

二十世紀金屬造形之演繹

The Formal Development of the 20th
Century Metal Sculpture

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摘要

20 世紀以來現代工業科技的發展，金屬材料也不斷地推陳出新，在機具技術層面上的提昇，與在生活上必須倚重其生產與分配之結構，使它成為文明世界裡主要代表性的材料。金屬是工業的基礎，在形態發展的質與量上亦較能直接突顯反映工業生活的面貌及時代背景的精神特色，尤其在金屬造形作品的運用上更是有著相當突出的表現與成長。特別 20 世紀藝術品的發生與藝術史的形成，與科技與藝術的結合發展有著密切的關係，藝術不再只是傳統技術操作熟練度的課題，更是觀念、精神與物質的文化史。現代雕塑的發展，無論在形式的表現或內容的取材，均朝向更多元性的方式來發展，因此雕塑形態的表現已顯示和過往傳統的差異。

時代潮流強調著工業機器生產之能量與速度，其中對於金屬媒材的運用，在不斷地探索與實驗的精神中，也得到了不少具體成果。除了使藝術家的風格與態度有了極大的轉變，更展現了金屬造形之豐富多面向可能性的發展。因此本文透過對工業生產與製造、工業現成物件與再造、動力雕刻三個面相論述金屬材質在現代雕塑的發展上，是如何地顯示其獨特的地位與發展面貌，與其形式建構的特質，以及金屬材質的運用又是如何展現其擴展的面向。最後更回顧台灣藝術史中金屬造形發展的脈絡，梳理出台灣金屬雕塑質素的獨特語言，尤其對於造形的表現、材質運用及空間的展呈或觀念的詮釋上，已確立與開啓一種多元而多重面向的體系，同時也表現出雕塑美學之獨特發展。

關鍵詞：金屬造形、金屬直接雕刻、極限主義、動力雕刻、台灣雕塑

Abstract

As industrialization continues to deepen, metal materials, whose variety expands along, become critical representative substance of the 20th and 21st centuries. In particular, when applied to sculpting art, as they are fundamental to the construction of modern industries, their direct reflection of people's way of life and the spirit of the industrial era renders impressive results.

The power and speed of machine productions are more emphasized in the modern era. Influenced by this trend, sculpting artists set out to experiment on the use of different metal materials. These artists have made substantial progress in developing an alternative style to present their work.

The combination of modern technologies—represented by metal materials—and art, therefore, indicates that art is no longer about mastering techniques, but incorporating the artist's ideas, the spirit of the era and the applied materials to develop human culture, making the form and content of sculpting art much more diversified than before.

By analyzing industrial productions, ready-made industrial objects and the re-production of them, as well as kinetic sculpture, this paper aims to show how metal materials have become so uniquely important in the development of modern sculpting art, their distinguished characteristics in forms, as well as the expanded use of such materials.

By reviewing the development of metal sculpting art in this island, a unique language of sculpture in Taiwan is confirmed in this paper. This

is a language in which diversified expressions are made through special interpretations to materials, space and ideas, all different from those in the old days. This is also a language that speaks the unique sculpting aesthetics in Taiwan.

Key words: Metal forms, Direct metal sculpture, Minimalism, Kinetic sculpture, Sculpture in Taiwan