

法裔美籍雕塑家阿曼於美國時間10月22日在紐約辭世，享壽76歲，在世即被寫入美術史的藝術家阿曼，為新寫實主義的領導者。其最後遺作為替台鐵左營新站設計的公共藝術作品〈看、聽〉。

阿曼 (Arman Fernandez) 生於1928年法國的尼斯，曾獲頒騎士勳章及法國國家榮譽勳章。阿曼在台灣的第一次大型個展，是在國史博物館於2000年所舉辦，共62件展品，有阿曼從1959年以來各時期的代表作。1950年代末期開始，歐美尤其是美國，興起一股「均勢遍佈主義」(All-over-style) 潮流，此「均勢遍佈主義」似乎可追溯自蒙德里安 (Piet Mondrian)「加-減」形式或者米羅 (Joan Miró)「星座圖」形式的繪畫。而阿曼的「印記」系列，便容易讓人聯想到美國抽象表現主義大師帕洛克 (Jackson Pollock)，那種交織出均勢遍佈的對稱性空間所獨具的構圖型制。

阿曼同時還是一位收藏家，喜歡收集各式各樣被一般人所遺棄的物品。阿曼的「集積」(Accumulation) 作品，便是以「多數」概念為出發點的創作。將為數眾多的相同物品集合起來，共同呈現在一處擁擠的空間內，物品本身的質感、或顏色、或形狀，造成眼前的這個畫面以一個統一性，而這種在雜多中顯現的統一性，的確會造成視覺上極強烈的感受。另外，「集積」也是一種觀念性的創作，然而「集積」的重複性意涵和普普藝術 (Pop Art) 的安迪·沃荷 (Andy Warhol) 不同。在沃荷的作品中，那些人物或商品，都在套色複印中「失去」原有的質地，因而也喪失掉作為一個人或作為一件商品所應該具有的本性價值。阿曼的集積作品，卻是讓每個處於其中的物體都能按自其本性發聲，正因為它們具有的本質，使得集積之後所發出的同性之聲更為浩大，加深了物體本質的重要性。

將這些被大眾丟棄的物品，以一種社會殘骸的存檔形式集合起來，在這個行為中，藝術家似乎成為社會學家或者人類學家的姿態去對待藝術，而這也形就出不同於以往 (19世紀中) 自然寫實或者社會寫實而是發生在20世紀的「新寫實主義」(New Realism)。但藝術家畢竟不同於社會學家或人類學家，一位真正的藝術家是應該超越社會學或人類學僅僅以符碼作為觀察的解

方式。所以，阿曼在1989年4月的一篇文章中提到：「……我仍是一個雕塑家，一個畫家，而在訴說我們自己本身及我們的文化之前，雕塑家、畫家的抱負，是生產一件作品，一件雕塑，一幅畫或是一件雕塑、繪畫的複合作品，一件為視覺美學的用途而做的複合作品。」

除了集積的新寫實主義之外，他還為人樂道的作品，莫過於提琴的切割系列，阿曼將數把提琴切割成片狀，然後再將這些提琴的片狀物，平行等距離排列，而排列之後所形成的整體，會因角度的不同而產生一種連續性的動勢。提琴造型的曲線，本來就帶有女性胴體的魅惑，藝術家將之片切解構，再嚴謹地重





Accumulation of flood lights
Project for the Rail Road
Station

詩意來自與社會生活的對話
阿曼的公共雕塑到台灣

Poetic Sentiment Comes From Dialogues of Social Living

The Arrival of Arman's Public Sculpture in Taiwan

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On October 22nd 2005, the American-born French sculptor Arman Fernandez passed away in New York at age of seventy-six. Arman was the leading figure of the New Realism movement, significant to the history of art even before his passing. His final art piece was a public artwork designed for Taiwan's High Speed Railway (HSR) New Zuo-Ying Station called "Halt, Look and Listen".

Arman Pierre Fernandez was born in Nice, France in 1928. He was awarded Cavalryman's Metal of Honor and the French National Honor batch. Arman's first large personal exhibition in Taiwan was sponsored by the National History Museum of Taiwan in 2000. The exhibi-

tion included sixty-two pieces of Arman's representative works from different periods since 1959. Starting from the end of the 1950s, particularly in Europe and America, an "Allover-style" became a trend. This "Allover-style" appeared to have been developed from Piet Mondrian's "Pluses and Minuses" style or Joan Miro's "Constellation Chart" style of painting. However, connections can be made easily between Arman's "Tubes de Gouaches" series and America's master of Abstract Expressionism, Jackson Pollock, especially the unique layout arrangement with spread out of interweaving parts that makes up a symmetrical space.

