

凝視都會現代性：論黃銘哲的立體作品

The Perspective of Metropolitan Modernity: The
Sculptures of Huang Ming-Che

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來稿日期：2019年9月1日

通過日期：2020年3月6日

摘 要

本文以文化心理學的角度探討黃銘哲的立體作品，並透過造形元素的溯源，解析創作者所欲彰顯的城市人心理內涵。為理解此種心理狀態，故從 1990 年代臺北東區的時空背景、現代性及其後果進行考察，而分為以下四個面向：(1) 東區：透過最初的「都市」系列創作，了解黃銘哲的都市心理、造形起源、表現手法；(2) 意志的伸展：討論黃銘哲作品中透過「劍」所發展出幾種變形，表現了現代城市人的昂揚鬥志與不斷擴延的權力意志；(3) 矛盾共生體：探討黃銘哲運用材質、色彩、造形中的對比效果，體現出城市人的內在矛盾以及其衍生出的心理力量；(4) 凝視：黃銘哲對於支配城市人認知的感官來源——眼睛有著前後不一的感受，這種改變實蘊含著創作者對都會現代性的反思。

關鍵詞：黃銘哲、都會、現代性、矛盾共生體、凝視

Abstract

This article explores Huang Ming-Che's sculptures from the perspective of cultural psychology. Through tracing the origin of elements that shaped his artwork, an analysis of the psychological connotation of urban citizens will be provided. Furthermore, in order to explore such psychological states, one must inspect the space-time background, modernity and its consequences of Taipei East District in the 1990s. In such context, the paper is divided into four parts: (1) East District: through the initial series of "metropolitan" creations, one can understand Huang Ming-Che's urban psychology, the origin of shape, and the way of expression; (2) expansion of will: discussion of the variants of Huang Ming-Che's artworks through the development of the "sword," indicating the increasing morale and an ever-expanding will power; (3) the symbiosis of ambivalence: highlighting the contrasting effects generated by materials, colors and shapes applied by Huang, which demonstrated the inner ambivalence of urban people and the psychological power derived from that ambivalence; (4) gaze: Huang had inconsistent feelings about the sensory source that dominated the cognition of urban people—the eyes. I will indicate that this change implied the creator's reflections on metropolitan modernity.

Keywords: Huang Ming-Che, Metropolis, Modernity, Contradictory Symbiosis, Gaze