

無遮蔽的氣象造形  
——論當代臺灣雕塑中的地族轉向

Atmospheric Plasticity in the Open: Terrestrial  
Turn in Contemporary Taiwan Sculpture

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## 摘 要

人類學家提姆·殷苟爾德 (Tim Ingold) 在他的原民漁獵民族誌研究中，以哲學家梅洛龐蒂 (Maurice Merleau-Ponty) 晚期的環境「呼吸」的存有學概念為基礎，討論了各種材質的造形，在不同氣象條件中的變化與作用，並且將討論的議題延伸到當代環境哲學中的「棲居」(dwelling) 問題中。哲學家拉圖 (Bruno Latour) 也在他的《著陸何處？》一書中，討論了「人族」與「地族」的差別思考，在當代「人類世」風景中的氣候政治性。本文將以這三個理論脈絡為出發點，檢視當代臺灣雕塑中的「地族轉向」趨勢，表現在諸如《東海岸大地藝術季》、《南方以南》、《空山祭》與《pulima 藝術節》當中的當代雕塑思考，在無遮蔽的山海與公路風景中，藝術家如何重返對於大地、氣象、現地材質、人為互動等種種雕塑條件的思考，「地族轉向」不同於美術館空間思考式的雕塑美學，引發了當代探尋雕塑本質的轉向，從材質、再現、心象、社會雕塑，進一步邁向氣象造形、生態雕塑的無遮蔽美學。

**關鍵詞：**無遮蔽、氣象、造形性、雕塑、地族

## Abstract

In the ethnographical researches of the hunter-gatherers of anthropologist Tim Ingold, he used to mention the philosopher Maurice Merleau-Ponty's notion of respiration in Being as an ontological basis for an aesthetics of weather and dwelling. This paper focused on the "Terrestrial turn", a notion adopted from Bruno Latour's work *Down to Earth*, and think on a alternative perspective of contemporary sculpture in Taiwan. It emphasized on the weather conditions of sculptures in the open air and tried to reflect on several land festivals held recently after 2010 as a new trend. Artists and curators who participated this "Terrestrial turn" aesthetical trend were turning away from the sculptural thinking in art museums and paid their attentions more on the weather conditions aside the freeway, mountains, ruins, seashore and mine site. According to the moonlight, fluorescence, Falling wind, monsoons, cloud, fog and mist, these sculpture works found their plasticity in relation to the interactions and feelings aroused in the movement experiences of spectators. Quite different from modern sculpture aesthetics which based on the thinking inside museums, this paper ended for an sculpture aesthetics in the open air with its potential significance in atmospheric medium which revealed the hidden histories of the land, the indigenous trauma and ecological problematic in the epoch of Anthropocene.

**Keywords:** the Open, Atmosphere, Plasticity, Sculpture, the Terrestrial