Arman was also a collector who loved to collect all sorts of deserted artificial objects. The starting point for Arman's "Accumulation" was the concept "Majority"—taking a good number of the same object and showing them together in a tight space. In this space, the object's own texture, color, or shape, creates a picture with commonness in front of the viewer's eyes. Within this commonness, it engages a strong visual expression to the viewer. Other than that, "Accumulation" is also a kind of conceptual creation. However, the meaning of repetitiveness in "Accumulation" is different from Andy Warhol's Pop Art. In Warhol's works, the figures and goods have "lost" their original character during the reproduction process of the entire set; in turn, they have lost its real self value whether it is to be a person or an object. On the other hand, in Arman's accumulation works is to let every object within the whole speak for itself. Due to the fact that each of the objects contains its original character, the similar kind of voice multiplies after accumulation and also increase the importance of the object itself.

The act of taking these unwanted objects and gathering them in a way similar to saving the files of the remains of our society, artists seems to have put on the lenses of sociologist or an-

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[飛躍的馬/Cavalleria Eroica], 2004, 上海南京西路友誼會堂 (Shanghai Nanjing West Road Conference Center)

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[停、看、聽]作品提案 手繪草圖及模擬圖/Design sketch and simulation of "Halt, Look and Listen"

新組合，使得破壞後的提琴獲得重生的生命，優雅精緻卻不落入裝飾工藝的窠臼。

阿曼在破壞與重組、解構與建構之間，藉由作品與日常生活的社會現實產生對話，藝術的美學與詩意便也就在這往來的對話中流洩開來。雖然在歐美的許多城市廣場上，都已經豎立有阿曼的雕塑作品，阿曼作品的成功已是有目共睹，只是我們仍然要問：一件存在於雪白純粹如美術館內的藝術作品，是否就意味着也適合出現在雜亂的城市街道上，成為一件所謂的「公共藝術」(Public Art)？

台灣1992年7月1日公佈「文化藝術補助條例」，其中的第九條第一款至第三款為：第一款「公有建築物所有人，應設置藝術品，美化建築物與環境，且其價值不得少於該建築物造價百分之一。」；第二款「供公眾使用之建築物所有人、管理人或使用人，如於其建築物設置藝術品，美化建築物與環境，且其價值高於該建築物造價百分之一者，政府宜獎勵之。」；第三款「政府重大公共工程，應設置藝術品美化環境。」。當百分比公共藝術的政策也成為台灣建築法規的一部份，我們該如何面對「公共藝術」呢？「公共藝術」，是不是能夠等同於景觀藝術或戶外雕塑？它指的是「城市中的藝術」？還是城市中「公眾可親可及的藝術」？

如果將公共藝術視為是以公共空間為其實踐範圍的藝術，那麼「公共空間」所指為何？異於雕塑、繪畫等有形物體的「社區藝術」(Community Art)，算不算是？所謂的「公共空間」是否一定是一個實質的空間型態？人們最主要的視覺訊息常來自於電視、電影和廣告中的意象，是不是如此的訊息空間，也是一種公共空間？

我們總是希望「公共藝術」不僅是使藝術公共化，而且還能夠做到公共藝術化，但是承擔著「美化建築物與環境」的公共藝術，該由誰來選取決定？公共藝術是屬於誰的藝術？供公眾使用之建築物的所有人？管理人？或使用人？中央政府？當地的地方政府？專家學者？還是當地生活的居民？當我們正著手進行以公共藝術來美化城市環境之時，會不會公共藝術已經淪為扼殺城市美觀的兇手，而成為如同紀念雕像般的城市垃圾？如果，真的要以一件藝術作品作為公共藝術而放置在公共空間，除了作品本身美學的品質之外，同時應該考慮到周邊的環境景觀、空間大小與作品尺度的搭配，或者還應

