

台灣漢系木雕傳統的
變遷與「現代性」的探索

The Transmission, Along with
the Exploration of Modernity,
of Folk Woodcarvings in Taiwan

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摘要

在台灣，漢系木雕的發展一直根植於民間生活，成為反映常民文化（civic culture）的一種藝術面相。在隨著社會型態的轉型與文化內涵的交錯認知下，逐漸地在當代藝術論述中出現了「傳統木雕」與「現代木雕」名詞的分野。台灣漢系木雕由懷舊與祈望的傳統審美價值（aesthetic value）中，進入新的「現代性」階段，由傳統的木雕技法與觀念轉植為「現代木雕」外顯形式化的傾向。以媒材、藝術跨界、精神性追求之意圖，構成台灣當代木雕論述的主體，轉化而來的「現代木雕」是採取現代性實踐的方式所開創的全新格局；因此可看見當代作者的風格更加鮮明，表現出重視思想情感的表達，反應著作者創作主體意識的提昇，將知識與傳統的信仰反思再造，逐步由嚴謹的工藝製作程序脫胎出自身性、表現性更加自由強烈的藝術作品，漢系木雕的歷史進程，漸進著跟隨當代思潮演進，在時間演替的前提下，可觀察、斷分出不同的分期與表現型態。

本文由現代性的審美理論切入，據此反思傳統木雕之現代性現象的轉化與內涵，以台灣漢系木雕現代性問題之例，進行變遷與轉化的研究，探究台灣漢系木雕的傳統因素為何呈現了涵化變革？傳統因素之影響為何產生遞減、並轉化為臺灣當今所指稱的「現代木雕」形貌，藉由當代木雕藝術風格的評析與探討，歸結出當代木雕的表現形式與內涵特色，進而形塑「台灣現代木雕論述」的成形，以見證今日臺灣木雕藝術的多元、創新面貌。

關鍵字：現代性、轉化、藝術跨界、台灣現代木雕論述

Abstract

In Taiwan, the Folk Woodcarving development which is rooted among people lives reflects civic cultures and becomes a kind of artistic aspect. With the variation of society status under interlaced cultural connotations, the “traditional woodcarving” and the “modern woodcarving” are gradually departed in the contemporary art today. The “traditional aesthetic value” of Folk Woodcarving is conversed to form the “modernization”, while traditional woodcarving skills and conceptions are converted into extrinsic formalization of “modern woodcarving.” The major discourse of contemporary woodcarvings in Taiwan consists of materials, art cross sections, and pursuits of mental consciousness. It is the “all new pattern” transformed from the “modern woodcarving” that is still created by the modern ways. Styles of manufacturers may be more vivid, exhibiting the responses of emotion and reflecting the raises of manufacturers’ self-esteems. The creators reconstruct their knowledge and traditional beliefs, and then produce works that represent more “selfness” and “freedom” by rigorous processes. We can find different periods and phenotypes of “historic progress” in the Folk Woodcarving with gradual developments of ideology and time.

In this study, we used modern aesthetic theories to recollect the convention and the connotation of modernity on traditional woodcarvings. In addition, the Folk Woodcarving in Taiwan were taken as examples to conduct the research on transformation and convention. We wanted to explore why modern woodcarvings have presented a phenomenon of “metamorphism?” or why they decreased from traditional factors and how they convened into so-called the “modern woodcarving?” With analyses and investigations on contemporary woodcarving styles, we categorized the manifestations and the connotation characteristics of contemporary woodcarvings. Moreover, the “discourse of modern woodcarvings” in Taiwan was elaborated to witness the diversities and creativities of woodcarvings in Taiwan nowadays.

Keywords: modernity, convention, cross section, modern woodcarving discourse in Taiwan