

重複的多樣性
——雕塑複製品的美學價值

The Diversity of Repetition —
Esthetical Value of Sculptural Duplicate

黃慕怡 | Mu-yi Huang

國立台灣師範大學美術研究所研究生
National Taiwan Normal University, Department of
Fine Arts, Graduate Student

摘要

本文試圖探索雕塑之本質，特別聚焦於採用「塑造」與「翻模」方法製作而成的雕塑。

由於上述模製方法有意增加雕塑品的數量、重製其形體，此種複製的目的隱藏著複雜的作品特性。研究內容首先由複製品的歷史以及法國羅丹美術館 (Musée Rodin) 違法鑄造作品造成的醜聞來分析，企圖為青銅雕塑偽作下定義；其次回顧雕塑家奧古斯特·羅丹 (Auguste Rodin, 1840-1917) 的創作方式，並參照美國藝術評論家羅莎琳·克勞絲 (Rosalind E. Krauss, 1941-) 的主張，解釋雕塑的複數性特徵；文末從美學觀點重申雕塑的偽作與雕塑複製的價值。藉此研究的結果，期望能進一步認識雕塑傳統，在創作上益加準確地運用雕塑語彙。

關鍵字：鑄造、複製品、美學

Abstract

The research aims to discuss the essence of sculpture refers to the methods of molding and casting.

The study would make a definition for duplicate by analyzing the content includes the history of duplicate and the scandal that Musée Rodin illegally casted bronze sculpture. By consulting the ways Auguste Rodin (1840-1917) composed his original works and the art critics Rosalind E. Krauss (1941-) claimed, the study would expound the features of multiplicity that sculpture owns. Besides, the research would also ingeminate the value of both duplicate and reputation according to esthetics.

Keywords: casting, duplicate, esthetics