

編輯室報告

本刊作為台灣第一本以雕塑為專業的學術交流平台，自 2008 年發刊至今已來到第三期。近兩年的時間內，獲得了從事相關藝術史研究者與雕塑創作者的來稿，經審查委員的嚴謹審核，共計刊登 15 篇稿件。

稿件類型與內容方面，隨著發刊時間均見擴充。創刊號 4 篇學術論述均著眼台灣雕塑的歷史面相，進行回顧整理詮釋。第二期除學術論述外，開始有創作自述之刊登，篇文內容探究雕塑的複製、形式語彙等問題，也有關於朱銘的文獻研究，為本館館員的初步研究成果。本期則以學術論述與多篇藝術評論的書寫為主軸，學術論述中〈蘇聯民族精神與國家記憶的文藝化身——以紀念雕塑與宣傳海報為例〉回溯蘇聯時期的文化宣傳道出雕塑作為一種政治工具的時代與社會處境；〈民族歷史與人類命運的身體化想像——Magdalena Abakanowicz 的人體雕塑〉對波蘭藝術家 Abakanowicz 的研究，為本刊首次收入的單一藝術家專論剖析；〈以「展覽論述」之名——「2009 關鍵字：日常、雕塑、無處」〉是就本館年度規劃展所進行的「展覽論述」，觸及當代雕塑的某些特徵，並賦予其積極意義。藝術評論部份是首次出現於本刊，〈台灣的雕塑概念問題——當代雕塑形式解放的思考〉就台灣長久以來於形式部分的著墨進行評論；〈「相對與複製」——論劉柏村 2008 年雕塑近作〉、〈在純藝術與應用藝術之間——李再鈞的〈低限的無限〉〉兩篇評論就個別藝術家的個展或舊作進行分析與再考察，另外〈穿越時間的材質——談「2009 材質物語——不鏽鋼」〉針對本館今年所策劃的一檔展覽進行展覽與作品評論。時值本館 9 月份的 10 週年館慶，本期收錄的展覽之研究論述與評論的評析，回應了館方在展覽與研究面相上的努力，格外深具意義。

綜觀三期的編輯出版，我們深知研究工作扎根於點滴的累積，欣見刊物在稿件類型與書寫內容上開始慢慢拓展，也希望這些研究的成果，能夠鼓舞更多國內外研究者，投身拓墾雕塑領域橫向的廣度與縱向的深度，透過本刊物進行思想與創作上的交流。

如前所言，朱銘美術館開館迄今已滿 10 年，這是重要的一刻，我們看到創辦人朱銘以其鮮明的個人語彙，樹立起他在台灣雕塑史上不可動搖的現代主義風格，並且至今猶仍創作不輟，即將發表的〈人間系列—游泳〉，標示了朱銘一再一再挑戰新材質、新技法、新內容的旺盛創作力。這種全身投注的意志與承先啓後的關鍵，讓我們感受對於朱銘個人與作品研究的必要與急迫，這是館方近期積極努力進行的部分。另一方面，從朱銘研究出發，我們也明白台灣在雕塑這一領域中所挹注的人才、心力和資源相對而言是多麼匱乏，許多研究者或許有心，但研究資料相對的零散與短缺，無疑使研究的進行窒礙而緩步。有感於此，本館一方面開闢學術研究的交流平台，促進研究的活絡，也挹注碩博士學位論文的獎助，協助年輕的研究者進行研究，再方面也積極籌畫展覽，希望藉由每年度的展覽規劃，既印證研究的成果，也負起推介和開創的角色，推廣雕塑藝術，並且持續探求其背後的思想與理論架構。

在這回顧與展望的當下隘口，我們深切瞭解以雕塑為專業的美術館來自我定位的責無旁貸，未來將持續以成為雕塑研究的重鎮為目標積極努力，從朱銘研究出發，由點而線至面地回溯整理屬於台灣的近現代雕塑歷史，其中將包含材質、風格、重要雕塑家的研究。此外也積極購藏雕塑相關圖書和文獻資料，以建置雕塑資料庫並成為雕塑專業圖書館，同時也關注參與雕塑當代樣貌的流變，從理論思潮的面相來建構當代雕塑的研究基礎。相信透過這些研究的完備、交流的頻繁與展覽的推動，對於當前與未來的創作者、研究者與愛好者均將多所裨益。

Editorial Report

The Sculpture Research Semiyearly, the first journal on sculpting art in Taiwan, has published three issues since 2008, serving as a communication platform for professionals in the field to exchange their ideas. Over the last two years, with a close examination by the publication review committee, 15 articles by art historians and sculpting artists were selected and published.

