

雕塑的「公共化」
——臺灣現代雕塑的社會性轉化

The “Publicization” of Sculpture:
The Social Transformation of Modern
Sculpture in Taiwan

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摘 要

進入日治時代以後，現代雕塑作為一種新的藝術媒介被介紹至臺灣，成為反映現代美學價值「新美術」的重要類型，首當其衝的民俗工藝、廟宇塑像，一如黃土水「幼稚」、「千篇一律」、「品味拙惡」的批評所見，頓時成為針貶之的。然而，黃土水「藝術繁榮之處」、「一般民眾的審美水準也發達」的慨嘆，除了反映新舊文化認知間的巨大落差之外，更為嚴重的，卻在於藝術「共識者」及「現代公眾」的缺乏。

隨著美術「現代化」之急速推進，雕塑成為臺灣現代社會或藝術界公共議題的趨勢已成定局，此種形勢變遷，一方面促使其進入公共領域論述的範疇，另一方面，亦擴大其公共辯論的功能，使雕塑成為建構現代文化觀念、公共輿論的場域機制。於此，雕塑的「公共化」—亦即向公民開放的雕塑—所面臨的課題，不外乎在於走出藝術家個人理想化的私密場域，並透過建立與公眾對話的管道的形式形成公共性平臺，藉此創造、凝聚現代雕塑的公眾群屬意識。

清代漢人牌坊、日治時期統治者的個人銅像或忠魂碑塔，雖可說是一種公共雕作物件，卻缺乏現代雕塑公共論壇的文化特質。二十世紀初期以來，臺灣雕塑以延續日本官展風格主流的自然主義與寫實主義為目標，然隨著追求個性與營造「地方性」思想的盛行，促使「臺灣人」與「臺灣特色」產生同一化之現象，親近土地、生活及探索文化身份成為創作指標，以及形塑現代文化之重要途徑。然而，現代藝術家與傳統群眾之間存在巨大認知鴻溝仍為不爭之事實，其原因，莫不與當時藝術品多為競賽而作、過度學院式菁英主義，缺乏深入社會底層以及反映公眾需求的原因有關，造成雕塑公共化進程的遲緩。

長期缺乏贊助者與公眾支持的現代雕塑，不可避免地，必須自學院、賽事及純美術殿堂走向群眾或公共領域，以尋求、擴大公眾支持基盤。此種改變，促使其在主題選擇及形象塑造上產生更多回應社會的可能，「公共化」及「公共性」的呈現成爲最大交集。從日治時期迄於戰後初期，臺灣近現代雕塑歷經二次大戰及政局轉換之洗禮，強調興國理念、民族氣節及同仇敵愾精神之國族主義雕塑充斥於世，雕塑成爲回應政治現實需求之視覺平臺，以及一種純粹的政治紀念碑，藉以凝聚群眾愛國情操。

公園、學校或公眾會所，成爲以宣揚國家民族觀念之現代雕塑公共化的主要場所，雕塑自工作室走向真正的社會場域，轉換其社會身分。此時，雕塑不再只是美展出品的部分物件，而是一種具有承擔及彰顯國家權力及國民集體記憶之社會性景觀。從雕塑的美學本質及意義功能的角度來說，公共化過程中所產生的轉變，例如從個人到群體、小我到大我、由私到公過程中的社會責任，促使雕塑家必須結合其知識中介角色，投入喚起公眾時代使命之運作，而其中所蘊涵的社會精神特質，更成爲其展現時代公共性之重要所在。

關鍵詞：臺灣現代雕塑、公共化、公眾、文化身份、社會精神性

Abstract

During the Taiwan Under Japanese Rule Period, modern sculpture was introduced to Taiwan as a new art medium. As a new art “form,” it preached modern aesthetic values, challenging existing folk art and temple statues. For example, Huang Tu-shui criticized existing folk art and temple statues as being naive, always following the same patterns, and being unfavorable in aesthetic taste; and urged that improvements be made accordingly. Additionally, Huang’s comments “where art flourishes” and “the aesthetic standards of the general public have arisen” illustrate the huge gap between old and new cultural cognition as well as the lack of a consensus in art and a “modern public.”

Following the rapid modernization of art, sculpture has become a subject of attention in both Taiwan’s modern societies and art industry. Such a change has facilitated sculpture-related discussions in public domains as well as expanded the functions of public debate to also conveying modern cultural concepts and engendering public opinions. Publicizing sculpture—that is, “opening” sculpture to the public—entails artists making their ideologies public instead of artists remaining in idealized art domains of personal ideologies. By that, artists communicate and interact with the public in order to create and unite the public’s cognition of modern sculpture.

Although Chinese people’s paifang (i.e., memorial arches) in the Qing Dynasty as well as bronze statues, monuments, and towers

commemorating rulers in the Taiwan Under Japanese Rule Period are public sculpture, they do not engender public opinions like modern sculpture does. Since the early twentieth century, Taiwanese sculpture has followed the Japanese official art exhibition tradition, paying a great deal of attention to naturalism and realism. However, as the notion of “localization” becomes increasingly prevalent, art depicting Taiwanese people and Taiwanese characteristics has become popular; and land, living, and cultural identity have become topics for art creation and shaping modern culture. Nevertheless, there remains a huge “cognitive” gap between traditional and modern artists. Such a gap can be ascribed to the facts that in the past, most artworks were created for competitions, academic elitism was prevalent, and art that reflected public demands was lacking. These facts also contributed to a delay in publicizing sculpture.

Due to the lack of sponsors and public support, relevant units were required to present modern sculpture to the public and public domains via academies, competitions, and art venues in order to garner public support. Changes have subsequently been made, where the relevant units selected modern sculpture themes and image that better elicited responses from the public, effectively publicizing modern sculpture and making them accessible. From the Taiwan Under Japanese Rule Period to early post-World War II, Taiwan’s modern sculpture was subjected to the influences of World War II and political changes, prompting it to emphasize the ideas of revitalizing Taiwan, upholding national integrity, and sharing a bitter

hatred against the common enemies. Therefore, sculpture became a means to reflect political reality and served as political monuments to gather patriotic sentiments.

Parks, schools, and public places have become the main locations for publicizing modern sculpture that advocates national identity, and sculpture has been relocated from studios to social locations to serve different roles. Nowadays, sculpture is more than just objects exhibited in art exhibitions; it represents a sort of social spectacle which demonstrates the power of the country and the collective memory of the public. From aesthetic and functional perspectives, the changes in the process of publicizing sculpture forms social responsibility, enabling individuals to influence communities. Accordingly, sculptors must fulfill their social responsibilities, play the roles of mediators to disseminate knowledge, and raise public awareness. These efforts, which embody the ideas of social spirit, are the reasons why modern sculpture accessibility is markedly important.

Keywords: Taiwanese Modern Sculpture, Publicize, Public, Cultural Identity, Social Spirit