

漫步到月球：拼裝、邊界
與湯姆·薩克斯的地球太空計畫

Walking to the Moon: Bricolage,
Boundaries, and the Terrestrial Space
Program of Tom Sachs

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摘 要

本論文探討主題為湯姆·薩克斯 (Tom Sachs, 1966-) 的〈太空計畫〉及其實作方式, 〈太空計畫〉是 NASA 阿波羅月球任務的具功能性的地面版複製品, 筆者認為此作是依據克勞德·李維史陀 (Claude Levi-Strauss, 1908-2009) 的理論, 策略性地為拼裝 (Bricolage) 賦予了新的意義。拼裝, 意指再利用手邊現有素材而非創造新品的問題解決策略, 但也因此常被用作加強一錯誤的觀念: 現實為獨立封閉系統的集合。然而, 李維史陀對藝術的探討倒是提供了一較具破壞性的拼裝形式, 讓藝術家與觀眾能找到意義, 而不需涉及內在與外在、自我與他者。薩克斯稱自己的作品為「美式拼裝」(American Bricolage), 其可說是根據李維史陀對拼裝與藝術的討論再做延伸, 該作品雖仍是以回收物製成, 但卻跳脫當代主義的二元侷限, 納入不同且創造不同。登月小艇由廢棄的警用路障木材組合而成, 艇內放滿詹姆士·布朗 (James Brown, 1933-2006) 的唱片以及傑克丹尼威士忌 (Jack Daniels Whiskey)。薩克斯和許多對太空探索史有興趣的藝術家一樣, 反思的是 NASA 計畫當初所必須面對的本土需求, 而非其體現之不合時宜的新殖民主義幻想。本論文認為薩克斯的〈太空計畫〉, 包括新火星任務的第一階段, 是對 20 世紀晚期及 21 世紀初期生活的探索, 並提供對地球生活及藝術再想像的機會。

關鍵詞：當代雕塑、拼裝、克勞德·李維史陀、湯姆·薩克斯、太空計畫、當代藝術

Abstract

This paper considers Tom Sachs (1966-)’s *Space Program*, a functional yet terrestrial replica of the NASA Apollo Lunar Mission, and Sachs’s studio practice more generally as a strategic repurposing of bricolage as theorized by Claude Levi-Strauss (1908-2009). Bricolage, a strategy of problem solving based on re-using materials at hand rather than inventing new ones, has been demonstrated to reinforce a misleading perception of reality as a collection of independent closed systems. Within Levi-Strauss’s discussion of art, however, can be found a path to a more disruptive form of bricolage able to lead artist and audiences to find meaning in the world without reference to inside and outside, self and other. Sachs’s “American Bricolage,” as he calls his practice, expands upon Levi-Strauss’s discussion of bricolage and art to model a recyclative practice that engages and produces difference independent from binary limits of modernist thought. In a Landing Excursion Module made of lumber salvaged from police barricades and stocked with James Brown (1933-2006) records and Jack Daniels Whiskey, Sachs, like many artists interested in the history of space exploration, reflects upon the earthbound needs NASA addressed rather than the anachronistic fantasies of neo-colonialism it embodied. This paper proposes to discuss Sachs *Space Program*, including the first stage of a new Mars Mission, as an exploration of

late 20th and early 21st century life and an opportunity to reimagine life and art on earth.

Keywords: Contemporary Sculpture, Bricolage, Claude Levi-Strauss, Tom Sachs, Space Program, Contemporary Art