

淺談父親的雕塑創作美學

雲林科技大學設計學研究所博士生 ■ 謝玫晁

從小自有識以來，父親對於創作之熱忱所給予我和妹妹的身教，始終大過於生活中的言教。父親他從不耽溺於現有的成就，秉持著不重複自己、不眷戀過去的創作態度，作品的形式或使用材質不斷創新，為的是在時代變化中，能更貼切真實地表達自己的思想和感受，這是他要求完美的人格特質和對藝術的使命感。因此，由肉眼所觀看到的作品風貌是如此多樣時，又該如何從藝術家的心眼去感受其作品呢？身為藝術家女兒的自己，將嘗試從美學分析的三向度（可分為：本質、形式、意涵），簡要剖視父親的各風格系列之創作美學，為喜愛藝術的朋友們輕輕開啟親近藝術家的心門。

從表中我們可綜觀出即使父親的風格多變，但一直以中國的人文思想為經，以人物的日常生活為緯，交織出融合韶秀與雄強的常新面貌。父親創作的美學價值，來自於其孜孜創作的心是至真的，觀看世間人物百態的目光是至善的，而作品追求的終站則是至美的！

系列名稱 Series name	美的本質 Essence of Beauty	美的意涵 Contents of Beauty	美的形式 Form of Beauty
<p>寫實系列 Realistic Series</p> 	<p>字斟句酌的客觀人物寫真</p> <p>Realistic and objective portrayal of the characters</p>	<p>酷似逼真、妙肖生動、碩大壯美、雄渾剛健（作品主題多與「力行實踐」有關）</p> <p>Life-like, realistic, strong and beautiful, grand and tough (themes are mainly related to "actualization and fulfillment")</p>	<p>精準明確的人體比例、細膩刻畫的骨骼肌肉、生動描繪的肢體表情</p> <p>Accurate scale of characters, careful representation of bones and muscle texture, lively portrayal of limbs' gestures</p>
<p>變形系列 Metamorphosis Series</p> 	<p>改弦易轍的人物變體</p> <p>Metamorphosis of totally different characters</p>	<p>傳統人物雕塑造形的顛覆和解放</p> <p>Subversion and liberation of the forms of traditional characters in sculpture</p>	<p>軀體刻意拉長、壓扁、扭曲，與人體常態迥異。人物表情大都輕描淡寫，重在肢體表情。</p> <p>Pull, stretch, press, and twist of human characters, different from normal postures. Bland representation of people's facial expressions, with an emphasis on limb gestures.</p>
<p>虛形系列 Empty Series</p> 	<p>以虛為實的扁平人物</p> <p>Flat characters represented as real with empty means</p>	<p>層次變化的虛量空間關係</p> <p>The relations of emptiness and fullness in the spatial relations of layers</p>	<p>以鐵板裁剪人物造形，再用紙漿土塗抹表面，呈現肌理與質感。以「群像」方式增強作品的空間感。</p> <p>Cut characters into shape with iron plate and paste paper clay on the surfaces to represent the texture and quality. In the manner of "portraits" to enhance the spatial feelings.</p>
<p>方圓系列 Square and Circle Series</p> 	<p>體面兼顧的人物浮雕</p> <p>Bas-relief of characters with concerns to both the appearance and reality</p>	<p>使「體」和「面」從對立相剋到和諧相生，符合中國文化中的「中庸之道」</p> <p>Render "appearance" and "reality" complementary from contradictory. It matches with the "doctrine of the mean" of Chinese culture.</p>	<p>把傳統圓雕的立體造形簡化為最單純的方形和圓形造形。統合三度空間和二度空間，把抽象的造形和具象的浮雕合為一體，每一面上的浮雕都是同一主題的延伸。</p> <p>Simply cone shapes into cubes and balls. Integrating 2-D and 3-D space, abstract figures and concrete bas-relief is blended into one. On each face, the bas-relief is the extension of the same theme.</p>
<p>抽象人物系列 Abstract Figures Series</p> 	<p>省文約字的半抽象人物</p> <p>Economical semi-abstract characters</p>	<p>去蕪存菁、簡潔有力、豐富的空间變化</p> <p>Pure, simple, and rich in spatial changes</p>	<p>簡省人體不重要部分，雖是斷體殘肢，主題卻更明確（用鐵絲網雕造，再敷以石膏或玻璃纖維）</p> <p>Omit the un-necessary part of human body. Although they are limbs only, the themes are more accurate (carved with wire netting and pasted with plaster and fiber glass)</p>

