

從「土·台灣·當代陶藝展」看台灣現代陶藝發展的美學面向

From "Clay, Taiwan, the Contemporary Ceramics Exhibition"
to the Aesthetics of Taiwan's Contemporary Ceramic Development

前言

「土·台灣·當代陶藝展」稱得上是台灣第一批真正專業現代陶藝家的選樣展，參展作者的年齡層從62歲（楊元太1939－）到37歲（李幸龍1964－）都有。雖然作者的年齡相隔四分之一世紀，但都屬於「團塊世代」，亦即，出生於二次大戰前、後的這一代台灣人。他們的共同特徵是脫離了早期陶藝家對中國古陶瓷釉色的沉迷，在造型上也不一味地追求簡潔與典雅。他們開始對造型的可能性展開挑戰與實驗，摒棄中國古陶的審美趣味與理想，轉而追求現代主義的純粹性(purity)，雖然在審美上他們並未完全放棄東方審美趣味的偏好。

台灣現代陶藝興起於1960年代後期，它從陶瓷工藝演變而來。從民間工藝演變為純藝術之交，早期陶藝家大多同時身兼工藝家與純藝術家的角色，較知名的有蔡川竹、吳開興、林葆家、王修功、吳讓農、吳毓棠、陳煥堂等前輩製陶人。他們大多視陶藝為業餘愛好，而且也大多在台灣工藝陶瓷式微後，才正式轉向純陶藝製作。正因為這個事實，台灣真正以陶瓷為純藝術(pure art)志業的作者應屬於這些人的學生（直接或間接的），因此，嚴格來說，這些後起之秀才算是真正的第一批現代陶藝家。

台灣陶藝生產的四大美學典範

整體而言，在表現題材上，國內當代陶藝家有其特殊的偏好，表現主題或題材大多圍繞在自然、詩情、人倫、人體、懷舊、生活的反映上。在創作意圖上，他們有林林總總不同的方向，包括造型可能性、媒材可塑性、審美認知力、再現自然、社會批評、人性本質、文人畫意、文化批評、歷史紀錄、自傳、社會雕塑、創新傳統等等。

然而不論如何，在這狀似極為分歧的題材與意圖上，我們仍然看得出國內現代陶藝家在這30餘年的發展中，大致上是遵循著下列四個美學典範；亦即，（1）寫實主義(realism)、（2）表現主義(expressionism)、（3）形式主義(formalism)、（4）工具主義(instrumentalism)等。

首先，寫實主義主張藝術的功能與價值在於「再現」自然，包括人的世界與物的世界。在西方，寫實主義的主張最早出現於亞里斯多德的《詩學》。其次，作為一種審美價值觀，表現主義出現於19世紀初浪漫主義美術與文學，強調藝術家的情感與意志才是藝術表現的主題；藝術的價值因此決定於藝術創作者的才華。接著，形式主義形成於20世紀初的英、美文學的「新批評」圈子，認為藝術的價值完全是自足的，只存在於作品中。美術的形式主義後來更被美國藝評家葛林柏格以歷史的命定論加以解釋，視藝術的歷史發展存在著某種終極目標，藝術家必須不斷地超越前人，以使藝術達到完美的境界，方法是在形式風格上不斷革命。最後，90年代的工具主義者主張藝術不但是生活的一部份，其積極意義更在於改造社會，包括人與人、人與物、物與物的關係，它的審美理想表現在藝術為社會服務的目標上。工具主義的興起標誌著80年代國際前衛主義思想的轉向；藝術家不再以創新形式為唯一的職志，他們更傾向於在藝術中對社會大眾提問，意圖以藝術為媒介表達個人對社會現象或人性本質的批判，這種目的或許可簡單稱為「社會雕塑」(social sculpture)，它屬於一種樂觀的理想主義。工具主義認為藝術的功能與價值在為人生服務，但並不排斥形式上的創新，惟形式創新必須從屬於內容的表達功能。

上述四個美學典範，除了工具主義之外，都可以在「土·台灣·當代陶藝展」找到代表性作品。在此展中，許明香的《古厝》系列，陳景亮的、《豆腐》系列，以及李永明的《與風共舞》、《薪傳》等作品，面貌與趣味雖不同，都在審美意識上屬於寫實主義。許明香的作品帶有濃厚的歷史鄉愁。陳景亮的「逼真寫實」(trompe l'oeil)豆腐，其作品所營造的幻覺趣味大於物體所代表的意涵。李永明的作品則有強烈後殖民反思的意義。

