

「相對與複製」
——論劉柏村2008年雕塑近作

"Relativity and Duplication"
— Observe on Liu Po-Tsun's Sculpture
Exhibition in 2008

陳貺怡 | Chen Kuang-Yi

國立台灣藝術大學美術系、所專任助理教授
Assistant Professor,
National Taiwan University of Arts

摘要

作為國內雕塑界中生代中相當活躍的藝術家，劉柏村的野心早已不自限於雕塑美感與造型的探討。他近十年來的作品放棄了幻象主義，充分掌握現代主義雕塑重視的「素材」的概念，並將素材延展至有形、無形的物質表現，進而脫離量體，進入結構、空間及相隨之時間、運動、光線、聲響等「非物質的素材」之開發。2008年的展覽「相對與複製」卻放棄現代主義，轉進後現代主義弔詭的「複製」課題，將符指與符徵分離，製造「轉移」，建立既真實又象徵的空間：此一空間，不偏不倚的正是人類生存的空間。本文試圖追溯劉柏村近十年來的創作發展脈絡，分析在「相對與複製」一展中，藝術家如何脫離現代主義的語法，轉進後現代主義的戰場，並面對台灣當代雕塑的情況，提出因應時代的解決之道。

關鍵字：劉柏村、現代主義雕塑、後現代雕塑、複製

Abstract

As one of the active artists in Taiwanese sculpture field, the ambition of Liu Po-Tsun is not self restricted in the sculpture esthetic and the plastic discussion. For the past ten years, he had given up the illusionism in creating works, fully put on the modernist sculpture emphasis of material concept. He extended the so-called “material” to its visible and invisible expression, and furthermore, abandoned the emphasis of the sculpture volume, but exploited “non-material material”, such as construction, space and time, movement, light, and sound in stead. However, in the 2008 exhibition - "Relativity and Duplication", he further gave up the modernism, and moved on to the sophistic topic of “duplication”; To separate the signifiers and the signified, created the displacement, and established a real as well as symbolic space. It reflected precisely the space of Human Being.

This article attempts to trace Liu Po-Tsun’s latest ten years’ sculpture creation development, analyze how he gave up the modernism grammar, and shifted to the postmodernist sculpture topic in his exhibition "Relativity and Duplication". In addition, propose possible solution in coping with the present Taiwan sculpture situation.

Keywords: Liu Po-Tsun, Modern sculpture, Postmodernism, Duplication