

「埴埴以為器，當其無，有器之用。」《道德經》寫出了陶器作為人類使用的器具，因其盛裝部位的「空無」，成就了它的「用」。獲銀獎的美國作品《聚合》，作者Meredith BRICKELL說：「我運用簡單的形式，在相反的元素間琢磨出平衡點：不規則與精確、力量與細緻、暴露與隱蔽等……我認為它們是我們週遭環境中最迷人、最複雜的面向。」器形的空與無，原是為了盛裝物品，現在，則承載了藝術家思考對立元素的想法。此次雙年展作品中，約有30多件作品從器形出發，相較於其他三類，以器為主軸的作品特別注重表面裝飾，色彩與質感也繽紛細膩。無論實用與否，這些作品無不承載着有形的器之用及無形的藝術創作思維。

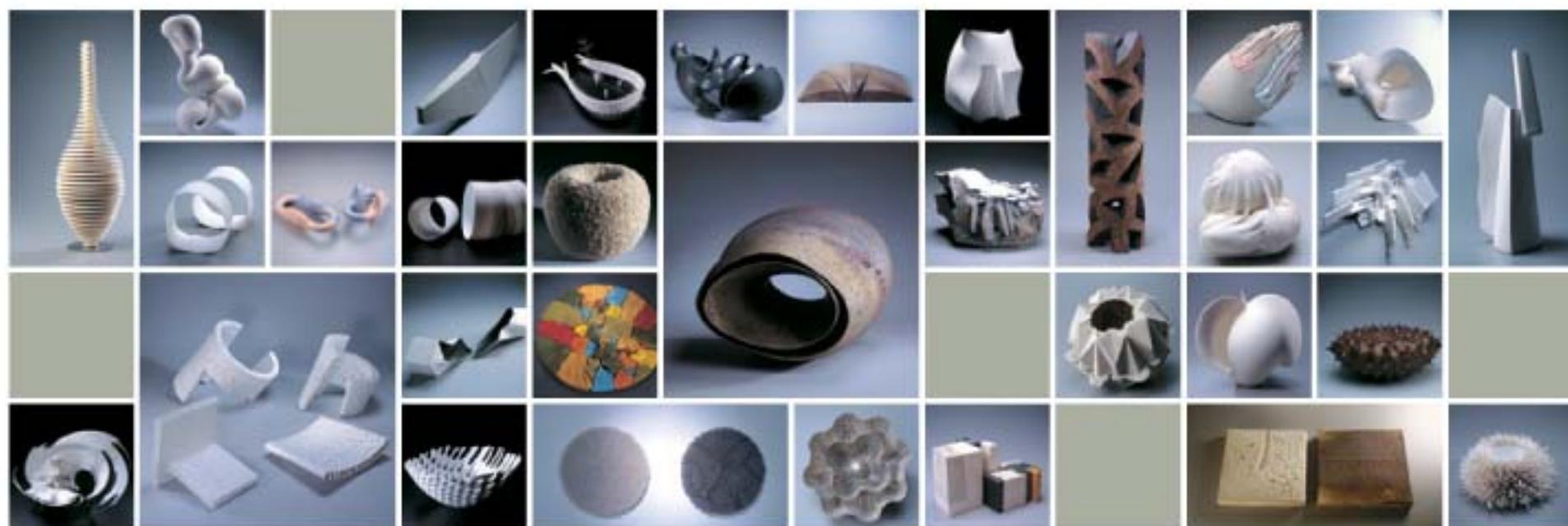
器 · 裝飾 · 承載 Vessels · Decoration · Conveyance

According to the Daoist classic, *The Way and its Virtue*, "We mix clay and make vessels; it is where there is nothing that we find their usefulness." The American creator of the work entitled *Gather*, Meredith Brickell, says, "Within a single form, I cultivate a balance between contrary elements: irregularity and exactness, strength and delicacy, exposed and hidden spaces. . . . I find them to be the most engaging and complex aspects of our own surroundings." A vessel's void and nothingness that were originally to be filled are now for conveying the artist's thoughts on contrary elements. Approximately 30 items in this Biennale begin from the form of the vessel. Compared with works in the other three sections, these put special emphasis on surface decoration; colors and textures are also profuse and refined. Whether practical or not, they all convey the usefulness of the tangible vessel or intangible artistic and creative thinking.



如何形容在三度空間中的立體造形？最常聽到的分類應該是抽象與具象之分，然而，有許多作品是把具體形象抽象化，介於半具象或半抽象之間。羅丹曾說：「雕塑是一種凸出來凹進去的東西。」這個簡單易懂的詮釋讓人印象深刻。空間中的造形，其實就是凹與凸、虛與實、陰與陽之間的變化遊戲。金獎作品韓國李春福（Chun-Bok LEE）的〈隱藏空間〉，由許多小塊泥土展延構築而成，作品或長或短、或彎或直的白色弧面，提供一種純粹的想像空間，在那裡，沒有控訴、譏刺、情感、指涉，它自成一箇完整的、充滿詩意的小宇宙。本展中以「形」為表現主軸的作品，多半以抽象、簡潔的方式表達造形。或許純粹的美感，最能以詩意的方式，如音樂般傳達出藝術家的哲學思考。藝術家是用作品思考的哲學家。

形 · 空間 · 虛實 Form · Space · Void and Substance



How does one describe three-dimensional forms in space? The most common classification scheme divides them into "abstract" and "representational," but many works take a concrete form and abstract it, so that it lies between semi-representational or semi-abstract. Rodin once said, "*Sculpture is the art of the hole and the lump*"—a sentiment that is easily understood and hence memorable. Sculpture is in fact a play of transformations between concave and convex, void and substance, Yin and Yang. The Gold Medalist Chun-Bok Lee constructed his *Hidden Spaces* from numerous small pieces of clay, and its various white curved or straight surfaces provide a purely imagined space where there are no accusations, sarcasms, passions, or allusions—it makes its own complete and abundantly poetic microcosm. Most of the works displayed in the "Form" section use abstract, spare methods to express form, or a pure aesthetic. The most accomplished among them in terms of their use of poetic technique can express the artist's philosophical ideas, like pieces of music. Artists are philosophers who think with their works.

