

飛躍九九 全國雕塑大展

1999 Cross — Century Sculpture Exhibition of
the Republic of China



國立臺灣藝術教育館 編印
National Taiwan Arts Education Institute

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1999 Cross—Century Sculpture Exhibition of
the Republic of China

指導單位

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主辦單位

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編印

序

為

了鼓勵國內雕塑藝術之創作與研究，提昇公共空間藝術的品質，在跨越本世紀之前，本館特別與中華民國雕塑學會共同主辦「飛躍九九—全國雕塑大展」，這是中正藝廊自八十二年十一月開展以來第一個純粹的國內當代雕塑界精英作品的呈現，其所代表與象徵的意義不言而喻。

雕塑是雕刻和塑造的總稱，屬於造型藝術之一，由於雕塑品本身即具有長、寬、高三度空間的立體特質，故又是一種立體的藝術，一般分為圓雕和浮雕，尤其圓雕具有多重視點的欣賞特性，更需具備全方位的造形美感，才能達到盡善盡美的境域。

我國在新石器時期就並存著寫實與裝飾風格的雕塑，歷經商、周、春秋戰國、秦、漢、魏晉南北朝、隋、唐、五代、宋、元、明、清各朝代，迭有發展，留下大量祖宗珍貴的遺產，具體反映了我國歷史、社會文化生活的藝術價值。而西方真正成熟的雕塑藝術是希臘時期，它曾受到埃及文化的影響，陸續經過文藝復興時期、巴洛克時期、新古典主義、浪漫主義，乃至強調觀念的現代雕塑，隨時代巨烈的轉變，新的雕塑媒材和製作方式，還不斷地快速展現新姿、綻放光彩。

國內雕塑一直是大型美展中重要的一門，卻很少單項獨立展出，此次「飛躍九九—全國雕塑大展」的呈現，確實可以看出國內當代雕塑界對雕塑藝術的具體詮釋，展出的作品包括邀請的五十四件作品及公開徵件入圍的三十三件作品，近九十件的作品，風格無論古典、新潮、抽象、具象，正顯示目前國內雕塑界的多元發展，充滿了十足的生命力，有如旭日東昇，希望無窮。

國立臺灣藝術教育館以推展美感教育為鵠的，此次與中華民國雕塑學會共同辦理本展，必然開啓我們對立體空間藝術的視野，對於目前國內雕塑作品的現況有新的認識與瞭解。而配合展出的雕塑講座、影片、導覽及研習營等，相信也必為喜愛雕塑藝術的朋友們，提供良好的學習機會。

在本專輯即將付梓之際，爰綴數語以為祝賀之意，並感謝本次展出的雕塑家們鼎力的支持，因為有您們熱心的參與，這次的雕塑展出才能圓滿成功，盡善盡美。

國立臺灣藝術教育館館長
陳篤正 謹序

To stimulate the creations and research activities of sculpture in Taiwan and to elevate artistic qualities of the public spaces, the National Taiwan Arts Education Institute and the Sculpture Association of Taiwan are hosting, before entering the next millennium, the "1999 Cross-Century Sculpture Exhibition." This will be the first sculpture exhibition hosted by Chung-Cheng Gallery since its inauguration in November 1993 of the works solely by Taiwanese contemporary masters.

Sculpture, a type of formative art, has two components: carving and shaping. Since a sculpture is 3-dimensional by nature, it belongs to the solid art. There are two broad classes of sculptures: circular carving and relief. Of these, the circular carving allows countless directions of viewing, and demands attention to details from all angles as well as the structure as a whole.

In China, realistic and decorative sculptures were already found during the New Stone Age. Through the Shang, Chou, the Warring States, Chin, Han, the South and North Dynasties, Sui, Tang, Five Dynasties, Song, Yuan, Ming, and Ching dynasties, the art of sculpting developed gradually into higher levels of sophistication, giving rise to impressive quantities of ancient artifacts and reflecting the Chinese civilization and artistic values throughout history. In the West, the art of sculpture reached maturation at the height of Greek civilization, and was influenced by the Egyptian civilization. Through the Renaissance, Baroque, the Neoclassical, Romantic, and the concept-oriented Modern periods, additional materials and innovative ways continued to evolve.

Although sculptures have always been an important component of any large-scale art exhibition in Taiwan, ones that are solely devoted to the art of sculpting are extremely rare. The "1999 Cross-Century Sculpture Exhibition" is such an event and is expected to reveal the current aesthetic standards of this art. Nearly ninety pieces of work—fifty-four invited and thirty-three accepted—comprise this exhibition, with styles ranging from classical, modern realistic, to abstract, reflecting the multi-directional development and vitality of sculpture in Taiwan.

The Institute, hoping to improve the aesthetic education for the public, organized this exhibition in collaboration with the Sculpture Association of Taiwan with the aim of opening up the Taiwan citizens' appreciation for solid art and promoting the awareness and understanding of works by local sculpture artists. Along with the exhibition, lectures, films, and guided tours, will provide good learning experience for lovers of the art of sculpture.

Congratulations to all who have contributed their energy towards this endeavor, especially the participating artists. Your enthusiastic support is key to the success and perfection of this event.

