

原始又當代的土地神話——楊元太的陶藝世界

運用不同單一或複合材料創作的作品，在同一個展場中展出時，看的無非是形式的突出、創新，與內涵的深刻與啟發性，而且推陳出新的速度有越來越快的趨勢。一旦某種藝術形式不能進入到這種新的競爭舞台，就要逐漸的沒落。是不是所有藝術的類別都要放在同一個天秤上，這是一個大問題，但是如果把某種藝術放在一個保護的圈子裡，永遠用相同因襲的標準去評價，那也是一個大問題。

陶藝這個領域經常和神奇的「術」與「道」的信仰結合在一起，當這種結合太深時，就會變成像「宗教」般的不易超越，於是陶藝很容易變成不斷地複製古董，或在一個原有極小的範圍中終生不懈地追求完美境界的過程。偏偏製陶又是一種很容易讓人陷於其中，自得其樂的生活方式，更容易使人陷於其中而不自知。

把陶藝開放到等同於複合媒材的藝術，當然可以解開陶藝的先天的重要約束，使它快速可以放在同樣的尺度上與其他複合媒材的作品一比高下，並且進入到快速的時間消耗與汰舊的循環之中，這也是一種無法禁止的趨勢。但是這種把「術」與「道」密切結合在一起的信仰，以及追求永恆價值的堅持，我認為還是這種藝術中的一種重要特殊性，也是在這個時代可以再重新撿拾的價值。

但問題出在於，如何在這個領域透過「不同的術」結合「不同的道」，這種「不同的道」，既與古老的傳統有關，也與個人生活有關，也與這生活的時代有關，也許可以說是一種被重新詮釋過，具有時代意識及個人色彩的「藝術—宗教」。

楊元太作品中就具有這種「藝術—宗教」的特質，但是，這種「宗教」的內涵是甚麼？形成過程又是甚麼？我認為清楚地釐清這些，才能使獲獎藝術家的成就具有實質的影響力，而不光只是一種榮耀。

楊元太的陶藝創作一開始的意圖就是超越對陶藝成見的束縛，將之視為造型的、純粹的對象，試圖融入更多雕塑的、繪畫的生命，但陶藝必須是「以泥土為媒材，從造型開始，最後以火來結束」。在創作的實驗過程裡，他非常注重生活的內涵，要求一種完全自由、盡量開放的態度，能留心到生活、環境、創作過程的各種細微的變化和啟示。藝術不是僅憑藉靈感，而是一種清楚的、理性的生活過程。他的創作過程，往往由一件作品衍生出下一件作品，例如，每一件作品都是由最初的動機開始，在形成的過程，出現各種變數，一再用心的去

The Legend of Primitive and Modern Landscape — Yang, Yuan-Tai's Ceramic World

Works made up of a single media or a mixture of materials often push viewers to think about the form, innovation, profound content and the inspiration of the works. The rapid change of ideas in using new materials to explore artistic thoughts has produced an increasing amount of artworks recently. It is so true that if a new form is unable to call people's attention and to earn a place for exhibition in the exhibition hall, it is destined to wither. However, can different artistic forms be measured using the same scale? This is what I am in doubt. In addition, if we put all artworks together and evaluate them with the criteria that have been around for centuries, problems would surely arise.

Ceramics is often mentioned with Shamanism and Taoism. Once such relationship is built, it would become similar to a religion and hard to transcend the limitation, and ceramics would become an activity to reproduce antiques. Ceramists are also likely to restrict themselves in a circle though they spend all their life searching for excellence. Ironically, when working with clay, artists often become self-content and unaware of the restrictions imposed on them.

To lift the restrictions on the creation of ceramic works and to allow the use of a mixture of media will surely release the century-old limitation. Ceramics would soon be judged by the same standards as the other works that are also made of a mixture of media, and it would certainly fall into a cycle where the old is always replaced by the new. Having said that, I believe what makes ceramics so unique is the belief that closely connects ceramics with Shamanism and Taoism. That is the value we need to revive in the modern world.

