

# 楊英風的「生態美學」與臺灣當代藝術中的 「社會介入」：關於「社會造型」的一些想法<sup>1</sup>

## Yuyu Yang's "Ecological Aesthetics" and the "Social Intervention" in the Taiwanese Contemporary Art: Some Thoughts on the "Social Modeling"

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## 摘 要

在臺灣美術史與臺灣藝術家社群中，撇開藝術品質與成就的討論，像楊英風那樣有如此強烈而鮮明的社會使命感、美學理念建構與堅毅的實踐力者，恐怕無人出其右。可以說「生態美學」宣言總合了他的主張，也成就了他作品的方向與風格。相較於此，全球化潮流下臺灣當代藝術的「社會介入」(social intervention)，又是另一種時代氛圍下的文化產物。如果把臺灣美術史視為一個不斷演化、增生、跳變的多元軸線，以七〇到八〇年代的楊英風為代表，和九〇年以後臺灣當代藝術家的社會議題創作，也許可以構成一個有趣而有意義的連繫與對話。楊英風的造型觀念有著強烈的社會意識與群眾美學教育的使命，他主張從傳統中國文化中萃取、轉化造型元素，以這種既傳統又現代的造型做為帶動文化環境的觸媒，達到藝術教育的目的。當一個藝術造型被放入社會中，它將以類似語言或符號的方式，進行審美的判斷，對話、串連…最終形成社會造型。觀看是思維的一體兩面，因此造型的意義是溢出其自身造型的界限的。藝術家的造型創造，有多種功能，更具集體的社會意涵。藝術家之於社會的專業能力貢獻，是社會造型。如果我們把複雜幽微的社會造型視為廣義的造型、極大化的造型，把造型社會化，那麼兩者之間的距離，並沒有那麼遙遠。

**關鍵詞：**臺灣美術、楊英風、生態美學、社會介入、社會造型

## Abstract

In the Taiwanese art history and the artist communities, no artists like Yuyu Yang with a stark and manifest social responsibility, the construction of aesthetic conception and the perseverance of implementation. It can be said that the manifesto of “ecology aesthetics” concludes his claim, also achieves his work’s orientation and style. Compared with this, the social intervention of Taiwanese contemporary art under the current of globalization is another cultural production of time atmosphere. If we take Taiwanese art history as a mutable axis of continuing evolution, growth and metamorphosis, Yuyu Yang is a representative of the 1970s and the 1980s. It can be an interesting and meaningful connection and dialogue compared with the 1990s’ Taiwanese artists’ creation on social issues. Yang’s conception of modeling contains a strong social consciousness and the mission of the public aesthetic mission. He purported that we should extract the traditional Chinese culture and then transform it into plastic elements. This traditional and modern modeling is a catalyst of influencing cultural environment, reaching the goal of art education. When a plastic modeling is put into the society, it will be like language or sings, functioning the aesthetic judgement, dialogue and connection... and finally forms the social modeling. Seeing and thinking are two sides of a coin, so the meaning of modeling is beyond its boundary. There are many functions of an artist’s plastic creation; it even obtains a collective social connotation. Artists’ professional contribution to the society is actually the social modeling. If we deem the complicated social modeling as a

broad sense modeling or maximized modeling, which models the society. In this case, it is not so far between the two sides.

**Key words: Taiwanese art, Yuyu Yang, ecological aesthetics, social intervention, social modeling**