Du-cheng Chen
Director
National Taiwan Arts Education Institute

中 華民國雕塑學會成立至今剛好邁過五個春秋，正值千禧年來臨之際，我們舉辦「飛躍九九—全國雕塑大展」富有相當的意義。不僅帶著迎接千禧的慶賀之忱，同時「飛躍久久」更是對本會不斷躍昇的期許之意。

雕塑與人類文明史同步，融合過去和未來，個體和群體；牽動人類的歷史和精神結構。身為創作者，承受歷史的負荷，社會的張力，我們有自豪也有憂慮。自豪的是能通過藝術跨越時空的聚散吐納能力，喚醒人體認自己在歷史和社會上的地位，從而引導人們走向健全和永恆。憂慮的是處在這個關心物質而漠視精神的時代，藝術的社會功能被縮的很小，精神品味低落，藝術家的崇高使命也含糊薄弱。

政府為提昇國民生活內涵及文化素養，一向大力提倡「美育」，以文化建設來號召全民對它的參與和認知。中華民國雕塑學會自從一九九四年創會以來，確實已經做了許多工作，並且產生明顯而具體的功效。但是要喚起一個荒昧的社會，創造美好的未來是何其艱巨，需要全民，特別是全體藝術工作者不斷的努力。「飛躍九九」是為了實現文化建設的理想，雕塑界再次貢獻社會的重要活動，因有國立臺灣藝術教育館的支持，促使這次展出的實現。

「飛躍九九」囊括了當今臺灣雕塑精英的力作，形式與題材的表現相當的豐富，八十多位創作者，八十多件作品都是藝術家經歷、才智、人格的積淀，通過作者個性化的內在精神，抒發他們對客觀世界的主觀情感。創作者對社會與歷史有崇高的使命，因而不能與客觀世界脫節。未來臺灣雕塑的發展導向應該朝向國際觀、現代化、生活化邁進。藉著這次全國雕塑家的參與、觀摩、反省與思考，來改變臺灣雕塑體質，在掌握未來時調整發展方向。

「飛躍九九」雕塑大展籌劃將近一年，為了廣收效益，除了作品的多元化外，配合藝術教育講座、研習營、導覽、現場影片播放等相關活動，加強國人對雕塑藝術的認知和鑑賞。這本專輯是現代臺灣雕塑藝術的縮影，也啓示未來發展的軌跡，我們祈請文化藝術界先進與同好們不吝指教。

在展出前夕，謹代表雕塑學會感謝國立臺灣藝術教育館的指導與大力協助，國立臺灣藝術學院協辦工作人員的辛勞，及本會同仁的熱誠參與，也在此一併敬謝。

中華民國雕塑學會理事長
郭清治

At the turn of the century and the five-year anniversary of the founding of the Sculpture Association of Taiwan, the "1999 Cross-Century Sculpture Exhibition of the Republic of China" not only celebrates and greets the new millennium, but also symbolizes the exciting prospects of the Association.

The art of sculpture has evolved alongside the human civilization, integrating the past and the future, the individual and the mass, and is closely intertwined with human history and spirits. As artists, facing the burden of history and the society, we have reasons to be proud as well as anxious. We pride ourselves for possessing the abilities to enlighten the human race, despite the obstacles of history and space, leading them towards completeness and permanence. We are anxious, however, because of the increasing emphasis on materialism and continued shift away from spiritual aspects of living. The social functions of arts and the spiritual level of arts are therefore less and less valued. As a result, the grand mission previously assumed by the artists to better the world seems more and more obscure.

In order to elevate the spiritual aspects of living and cultural appreciation of its citizens, the Taiwanese government has always advocated "cultural construction" based on aesthetic cultivation. The Sculpture Association of Taiwan, since its founding in 1994, has put in much effort and seen positive outcomes. However, it is the responsibility of every citizen, particularly the artists and art advocates, to convert a culturally barren society to one with artistic elegance. "1999 Cross-Century Sculpture Exhibition" is an important opportunity for the sculptors to contribute their part to the society. The National Taiwan Arts Education Institute was instrumental in making this exhibition a reality.

"1999 Cross-Century Sculpture Exhibition" includes works by more than 80 contemporary master sculptors, encompassing a rich variety of styles and subjects. Each piece is the culmination of the individual artist's experience, intelligence, personality, and spirit, revealing his/her subjective perspective of the world. The sense of mission the artists feel for the society binds them tightly to the mundane world. In the future, the development of sculpture art in Taiwan should head towards global modernism and away from abstruse abstraction. This exhibition is a good opportunity for us to observe and evaluate the evolution of this art in Taiwan, and adjust the directions we are heading in the future.

The "1999 Cross-Century Sculpture Exhibition" took almost one year to prepare and organize. In addition to the rich variety in the works included, the accompanying lectures, workshops, guided tours, and films etc. are sure to reach the public effectively, promoting the awareness and appreciation for the art of sculpture.

This catalogue reflects the contemporary art of sculpture in Taiwan, and serves to allude to its future development. We sincerely welcome all unreserved comments and suggestions from colleagues in the field of art.

On behalf of the Sculpture Association of Taiwan, I extend my gratitude to the National Taiwan Arts Education Institute for its valuable assistance. The enthusiastic participation and effort from colleagues in the Institute and in our Association are also greatly appreciated.

Ching-chi Kuo
President,
The Sculpture Association of Taiwan

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