屬於表現主義的有吳水沂的《城堡#1》、《樓#5》，邱建清的《佳洛水系列》，姚克洪的《如今》、《無聲》等陶作。它們不是強烈地顯示出作者對自然的特殊情感與想像——如吳水沂、邱建清的半抽象作品，就是作者個人的精神狀態——如姚克洪的作品。這些作品偏重作者個人生活經驗的傳達，因此多少帶有自傳色彩。

至於形式主義美學思想在台灣的發展有一個複雜的歷史；那就是，國內的形式主義一開始並不是葛林柏格式的，普世的美術進化史觀，而是帶有強烈的民族主義色彩。早在清末洋務運動失敗後，有識者開始主張「中體西用」時即已注意到藝術形式的重要性。在80年代以前，這種「中國式」的形式主義在台灣具有充分的政治正當性；從傳統中創造新形式被視為藝術家的「天職」。建構這種價值觀的，其實是在「復國運動」時期十分必要的民族主義思想。展出的這些陶藝家，他們的成長經驗與此時期的主流意識型態不易分割，他們的成熟風格幾乎全無例外地都在這段時期形成。

形式創新的方式表現在對媒材與造型或色彩的無盡實驗中。藝術家以「陶藝」本身為主題，探索其可能的表現能力，包括成形、塗裝、燒成、組合等技法，重點是把「陶藝」當成主題，而非只是意念表達的媒介而已。但是不同於西方陶藝的是，台灣陶藝的形式主義偏重在「更新」傳統，最常見的手法是以西方的造型或成形方法搭配中國的釉色，其中牽涉到燒成技法與特殊釉的使用，如柴燒即被認為是中國的傳統之一。

這次展出的作品中，多數屬於形式主義者，稱得上是該展的主軸。包括吳進風的《土地的沉思》系列；李幸龍的《娉婷豆蔻》、《大漢風華》（追求漆器與陶瓷的工藝性組合）；宮重文的《夏夜玫瑰》、《箴言》（強調「造型與色彩之間的調和」與非陶瓷材質的加工技巧）；陳正勳的《陶、木》系列；楊元太的《空、寂》系列以及楊文寬的刻紋瓶等系列作品，這些都是於極成熟的形式主義佳作。作品除了強調創新外，也適當地融合了中國的原有審美趣味或審美理想，如追求自然古樸、幽遠之氣氛。

結論

從歷史的來看，台灣陶藝的發展雖不到半個世紀，在審美價值取向上，卻已出現寫實主義、表現主義、形式主義以及工具主義四大範疇。這次展出的作品主要以前三類為主，它們在國內的發展已有相當豐碩的成果。相較之下，未被選在此展的工具主義類陶藝創作，它的發展仍處於方興未艾的階段，還有極大的開發空間。這次的展出雖就全面性而言可能稍嫌不足，但就整體台灣地區陶藝發展而論，它仍具有代表性——它展現的正是抽樣性的，台灣第二代現代陶藝家的藝術面貌。

現代陶藝在台灣自成一種社會實踐體系乃是由無數陶藝家，他們集體之間在真實的活動中組成的；換言之，陶藝在台灣自成一個社會體系乃是陶藝家共同創造出來的。然而提供陶藝家創作的規範和資源卻隨著陶藝家們的組合方式而變遷。這種變遷改變著陶藝生產的「社會結構」。以目前的情況來說，這個「社會結構」提供給陶藝家的資源正在擴大，社會地位的認同即是其中之一。但在規範上，例如審美價值觀問題，目前則面臨著衝擊，主要原因來自於90年代以降，全球對藝術之社會功能概念上的轉向。現在，主流的價值觀認為藝術不應只為「藝術」本身服務；藝術必須與生活緊密聯繫在一起。這種觀念正在改變著國內的陶藝創作方向，它的後果無可避免地將改變台灣陶藝未來的發展。這或許是第三代陶藝家未來在創作思考上要面臨的大問題。審美理想永遠支配著一個時代對藝術價值的認同，陶藝應無例外。

Foreword

The "Clay, Taiwan, the Contemporary Ceramics Exhibition" can be regarded as an exhibition of the first group of professional ceramists in Taiwan. The age of the invited artists ranges from 62 (Yang, Yuan-Tai, 1939-) to 37 (Li, Shing-Lung, 1964-). Although the age range is one-quarter century, these artists all belong to the "post-war baby boom generation." In other words, these artists are all Taiwanese who were born during or after WWII. One of their common traits is their detachment from the early ceramists' adoration for ancient Chinese ceramic glazes. Stylistically, they no longer follow the traditionally simple and clean forms. As they begin to challenge and explore new formal possibilities, they move away from the aesthetic principles of ancient Chinese ceramics. Although they all pursue the aesthetic of purity that comes from Modernism, none of them have completely abandoned the Oriental sense of aesthetic preference.