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歷史人物系列 Historical Figures Series 	表彰生命特質的歷史人物 Highlight the essence of life in the historical figures	頌揚人性的尊嚴、具象卻重「寫意」 Praise of human dignity; concrete but "expressive"	臉部表情探淡化處理，以象徵性來歌詠壯懷激烈、亮節清風的歷史人物 Weakening of facial expressions to symbolize the historical figures with high morality, and glorious and courageous performance
景觀雕塑系列 Landscape Sculpture Series 	上與天通的景觀雕塑 Landscape sculptures that reach heaven	主題蘊含中國人文思想以及庶民期盼（如吉祥、和樂） Themes with Chinese humanistic thoughts and people's expectation (good fortune, peace, and joy)	採用半抽象或純抽象的手法、造形的意象來表達，具民族性和現代感（走下展示櫃、放大尺寸，內與建築物、外與大自然感通的巨型雕塑） Semi-abstract and full abstract means, portrayed images with an ethnic and modern feel are employed (getting off from the display window and with magnified sizes; huge sculptures connected with architecture internally and nature externally)
浮生系列 The Uncertainty of Life Series 	有話要說的肢體人物 Limbs of the characters are ready to say something	「人生面」的描述和「人性面」的探討 Sketches of "life" and discussion of "humanity"	人的表情和手腳探淡化處理，以肢體所呈現出的「語言」來凸顯主題（以鐵絲網裁剪、捲曲、擠壓成形，或再敷以樹脂增加量感，轉鑄成青銅或不鏽鋼） Weaken characters' facial expressions and limb postures; articulate the theme with limbs gestures (cut, twist, press of the wire netting into shapes, which are pasted with resin to represent the quality. Transform into bronze or stainless steel)
無常系列 Mutability Series 	大破大立的殘缺人物 Handicapped people with great deeds	以人體思維人文精神，以肌理表現自然之美 With humanistic thinking and texture to represent the beauty of nature	以殘缺手法（用“雕”去除多餘部分）、身體凹洞（中國水墨的留白）、肢體斷續（中國繪畫線條的特色）、作品裂痕表現殘美 With handicapped means (carve away the unwanted parts), concave parts on the body (leaving the blanks method in Chinese water-ink painting), continuation and discontinuation of limbs (the features of lines in Chinese painting), cracks to represent the beauty of being handicapped
山水 意象系列 Landscape Image Series 	餘音繞「山」的金屬山水 Metal landscape with sounds echoing in the "mountains"	東方書畫般的詩情意境和空靈之美 Poetic realm in Oriental painting and calligraphy and the beauty of being empty and spiritual	採用不鏽鋼折疊法，後改用敲擊法，使厚重的金屬板如靈動的草書線條圍繞著簡約山水遊走 Employs the means of folding stainless steel; then hammering is used to make the thick metal plates linger around simple landscapes like the lines of cursive scripts

表1 謝棟樑的雕塑創作美學

（參考改編自許政雄，1998「融合韶秀與雄強，兼攝傳統與現代—談謝棟樑各時期雕塑風貌」，藝苑論集，台中市：暉宇，頁153-160

Figure 1 Hsieh Tong-liang's Aesthetics of Sculpture (with reference to Hsu, Cheng-hsiung, 1998, "Blending of Beauty and Strength: Tradition and Modern – an exploration of Hsieh Tong-liang Sculpture at Different Stage" Essays on Art. Taichung: Huai-yu, pp 153-160)