Now the question is "how". How could different elements of Shamanism and Taoism be combined through ceramics? The relation deeply connects to the philosophy in the ancient Chinese classics as well as our personal experiences and the modern influence. We may call it "art-religion", which is a new expression that means a reinvented art full of personal styles.

To me, the artworks of Yuan-Tai Yang possess such unique quality. However, only through the process of exploration of the

嘗試、理解、接納和吸收，轉化入作品，因而發現許多可能的方向，不斷提升、進展。生活中有取之不盡的、用之不竭的創作觸媒，端在如何去諦聽、如何呈現。

綜觀楊元太自1960年中期以來的作品，可以發現一種明顯的「螺旋狀」的發展模式，也就是說，在最早期的第一批作品中已經預示了未來的作品，哪怕是從最晚近的作品中也都可以找到過去的某些模糊的痕跡，這是一種強烈的內在生命的延續。但是在每一階段中，又都會非常意識地引進和專注不同的技術、造型語彙以及內容，一方面往外擴散，一方面又往內凝聚，向上提昇。

某些共同的衝突性元素，總是一直持續著，轉化著。這些衝突的共同元素，例如：原始與現代、圓滿與殘破、災難與再生、雄偉與溫柔、孤傲與熱情。當然對於土地特殊又深厚的感情，從一開始就一直灌注在作品之中，但是這種感情不是那麼的表象以及直接，不如說他對於土地有一種宏觀、超越以及史詩、神話般的認知。他曾多次的強調他的作品像是從泥土、大地中長出來，這不光只是「像」而已，他的某些作品就直接傳達了有生命的圓形「大地」與上面的各種芽或異物的奇妙現象，這裡牽涉到整個首尾相連的思想系統。

由於篇幅的關係，只能點到為止，在「69嫦娥何在」這件作品中，一個神秘的具有神奇能量的球體，從破裂及充滿了坑洞的月球中滾了出來，被科技進步去神話的月球外殼，反變成了有生命的「蛋仁」的外殼，土地的外殼與土地的內容物的關係已經被點出。在70年的眾多作品中，這「圓球外殼」變成了可以承載族群生命以及與神秘力量共鳴的奇妙容器。在「84海的戀情」中，藍、白相間的釉藥，變成滾動的海水，從陶甕口處湧出，幾乎蓋住了大半個像地球一樣的甕。在「94山韻系列」、「95空·寂系列」之後，微觀、巨觀錯綜複雜的「大地觀念」的體系大體完成，例如：孤立的球或是破裂的球形重新出現，這些神秘的球體上面可以長出像是山稜或像刀刃一樣的東西，這些球體又可以像種子，埋在地底，孕育，然後長出像山，或是像巨形豆苗、像刀劍、炸彈的東西，有時甚至像雄偉的、溫厚的，或獨裁的、邪惡的巨人。這些奇怪又神秘的球體又可以像圖騰柱一樣的不斷反覆，不斷往上升。

除了原始的渾厚的大地意象之外，我們不斷地可以看到其中遭受或包含的巨大的破壞力，以及在破壞之後的微弱再生的力量。原始的善、惡同體，以及現代科技與原始神話的對立元素，被巧妙的結合在一起。

deeper meanings of arts and religions will the achievements of artists begin to exert substantial influence, not just an honor.

Yang's creation has transcended the boundaries of the ceramic world. His early works also have such quality. Ceramics to him is the form, the pure art materials with sculptural and painting contents. Because the special production requirement, ceramic works have to start with clay and end with firing. Therefore he focused on the inner quality of living, the pursuit of an open mind and every detailed change of life, environment, and the production process. Art, more than just inspiration, is a clear and rational way of life. This idea subtly connects his works with the production process, motivation, and forming. Difficulties, problem solving, understanding, acceptance and absorbing, transforming, possibility, uplifting, and evolution are all the inspiration to art creation. The point is how you listen to them, and how you would express the thoughts?

From the mid-60s, Yang's works have disclosed a spiral pattern. In a word, his early works predicted his future works. In other words, we see the reflection of his old works in his most recent pieces. In the whole process he has consciously concentrated on adapting various techniques, languages of form and contents, to expand while curdling inward and uplifting at the same time.

