

雕塑中的「物」與「物性」——
論英國雕塑家菲利浦·金
2014倫敦戶外個展

The Object and Objecthood of Sculpture:
British Sculptor Phillip King's Outdoor
Exhibition in London, 2014

黃慕怡 | Mu-Yi Huang

國立臺灣師範大學美術研究所博士生
Ph.D. Student, Institute of Fine Arts,
National Taiwan Normal University

來稿日期：2015年2月7日

通過日期：2015年3月4日

摘 要

2014年6月Masterpiece London藝術博覽會慶祝英國藝術家菲利浦·金(Phillip King)的八十歲大壽而舉辦其戶外雕塑個展,其中有來自臺灣苗栗東鋼藝術家駐廠創作的成果。九件展出作品中,可見藝術家用色彩與構成來對抗重力進而達到元素間的平衡,創作更從「幻象主義」逐漸轉向材料的物理特質。他的雕塑牽涉了「物性」,陳述了對臺座、尺寸、周遭環境與光線互相關聯的問題。本文探討英國新雕塑的背景與重要性,由美國1960年代藝術批評來理解菲利浦·金雕塑中的「物」與「物性」,研究其雕塑作品隱含的創作脈絡。

關鍵詞：菲利浦·金、英國新雕塑、物、物性

Abstract

In the year of Phillip King CBE PPRA's 80th birthday, an outdoor exhibition of his sculpture was displayed at Masterpiece London in Ranelagh Gardens, Chelsea, June 2014. Among the nine works in the show, the latest ones were made in the Tung-Ho Steel Factory during King's artist residency in Miaoli, Taiwan. The sculptures were made using color and construction that freed the work from a sense of gravity. All elements reached balance with his works turning illusionism to physicality of materials. His sculptures are a statement on the problem of the relationship between the plinth, scale, context and light as they have reference the problem of "Objecthood". The study explores the background and importance of British New Sculpture, and examines the influence of Object and Objecthood on King's sculptures through the connection with American Art Criticism of the 1960s. This will enable an understanding of the creative context behind the work.

Keywords: Phillip King, British New Sculpture, Object, Objecthood