Taiwan's contemporary ceramic art evolved from the ceramic industry in the late 1960s. Transforming what had been a local craft to pure art, most of the early Taiwanese ceramists played the double roles of artisan and artist. Among them, the more reputable ceramists included: Tsai, Chuan-Zhu ; Wu, Kai-Xing ; Lin, Bao-Jia ; Wang, Xiu-Gong ; Wu, Rang-Nong ; Wu, Yu-Tang and Che, Huan-Tang, etc. Most of these early ceramists took pottery-making as a leisure pursuit at first. After the decline of Taiwanese ceramic crafts, they turned to ceramic art creation. As a result, it is perhaps more accurate to consider the students of these early ceramists as being the first group of Taiwanese contemporary ceramists. After all, it is these students who have, from the beginning of their career, devoted themselves fully to ceramic art creation.

The Four Aesthetic Principles of Taiwanese Ceramics Production

Collectively, Taiwanese contemporary ceramists have some particular preferences in their subject depictions. Most of their topics reflect upon nature, poetry, the principles of human relationships, the human body, nostalgia for the past, and human living. On the other hand, Taiwanese contemporary ceramists display considerable variety when it comes to creative thinking. They have reflected on the possibilities of different forms, materials, aesthetic awareness, reappearance of nature, social criticism,

human nature, intellectual intention, cultural criticism, historical records, bibliographies, the shaping of society, and methods of recreating tradition, etc.

Despite the extreme divergence in creative directions, we can still categorize the development of Taiwanese contemporary ceramists over the past thirty years into the following four aesthetic principles: 1. realism 2. expressionism 3. formalism 4. instrumentalism.

The first aesthetic principle, realism, which includes both the world of living and non-living objects, focuses on the function and the value of art to represent nature. In Western culture, realism first appeared in Aristotle's "Poetics". The second aesthetic principle, expressionism, appeared in the art and literature of early Nineteenth-Century romanticism. Expressionism emphasizes the artists' emotion and inclination as the main theme of art creation. In other words, the value of the art depends heavily on the artist's creative ability. Next, formalism was fashioned in the English and American intellectual circles of "New Criticism" during the early Twentieth-Century. For the formalists, the value of art is entirely self-contained in the art work itself. An American art critic, Greenberg, further defined formalism as a necessary step in art history in order for a certain destination to be attained. This destination calls upon artists' efforts to constantly explore different formal possibilities in order to surpass their precedents in forming perfect art. Lastly, the instrumentalism of the 1990s views art not only as a part of everyday life, but as an instrument which can be used to transform our society. Art is a conceptual instrument to make better encounters between people and people, people and object, and object and object. Here, aesthetic value is determined by how its ideal serves society. The rise of instrumentalism signifies the changing fate of avant-gardism in the 1980s. Artists are no longer content to make the creation of new forms their main concern. They have become interested in using art as a media to express their personal viewpoint or criticism of social issues. The using of art to voice one's personal viewpoint can be called "social sculpture"; it belongs to the category of optimistic Idealism. In short, instrumentalism emphasizes art's function and value as a service to people. That is not to say that instrumentalism discourages formal creation; it is felt that formal innovation should be a natural result of new artistic expression.

Besides instrumentalism, the above four aesthetic principles are all revealed in the works of "Clay, Taiwan, the Contemporary Ceramics Exhibition". In this exhibition, Hsu, Ming-Hsiang's "Ancient Residence" series ; Ah Leon's "Tofu" series ; Lee, Young-Ming's "Dances with Wind" and "Passing of Tradition", etc. are examples of realism. Although the three artists share a similar aesthetic principle, their works contain very different character and humor. While Hsu, Ming-Hsiang's work express a strong nostalgia for the past, Ah Leon's "Tofu" in trompe l'oeil style creates a visual illusion that has a greater sense of humor than connotation. And in Lee, Young-Ming's works, there is a strong indication of rethinking the topics of colonization.

In this exhibition, the works that express the aesthetic principle of expressionism are: Water Wu's "Fortress #1" and "Tower #5" ; Chiou, Chien-Ching's "Chia Le Shui Series" and Yao, Hong K.H.'s "By Now" and "Silent", etc. These works either express the artists' feeling and imagination about nature,