

台灣的雕塑概念問題  
——當代雕塑形式解放的思考

Some Questions about the Concepts of  
Taiwan Sculpture  
— Liberate the Forms of the Contemporary  
Sculpture

張乃文 | Chang Nai-Wen

國立台南藝術大學藝術創作與理論研究所博士生  
Doctorial student,  
Tainan National University of the Arts Doctoral  
Program in ART Creation and Theory

## 摘要

台灣當代雕塑範疇隨著當代藝術的形式與創作方法的擴張，造成雕塑意義上模糊的認知處境，定義的動作反映了創作的意圖與操作的策略，筆者透過雕塑定義的理解，對當代雕塑產生的多元變異進行初步的分析。

台灣雕塑史的發展，展現了西方雕塑形式直接或間接的移植，過程產生了折衷的變異性發展，結合東方傳統思想與西方現代主義創作形式，形成台灣特有的類現代主義作品概念。隨之而來，缺乏藝術體制批判能力的前衛與來自生產代工體系的後現代物質條件，鋪陳出台灣的當代藝術之路；形式的翻新與擴展，的確生產具當代特質的創作，但在缺乏藝術體制批判能力的現代化、依附現實條件的現象中，台灣當代雕塑現象中，直接從創作個體的生活感知進行作品操作，所具備的多元表象，似乎只是反映了缺乏主體性的主體操作。台灣當代雕塑的主體建構透過部分的史學方法，陷入部分史料循環生產的模式，忽略創作者美學立場的偽客觀化作品質性分析，導致當代雕塑的定位始終處於時間軸的認定模式，處於當下卻不具當代性的雕塑形式，成為當代雕塑形式僵化的技術性歸咎，僵化的解放策略地成為當代雕塑對舊形式的鬥爭藉口。為了避免將部分固定形式的雕塑傳統，誤植為時間上的當代藝術，作為鬥爭策略的對象，筆者將在文中分析台灣當代雕塑被視為形式僵化的可能性因素與策略性思考。

本文第一部分在說明當代雕塑定義的操作模式及困境；第二部分概述台灣雕塑發展處境及折衷的主體發展過程；第三部分說明當代雕塑擴張的策略模式與藝術界限的取消，所涉及的主體建構問題；第四部分面對錯植傳統雕塑技術的當下為當代雕塑藝術的僵化說法，進一步分析形式僵化的

思考架構；第五部分關於當代雕塑多元納入的權力思考；最後必須說明本文主要在面對台灣當代雕塑現象引發的一些基本問題，進行原則性的思辨。

**關鍵字：**當代雕塑、自我批判、主體性、形式僵化

## Abstract

According to the expansion of the contemporary art form and the creation method, the category of Taiwan contemporary sculpture has fallen into a vague cognitive situation. To give a definition of sculpture reflects the intention and the strategy of creation. Understanding through sculptures definition, we have to a preliminary analysis for the multiple variation of the contemporary sculpture.

The development of the history of Taiwan's sculpture presents the transplantation of Western sculpture forms direct or indirect. The concept of art form that combined Eastern traditional thought and Modernism is Taiwan's endemic class. The spirit of avant-garde has been lack of the critique ability of artistic system and the postmodern material conditions is full of the void form produced by the technique system of fabrication plant. These spread out the way of Taiwan contemporary art. The renovation and expansion of forms indeed product some contemporary traits, but the modernization is short of critique ability on the artistic system and depend on realistic conditions. Taiwan contemporary sculptors whose artworks with multi-surface created from their living perceptions seem that only reflects the lack of subjectivity. Some method of the historiography plunged into recycle mode of the historical material and ignored the stance of creators' aesthetics that is pseudo objective analysis of material. The positioning of subjectivity of the contemporary sculpture is always cognized in time axis mode; a sculpture without contemporary nature but

created now are also seem to a contemporary sculpture. Someone impute that technical formalization to contemporary sculpture, so liberate the formalization of contemporary sculpture becomes the pretext to struggle with traditional forms. Avoid misunderstanding some static forms of traditional sculpture for the contemporary art as a struggle object, we must analyze the possibility and game theory why contemporary sculpture in Taiwan are considered as a major object of formalization.

**Keywords: Contemporary sculpture, Self-criticism, Subjectivity, Formalization**