

論瑞秋·尼伯的雕塑作品
〈三百九十九日〉與其在英國倫敦維
多利亞與阿爾伯特博物館的展示

Study on Rachel Kneebone's Sculpture 399
Days and its Display at the Victoria and
Albert Museum, London

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摘 要

瑞秋·尼伯 (Rachel Kneebone) 為近年英國受矚目的女性當代雕塑家，其以質感細緻且充滿情緒張力的白色瓷土雕塑受到國際注目。尼伯 1973 年出生於英國牛津郡 (Oxfordshire)，畢業於倫敦皇家藝術學院 (Royal College of Arts, London)，2004 年獲得雕塑碩士學位，現於英國倫敦從事專業藝術創作。尼伯跳脫倫敦當紅的藝術發展潮流，而是選擇以傳統雕塑的「泥塑」手法為基礎，並回到西方藝術史、神話與哲學領域尋找創作的養分，挑戰瓷器工藝領域極具挑戰性的硬質瓷 (hard-paste porcelain) 製作技法，逐步建構自己的當代創作語彙。

本文以尼伯目前從事藝術創作以來最大的雕塑作品〈三百九十九日〉 (399 Days) 為核心，就〈三百九十九日〉藝術表現之材料、技法、形式與思想進行分析研究。另一方面，實地訪查〈三百九十九日〉受邀於英國倫敦維多利亞與阿爾伯特博物館 (Victoria and Albert Museum, London) 的展陳方式，探討其在館中與古代藝術作品並列展示所呈現的對話與意義延伸，新穎的策展角度將博物館中較為生硬的歷史與學術性的知識陳述活潑化，從而引發更多元而豐富的當代議題，提供我們一個借鑑參照的角度。

關鍵詞：瑞秋·尼伯、硬質瓷、雕塑、三百九十九日、英國倫敦維多利亞與阿爾伯特博物館

Abstract

Rachel Kneebone is a contemporary British female sculptor, who has recently emerged. She has earned international recognition for her delicate and emotionally intensive white porcelain. Kneebone was born in Oxfordshire, UK in 1973. She graduated with a master degree in sculpture from Royal College of Arts, London in 2004. She currently works in art creation in London. Deviating from London's popular artistic trend, Kneebone chooses the traditional "clay sculpture" technique as the foundation and returns to Western art history, mythology and philosophy to find nourishment for creation. She strives for highly challenging techniques of hard-paste porcelain production and gradually constructs her own contemporary artistic language.

This essay focuses on *399 Days*, which has been Kneebone's largest sculpture since she began to practice art. To examine the artistic performance of *399 Days*, the essay analyzes its materials, techniques, forms and ideas. In addition, this essay also explores the dialogue and extended meaning that *399 Days* generates as it is juxtaposed with ancient art works according to a firsthand visit to its exhibition at the Victoria and Albert Museum in London. The innovative exhibition perspective animates rigid history and academic knowledge, thus entails more diverse and profuse contemporary issues and offers us a standpoint for reflection and reference.

Keywords: Rachel Kneebone, Hard-paste porcelain, Sculpture, 399 Days, Victoria and Albert Museum