

巨鑄結構碎塊的「歸位辯證」——
陳正勳的陶藝「歸位系列」

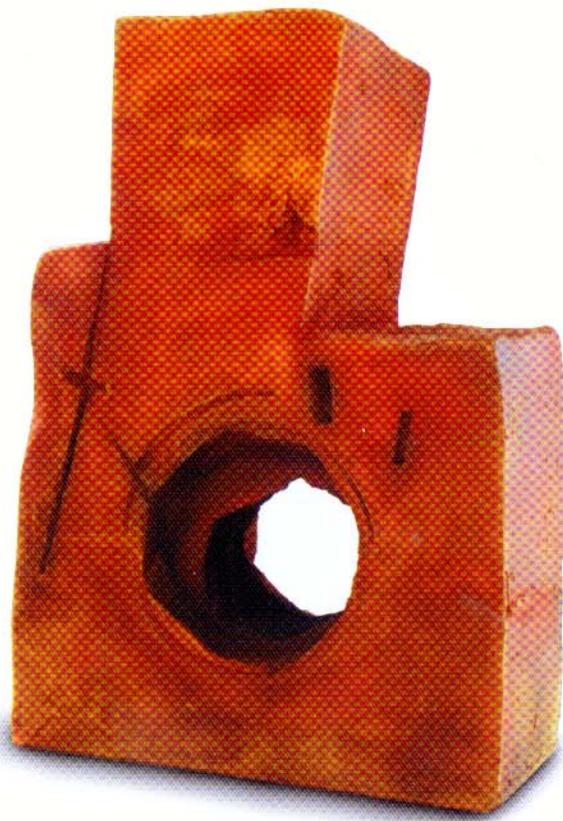
陳正勳曾經將許多帶有石英夾層的大、小鵝卵石，排列在一起，為的是讓那條「斷裂的線」，重新連結起來，而體會出在似乎沒有關係的碎片之間，原來在大地形成之初，各有其本來的位置。

這種「歸位」的行動，顯然是極端反對「無機」以及「純量化」的堆疊，也同樣只追求純粹的「形式美感」，而是找到原來的「神秘秩序」，而予以恢復。但是這種回到「原始、自然」的秩序的行動，也可能是回到已經「自然化」的、在歷史中逐漸定形權力與思維架構之上。因此，他的作品幾乎命定的，既要恢復「秩序」，又要打破「秩序」。因為「秩序」必要，但也潛藏著「壓抑」，那麼如何找到一個有利的「臨界位置」或「臨界的瞬間」？

他的陶藝近作看起來當然也像是巨大的、帶有高氧化鐵成分的岩塊，但它們已經脫離了原來的地層板塊的脈絡，經過設計、切割，已經變成了巨大建築，或是宮殿、神廟的一個破片，這破片通常位在巨大結構體的「樁接部位」，這個部位注定要結合來自不同地方的力量，要讓不同的元素各安其位，各司其職。

雖然作品中只是讓我們看到這些破片，但已經足夠讓我們立即聯想到原先那個可怕及宏偉的「整體」。這個「整體」既是必要，也是一種壓抑。既要去「整合局部」以成其功能，又要去不斷的「解構整體」以防其僵化獨裁，於是觸動了一種動態的「歸位辯證」，一發不可收拾。

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陳正勳
Chen, Cheng-Hsun
照之二
Introspection II
90×44×132 公分 (cm)
2001

Building a Dialectic on Return to Order from Fragments — Chen, Cheng-Hsun's Return to Order Series

Chen, Cheng-Hsun once arranged large and small cobblestones embedded with quartz so as to reconnect the Broken Line. At first the fragments appeared to be unrelated, but then we realized that in the formation of the earth, each had its own place.

Chen's Return to Order is diametrically opposed to inorganic and calibrated arrangements. Chen searches for and restores an original, "mystical order," concerned with pure formal aesthetics. But this return to a "primitive and natural" order risks being "naturalized" itself, adhering to a historically tempered framework of thought. Therefore, his work is destined to both restore "order" and break it down. "Order" is necessary but also conceals constraints. How can we find a "critical position" or "critical moment"?

Chen's recent works look like monumental pieces of rock containing highly ferric oxide that, however, have lost their original stratigraphic variegation. After undergoing design and cutting, they become the fragments of monumental structures such as palaces or temples. These pieces are usually found at the junctures of a large structure, where the force from different areas is integrated and different elements each serve their own function and maintain their own identity.

Although we only see the fragments in Chen's work, they immediately evoke the frightening and awesome "whole." The "whole" is also necessary but constraining. We must not only combine the parts to make a whole, but also deconstruct the whole to prevent it from becoming a dictatorship of stagnancy, thus creating a dynamic "dialectic on return to order" that cannot be put in order.

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