Conflicting elements, e. g. , primitiveness and modernity, happiness and misfortune, destruction and rebirth, magnificence and tenderness are still developing and transforming in his works. His profound feelings toward the earth can also be seen in his works. Nevertheless, the feelings are not the shallow, direct emotions but a comprehensive transcendent awareness residing in the epics and mythology. Yang emphasized several times that his works looked like things growing from the earth. "Likeliness" is not enough to describe his works, which seem to be the prototypes of living creatures. What is amazing is the interconnected philosophical system.

In his work of "69 Where is the lady on the Moon", a mythical sphere with energy rolls out of the broken moon and transforms into a yolk that symbolizing life. A destructive force of civilization seems to be demystified. A self-cleared relationship is pointed out in the earth crust and the contents. In his many works in the 70s, the above

他的作品有些是作為「縮小宇宙模型」孤立式作品，有些則直接將作為「觸媒」的造型元素介入到自然環境中，而轉化成能直接凸顯大地精神的「地景藝術」，就如溫淑姿所發現的，「他往往將半公尺高的作品搬到海邊沙灘上，假借海天與沙灘為背景，仰角拍攝，形成有如南美洲所見的巨石文化一般，聳立於天地之間，又像北非撒哈拉沙漠上的巨岩般的乾燥堅實雄偉。」

他的作品經常出現對於整個大地的表現，這個大地受傷、殘破，但也從裡面的種子不斷生出新的生命力，以山、以水、以植物等的方式釋放新的生命力，同時也傳達了宇宙間經常並存的一種破壞力量，災難感可以說是自一開始就出現在他的作品之中。這種原就有的傾向，使他可以很自然的把地震的災難作為創作的靈感來源，並且以藝術的渾厚力量來安撫受傷的心靈。這些都是本來就舊有的氣質，而非應景的表演，而類似地景藝術效果的攝影方式，我認為那是一種預告，預告他的作品有更巨大化，並成為鼓勵回歸自然的「地景藝術」的可能性。

很有趣的，他很多看起來像巨碑式或帶著雄偉氣質的作品，裡面均蘊藏著一種母性的溫潤及撫慰的能量，他的巨碑形作品看起來像是巨型陽具、武器，但骨子裡卻是孕育生命的子宮。在他的作品中我們看到了一種不斷發展、精進，又永遠不脫離大地的精神性。

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sphere form evolved to become a magic container that took in diversified ethnic groups and the echo of a mythical power. In "84 the love of Ocean", blue and white glazes turned into waves that sprang from the vase mouth, splashing over the vase which symbolized the earth. Following "94 Mountain Rhythm Series" and "95 Serenity Series", a system of landscape had generally formed. Examples include the reappearance of a single or broken sphere, on the surface of which, grow the blade-like veins. Or the spheres could be like buried seeds, waiting to be nourished and to grow into giant plants, swords, bombs or a powerful evil giant.

Some of Yang's works such as "the miniature universe" are isolated from the others. In other works, he uses media substance to interfere the nature, which in turn reflects the spirit of the earth and arts. Su-Tze Wen commented "he likes to put his works of a height of half a meter in nature, looking up to his works against the sky and the beach, imitating the monumental culture in South America or the image of the giant rocks in the Sahara Desert".

Yang also likes to express in his works the spirit of the earth. It could be a damaged, destroyed land, yet the seeds buried in the ground symbolize new life. The juxtaposition of the destructive power the harmony in the universe is often the subject of his works. That is why the disasters caused by earthquakes could become the source of his creativity. He wanted to comfort the broken hearts with the artist's loving hands. Such tendency in Yang's personality and the photography that presents his works as the art of landscape predict a more grandeur representation of his future works and the possibility of returning to the natural.

Intriguingly, a lot of his works are like monuments in size but at the same time contain a motherly love tender and a soothing power. The monument-like works may resemble giant weapons or penises, the spirit of which actually comes from the womb that is the starting place of life. I see in his works a constantly developed and advanced spirit that is so close to the earth.

Huang, Hai - Ming