghangli 8, Xinyi District, Taipei City.
02-25502322/0972852710/piyosoul@hotmail.com



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佳作/莊碩嘉/1979. 7. 28
32556 桃園縣龍潭鄉渴望二路99巷85弄2號
MERIT/Shou-Chia Chuang/1979. 7. 28
32556 NO. 2, lane 85, alley 99, the second Kewang
Road, Longtan Town, Taoyuan County.
0958572238/sooqqq@yahoo.com.tw



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佳作/汪芳如/1988. 5. 18
900 屏東市中正路401巷15-24號
MERIT/Fang-Ju Wang /1988. 5. 18
900 NO. 15-24, alley 401, Zhongshan, Pingdong City
08-7351735/0921598523/juju0518@gmail.com



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入選/葉晴恩/1975. 1. 17
臺中市熱河路二段238號13樓3室
SELECTED/Ching-En Yeh /1975. 1. 17
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入選/曾祥軒/1988. 11. 30
23942 新北市鶯歌區文化路159號
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入選/吳明蒨/1986. 9. 4
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入選/彭雅美/1962. 6. 3/
970 花蓮縣花蓮市國富里4鄰國富三街70號
SELECTED/Ya-Mei Peng/1962. 6. 3
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入選/陳鋒霖/1969. 7. 23/
221-77 新北市汐止區崇德里11鄰茄苳路83號17樓
SELECTED/Feng-Lin Chen/1969. 7. 23
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入選/陳岱君/1990. 12. 19
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04-25287810/0980740223/tablejin@hotmail. com

p.62

入選/王永田/1953. 11. 7
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40661 NO. 86, Hengkeng lane, Lin10, Minzheng, Beitun
District, Taichung City.
04-22391121/0958191118

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入選/大久保真理子/1971. 12. 25
11283 臺北市天母西路130巷3號2樓
SELECTED/Mariko Okubo/1971. 12. 25
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p.64

入選/王安佩/1966. 12. 27
新北市淡水區中山北路二段189巷15弄29號11樓
SELECTED/An-Pei Wang/1966. 12. 27
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入選/黃敏城/1979. 7. 30
苗栗縣銅鑼鄉九湖村95號
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金獎/陳為榛/1993. 4. 4

72047 臺南縣官田鄉大崎里66號第五宿舍5217

02-28058442/0953691236/jingle04amigo@gmail.com

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銀獎/劉忻評/1994. 8. 18

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Silver winner/Hsin-Ping Liu/1994/08/18

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Taichung City

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銀獎/蔡豐駿/1989. 1. 7

23508 新北市中和區復興路280巷13號4樓

Silver winner/Feng-hun Tsai/1989. 1. 7

23508 4F., No. 13, Lane. 280, Fuxing Rd., Zhonghe

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銅獎/陳妍臻/1990. 3. 26

24249 新北市新莊區立廷里18鄰中平路132巷3弄8號2樓

Bronze Winner/Yan-Jhen Chen/1990. 3. 26

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銅獎/黃鈺惠/1989. 10. 18

950 臺東縣臺東市豐榮村007鄰42巷1號

Bronze Winner/Yu-Hui Huang/1989. 10. 18

950 No. 1, Lane. 42, Fengrong Rd.,

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銅獎/黃虹毓/1990. 10. 1

32041 桃園縣平鎮市育達路205號

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評審特別獎/林弘哲/1993. 8. 15

606 嘉義縣中埔鄉中山路五段961巷25號

Special Judge Prize/Hung-Che Lin/1993. 8. 15

606 No. 25, Lane. 961, Sec. 5, Zhongshan Rd., Zhongpu

Township, Chiayi County

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評審特別獎/耿怡文/1991. 3. 4

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評審特別獎/林盼妮/1991. 5. 25/

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Special Judge Prize/Pan-Ni Lin/1991. 5. 25

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佳作/廖偉婷/1991. 4. 23/

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MERIT/Wei-Ting Liao/1991. 4. 23

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評審特別獎/陳舜英/1994. 5. 16/

110 臺北市信義區永吉路350號5樓之2

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佳作/鍾翔宇/1993. 10. 6/

114 臺北市內湖區環山路一段136巷12弄25號5樓

MERIT/Xiang-Yu Zhong/1993. 10. 6

114 5F, No. 25, Aly. 12, Lane. 136, Sec. 1, Huanshan Rd., Neihu Dist., Taipei City

