

# 一九九二現代陶藝國際邀請展

THE 1992 INTERNATIONAL INVITATIONAL  
EXHIBITION OF  
CONTEMPORARY CERAMIC ART

展期：中華民國八十一年十一月十二日至十二月二十五日



國立歷史博物館

NATIONAL MUSEUM OF HISTORY  
REPUBLIC OF CHINA



# Contemporary Ceramic Art in the United States

In the 1950s the Otis Art Institute under its director Peter Voulkos began to lead American ceramic art, which had hitherto been restricted to utilitarian modes, into the realm of pure artistic creation. In the ensuing decades years American contemporary ceramic art blossomed into a highly varied scene, and notable achievements have been accomplished with growing attention and support from fine art museums, collectors and critics, particularly since the 1980s.

The present exhibition features 46 recent works by outstanding American ceramic artists of the older, middle and younger generations. These works fall mainly into the two categories of ceramic sculpture and vessels.

In order to carve out a more independent position in the artistic field, modern American ceramic artists highlight and emphasize the idea of "vessels as art", as distinct from the stereotyped impression of "art vessels." They regard vessels freely made using a variety of different techniques as canvases on which they can fully express whatever thoughts and ideas they want through the medium of images and symbols. Thus vessels are no longer simply decorative craft pieces, but are works of art that serve purely to express the artist's individual style.

Ceramic sculpture has experienced the abstract expressionist methods of the 1950s onwards, the surrealist and modernist formal concepts popular in the 1970s, and the more realist figure sculpture of the 1980s. Accustomed to focussing on metaphorical and narrative methods and outsize dimensions, American ceramic artists are mainly concerned with the textures of ceramic materials, bold use of glaze and giving full vent to originality. In addition to emphasizing the expressive properties of clay and fire they like to blend a range of colours so as to exhibit their painterly qualities, releasing emotions and adding a touch of mystery through the use of fine brushwork.

The wide range of forms, styles and concepts exhibited by these 46 American ceramic art works should provide an excellent example for the ROC ceramic art community as it develops towards greater pluralism, and we hope that this exhibition will enable them to give us all a refreshing visual experience.

美國

Beatrice Wood

Lustre chalice

11.75" H × 5.5" W



美國

Joan Takayama-Ogawa

Lovered Bowl-Flower Motif, 1991





美國

Roseline Delisle

Triptyque 6

11.25" H × 6" D



美國

Lidya Buzio

Untitled Roofscape Vessel

15"(H) × 12"(W)



美國

AKio Takamori

Medea

18.5" H × 17.5" W



美國

Rudy Autio

Country Western, 1989

24" × 20 1/2" × 16"