The journal has included a variety of articles on different subjects and forms. In its debut issue, four research papers reviewed and analyzed major historical events related to the development of sculpting art in Taiwan. In the second issue, we covered several artists' statements on their own creative works with focus on questions regarding the duplication, form, and language of sculpture including a research analysis of Ju Ming's works by the museum staff. Following the previous two issues, academic papers were still a major concentration in the third issue. It included *Embodiment of Ethnic Spirit and National Memory in Soviet Russia through Artistic Works — Memorial Sculpture and Political Poster*, a review of how sculpting was used as a tool for political propaganda in the Soviet era; *Embodied Images of National History and Human Destiny — Magdalena Abakanowicz's Figural Sculpture*, a full-length analysis on the Polish artist Magdalena Abakanowicz's works; and *In the Name of "Exhibition Statement"—"2009 Keywords: Everydayness, Sculpture, Non-place,"* a discourse on the museum's exhibitions and the meanings of the "keywords" on display. Critics' reviews were also selected for the first time to provide more diverse views to readers of the journal. In *"Some Questions about the Concepts of Taiwan Sculpture — Liberate the Forms of the Contemporary Sculpture,"* it reviewed the conventional forms of sculpture adopted by Taiwan

artists throughout the years; "*Relativity and Duplication*" — *Observation on Liu Po-Tsun's Sculpture Exhibition in 2008*, and *Between Pure Art and Applied Art — Li Tsai-Chien's Finite to Infinite* analyzed the styles of the artists in question by examining their early works or solo exhibitions; *An Eternal Material — A Review of the 2009 Material Language — Stainless Steel* gave an in-depth analysis of one of the exhibitions at the museum in 2009. The above articles selected for the third issue were fine reflections of the museum's efforts in the research and promotion of sculpting art in Taiwan. Publication of these articles becomes particularly meaningful in celebration of Juming Museum's 10th anniversary in September.

By looking at what we had published, we are delighted to see the growth of a research foundation by receiving more diverse submissions in both styles and content over the last two years. By publishing selected articles, we hope to encourage more researchers from around the globe to focus on sculpting art, and give in-depth reviews over a wide range of topics through our journal.

The 10th anniversary of Juming Museum serves as an important milestone for the founder — sculpting artist Ju Ming. Over the last decade, he has established an unparalleled status in the sculpting art field for his unique modernist works, which he continues to produce even today. The *Living World Series — Swimming*, soon to be made public, manifests Ju Ming's constant urge to experiment new materials and techniques to render innovative works. Obligated by the Ju Ming's devotion to art and the crucial role he plays in the development of sculpting art in Taiwan, the journal will continue to study the artist's personal history and his works and share it with the public for his efforts. We also realize that there is a need for more research findings in the field of sculpting art. Through this journal, we hope to facilitate further communications among researchers, and to sponsor more master and doctoral students wishing to write their dissertations on sculpting art. We have also held various exhibitions to showcase our research results while promoting sculpting art.

Looking into the future while reviewing the past, it becomes clear that we must serve the public as a leading research institution in sculpting art. We will continue to expand our scope of research, and establish a comprehensive collection and library database for future research. Based on the study of Ju Ming's works, we will also delve into the materials and styles adopted by other important sculpting artists in contemporary Taiwan. Finally, we hope to set up a theoretical framework based on the changes in the forms of sculpture for future researchers. With all these efforts, we believe that the museum will be of help to artists, researchers, as well as the general public as they explored the wonderful world of sculpting art.