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評審特別獎/楊宗嘉/1992. 4. 27/

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佳作/巫依蓁/1990. 12. 11/

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p.92

佳作/王詩婷/1992. 11. 8/

111 臺北市社新里延平北路社子街43號2樓

MERIT/Shi-Ting Wang/1992. 11. 8

111 2F, No. 43, Shezi St., Shilin Dist.,

Taipei City

02-28116319/0987160116/candy14432@gmail.com



p.100

入選/嚴子歲/1998. 4. 29/

427 臺中市潭子區勝利大街35號

SELECTED/Tzu-Wei Yen/1998. 4. 29

427 No. 35, Shengli 1st St., Tanzi Dist.,

Taichung City

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p.100

入選/王峻葵/1996. 9. 12/

432 臺中市大肚區蔗部里遊園路79巷2段74號5樓2室

SELECTED/Ja-Jane Wang/1996. 9. 12

432 Rm. 2, 5F, No. 74, Lane79, Sec 2, Youyuan Rd., Dadu Dist., Taichung City

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入選/楊家佳/1989. 2. 7/

24243 新北市新莊區忠孝里6鄰中正路334巷1號3樓

SELECTED/Chia-Chia Yang/1989. 2. 7

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入選/林士堯/1993. 7. 30/

22062 新北市板橋區廣德里19鄰重慶路247號20樓之1

SELECTED/Shih-Yao Lin/1993. 7. 30

22062 20F-1, No. 247, Chongqing Rd., Banqiao Dist., New Taipei City

02-29576598/0987968644/mike60205@gmail.com



p.106

入選/郭旻軒/1999. 8. 6/

54243 南投縣草屯鎮富寮里32鄰富春路84號6樓

SELECTED/Min-Xuan Kuo/1999. 8. 6

54243 6F, No. 84, Fuchun Rd., Caotun Township, Nantou County

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入選/黃鈺惠/1989. 10. 18/

950 臺東縣臺東市豐榮村007鄰豐榮路42巷1號

SELECTED/Yu-Hui Huang/1989. 10. 18

950 No. 1, Lane42, Fengrong Rd., Taitung City, Taitung County

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入選/湯季婷/1992. 5. 6/105

臺北市松山區介壽里17鄰民生東路五段36巷4弄14號4樓

SELECTED/Ji-Ting Tang/1992. 5. 6

105 4F, No. 14, Aly. 4, Lane36, Sec. 5, Minsheng E. Rd., Songshan Dist., Taipei City

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入選/劉惠雯/1994. 2. 5/

426 臺中市新社區大南里中和街二段465號

SELECTED/Hui-Wen Liu/1994. 2. 5

426 No. 465, Sec. 2, Zhonghe St., Xinshe Dist., Taichung City

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入選/林心瑩/1995. 1. 13

62103 嘉義縣民雄鄉文隆村85號國立嘉義大學視覺藝術系

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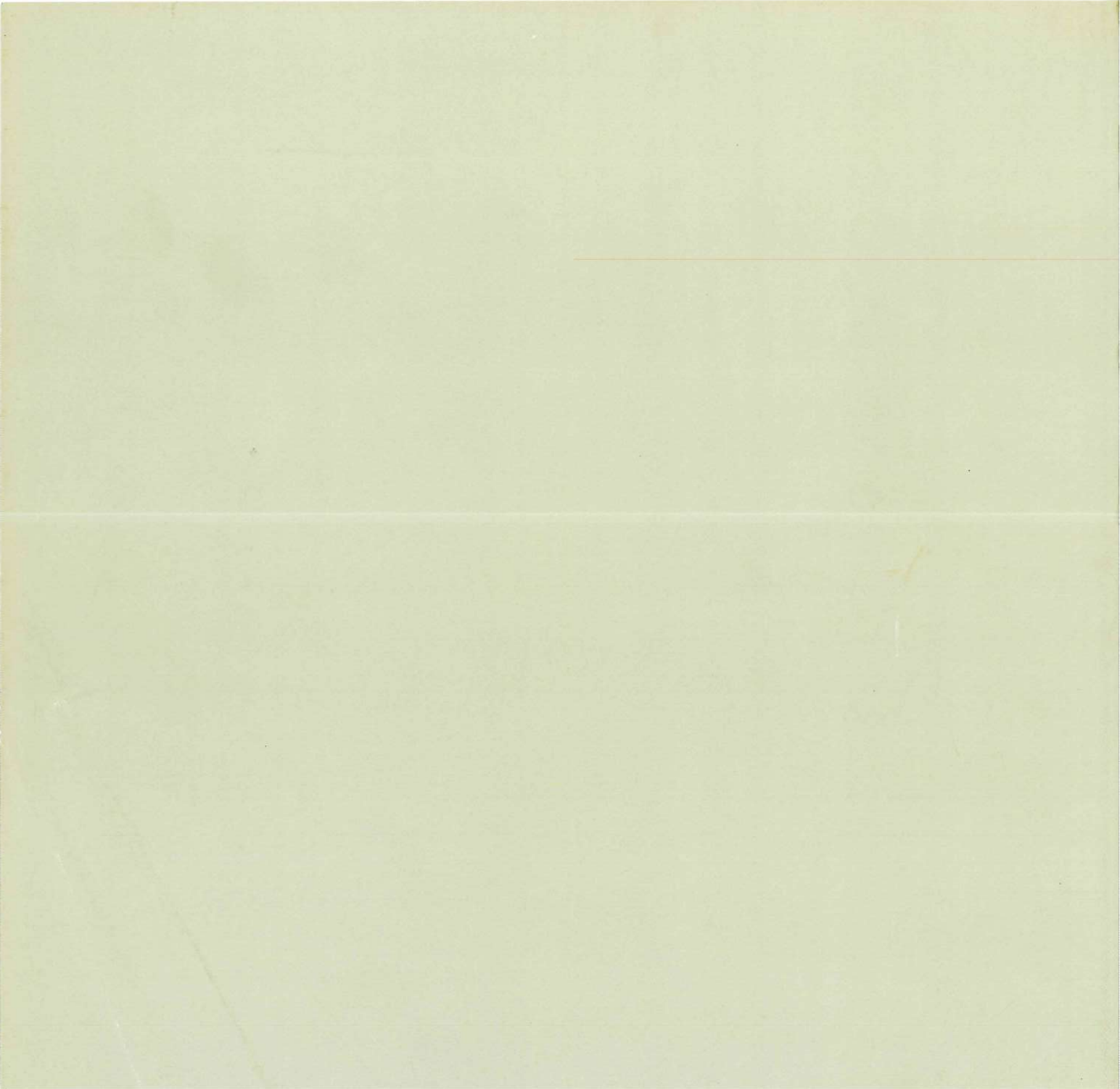
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