

攝影中的雕塑：以1970年代報導中的 朱銘雕塑為例*

Sculpture in Photography: A Case Study of Ju Ming's Sculpture in Photographic Reportage in the 1970s

胡馨月 | Hsin-Yueh Hu

朱銘美術館研究部助理研究員
Assistant Researcher, Department
of Research, Ju Ming Museum

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摘 要

雕塑及攝影，這兩者看似迥然不同的媒介，然就兩者的本質上，卻皆為一種視覺語言，雕塑，為探索如何佔有視覺空間的量體；而攝影，則是乘載記憶的視覺影像。然在臺灣的藝術史脈絡中，「雕塑」以及「攝影」此兩者藝術表現媒介，相較於繪畫領域下，較少研究產出，而就此兩者藝術表現媒介「結合」之下的研究，又更是鮮少可數。然其兩者「結合」所產生出之藝術價值，卻是一塊不容忽視臺灣藝術史所需之拼圖，故為補足上述研究之匱乏，此研究以「攝影中的雕塑」面向切入，探究在此兩者截然不同的視覺媒介下，兩者是透過如何對峙或協調，在讓步或互利之中，引出其兩者視覺語彙之共性，以達觀者觀看之目的。

此研究為達上述目的，預期以雕塑為本，藉以攝影之角度，以臺灣雕刻家朱銘在 1970 年代發展作為研究之例證，探討 1970 年代的時代脈絡下，朱銘雕塑作品在大眾所認識的過程中，透過報導——此種文字與攝影結合所展示出的媒介，是如何被觀看。由不同攝影師所投射的多樣視角表現中，深入討論其雕塑作品之外，也探討在拍攝雕塑作品的過程中，攝影師需要作如何的妥協以及再創造，不囿於雕塑作品既有的立體藝術限制，而創造出平面獨有的藝術特性，此部份援以臺灣 1970 年代報章雜誌歷史文獻為材料，一窺雕塑現代化進程中的樣貌，並帶出臺灣報導攝影以及《漢聲雜誌》發展脈絡，探討臺灣 1970 年代藝術發展，在臺灣自鄉土風潮乃至多元紛呈的當代社會的歷程中，朱銘與作品被形塑的形象，是如何回應著當下的時代。

關鍵詞：雕塑、攝影、朱銘、鄉土運動、報導攝影

Abstract

Sculpture and photography, the two entirely different art forms, are both essentially a visual language. Sculpture materializes visual objects from physical space while photography represents the visual image of memories. Nevertheless, in comparison to the amount of studies dedicated to painting in the field of Taiwan Art History, sculpture and photography are two visual mediums that have received less critical attention. There is barely any research built on the perspective of connecting these two distinctive art forms. However, the artistic value created by “incorporating” these two art forms is one of the important puzzles which should not be ignored for Taiwan Art History. To bridge this gap in the academic discussions, this article aims to connect sculpture and photography, these two singular visual art forms, to analyze how they complete or coordinate, compromise or reinforce each other in visual presentations for the viewers.

To achieve this purpose, this article examines how Ju Ming’s sculptures were presented and transmitted to the public in the 1970s by reportage, a medium combining verbal composition and visual presentation of photography, from the perspective of shooting sculpture. In different photographic works of diverse photographers, this research analyzes not only Ju Ming’s sculptures but also the process of shooting sculpture. To overcome the limit of shooting a three-dimensional artwork, what kind of compromise or recreation did the photographer make in order to present the distinctive art

value of two-dimensional? As a means of answering the precedent questions, the research analyzes the archives of newspaper reportages and Taiwanese magazines, such as the *Echo*, about Ju Ming in the 1970s. Through this research, it will not only have a sight of Taiwanese sculpture's modern evaluation and the photographic reportage's development in Taiwan but also find out how Ju Ming's sculpture and its images were formed to respond to the society being from the movement of Nativism to the contemporary.

**Keywords: Sculpture, Photography, Ju Ming, Nativism,
Photographic Reportage**