

A I C

NEW TAIPEI CITY 2018

跨界

東方

Functionality, Spirituality, Diversity

New Orientalia

方

2018年國際陶藝學會會員大會聚焦於東方精神、「氣」及東方生命力的重新定義與檢視。此主題意欲捕捉構成亞洲內涵數千年影響力的精髓，以及其對全球闡述的影響。參展者投件內容需包含下列三子題：功能性、精神性、多元性。功能性以聚焦於擁有儀式性及實用美感、亦兼具實務與技術內涵的陶瓷；精神性的重點在於構成文化傳統內涵的無形威力；多元性則強調陶瓷之間的關聯，以及陶瓷與其他文化表現的交互作用。

2018 IAC 會員主題展 IAC Members' Thematic Exhibition

The exhibition theme of the 2018 Congress will focus on the redefinition and reexamination of the Oriental soul, chi or life-force. The theme is meant to capture the essence of what constitutes the thousand of years of influence and impact of the Asian temperament and its effect upon our Global perception and interpretation of the Eastern spirit. Artist members will consider three aspects of investigation in their submissions, namely Functionality, Spirituality and Diversity. Functionality addresses the practical and technical aspects of clay encompassing the aesthetics of ritual and use. Spirituality is meant to focus on the intangible but powerful forces of tradition that constitute the inner nature of the culture rather than external forces. Diversity accentuates the interrelatedness of ceramics with multimedia and its crossovers into other aspects of cultural expression.

Gloria Carrasco-Fernandez

無之精髓 The Essence of Emptiness

2017, 6×48×6 cm

高溫陶土、泥板雕刻、電窯、1230°C

Stoneware, carved slabs, electric kiln, 1230°C

我的創作是對創意衝動的回應，追尋各種造形並探索各種概念。創作過程和職業以建築師和城市規劃師為首，接著是以陶藝家的身分，藉此定義對造形與空間的關係的探索。以下從老子《道德經》的摘錄：「埴埴以為器，當其無，有器之用。鑿戶牖以為室，當其無，有室之用。故有之以為利，無之以為用。」自我讀到以來，一直是我在這兩個領域的指引。「無之精髓」受西班牙佔領時期，墨西哥婦女用來搗磨玉米的石製工具啟發。簡單的造形在樸實中帶有力量，並且具有象徵、文化和實體的意義。高溫陶的材質源自原本的材料與功能，鏤空則強調精神性的無形精髓，以及女性堅強和脆弱的二元特質。成品連結在地意義的傳承和東方的哲學語言，賦予它全球性和現代性。

I work in response to a creative impulse, I pursue shapes and explore concepts. My creative process and my professional activity, first as an architect and urbanist and then as a ceramic artist, have defined my interest for exploring the shape and space relationships. The following quote from Lao Tzu TAO has been a reference point in my work in both disciplines since I discovered in many years ago: "From clay vessels are born, but the empty space in them, produce the essence of vessels. Walls with windows and doors, form the house, but the empty space in them, produce the essence of the house. The material encloses utility. The Immaterial produces essence." My work The Essence of Emptiness is inspired by a stone object used in Mexico by women to grind corn since pre-Hispanic times. Its simple form, elementary but at the same time forceful, has a symbolic, cultural, and testimonial meaning. It is made of stoneware as a reference to the original material and function and carved out to enhance the intangible essence of spirituality and dual strong and delicate characteristics of the feminine nature. The result connects an ancestral legacy of local meanings to a philosophical language of the East, which gives it globality and contemporaneity.



寧鋼 Gang Ning



1963 ~

Present Position
Professor

Education

Doctor of Literature, School of Art and Design, Wuhan University of Technology, Hubei, China

Gila Miller Lapidot



1954 ~

Present Position
Ceramic Artist

Education

Fashion design, Shenkar College, Ramat-Gan, Israel

B.A., Behavioral Sciences, Ben Gurion University, Beer-Sheva, Israel

Gloria Carrasco-Fernandez



1951 ~

Present Position
Ceramic Artist

Education

Ceramics, National Institute of Fine Art, Mexico City, Mexico

Master degree in Urbanism, National Autonomous University of Mexico, Mexico City, Mexico

Greg Daly



1954 ~

Present Position
Studio Potter

Education

Ceramics, Royal Melbourne Institute of Technology, Melbourne, Australia