該強調作品與當地歷史脈絡、地理風貌、人文社會等等的對話關係。

台灣將設置阿曼的作品〈停、看、聽〉，以設立集積的平交道警示燈作為台鐵左營新站的公共藝術。阿曼的作品廣被世界著名博物館和美術館收藏，其作品的藝術性或者其社會性的哲學意涵，已經具有藝術史上不容置疑的典範地位。然而，當這個純粹從藝術向度所確立的典範，將走出美術館的封閉場域而進入到公共系統之中時，我們仍無法因此就賦予它得以超脫公共領域審議的特權。且看阿曼在台灣的這件公共藝術作品，如何展現阿曼作品以往社會性、藝術性的優異表現？台鐵左營新站廣場的空間或環境如何賦予這件作品關乎當地的美學意涵？我們相當期待藉由這位國際上、藝術史上已然佔有一席之地之藝術家的作品的設立，能夠為台灣公共藝術的討論起一個激勵作用，充分表達出作品之於當地環境、之於當地居民、之於當地文化的，不僅是藝術的；而且是公共的，亦或是「公眾」的公共藝術。■

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[狂戀大提琴/Cellophilia], 1994, The Broward Performing Arts Center, Fort Lauderdale, Florida

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[音樂的力量 / Music Power], 1985, Acropolis, Nice



thropologist to examine art. This behavior in the 20th century resulted what is known to be "New Realism" that is different from Natural Realism or Social Realism in the 19th century. The truth is that artists are not sociologists or anthropologists; a real artist should be beyond sociology or anthropology that only observe and translate from symbols and numbers. Therefore, Arman mentioned in an article in April 1989, "...I am still a sculptor, a painter. But before we describe ourselves and our culture, the vision of a sculptor, painter is to produce a piece of work, a sculpture, a painting, or a collage of sculptures and paintings, a piece of work was made for the soul purpose of visual beauty."

Besides the New Realism of accumulation, Arman's most known works has to be the "Empreintes de Violons" series. In the cutting of violin series, Arman took several violins and cut them into sections, he then rearranged these sections horizontally with equal spacing between each section. The final picture made up with these sections has a continuous movement created by the different angles of the violins. The curvatures of the violins themselves contain a kind of attraction that is similar to that of a female body. The artist dissected the whole and carefully rearranged them, allowing the ruined violins regain life elegantly unlike the ordinary piece of decorating craft.

In the process of destruction and construction, detach and rebuilt, Arman allowed his works as instruments to stir up dialogues within the daily lives in the reality of the society. In turn, the beauty and poetic aspects of art flow out in between these dialogues. Even though there are already many standing sculptures created by Arman throughout many plazas in Europe and America, we should still ask ourselves this question: Can a piece of artwork be placed in a white elegant space also suitable to appear on a chaotic city street and become what is known "Public Art"?

On July 1st, 1992, Taiwan officially promulgated a "Cultural Art Subsidize Regulation", Article 9 sub-paragraph (1) to (3) mentioned: sub-paragraph (1) "Public building owner shall place artwork to enhance the beauty of the building and its surroundings, and it shall not worth less than one percent of the entire building's construction fee."; sub-paragraph (2) "If the owner, manager, or user of a building that



allows accessible to the general public place artwork within the building that enhances the beauty of the building and its surroundings and it worth more than one percent of the entire building's construction fee, the government shall foster the action."; sub-paragraph (3) "All the government's large public construction projects shall place artwork to enhance its surroundings." When the one percent public art work concept has become part of Taiwan's architecture code, how should we treat "Public Art"? Is "Public Art" the same as landscape art or outdoor sculpture? Is it talking about "Art in the city"? Or is it "Art that engages the general public" in the city?

If we view public art as using public space to put art into practical action, then, what is "Public Space"? Does "Community Art" include anything other than sculpture, painting, and other visible objects? Does "Public Space" have to be an actual space? Our main source of media information comes from the images of television, movies and advertisements; do we consider this information space as a public space?

We have a tendency to hope that "Public Art" not only allows for art to become public that the public would become art. However, who should be responsible for the selection of the public art that is to "enhance the beauty of

the building and its surroundings"? Who is the owner of the public art? Is it the owner of the building that allows access to the general public place? Or the manager? Or the user? Or the central government? Or the local government? Or the expert and scholar? Or the local residents? When we begin to adopt public art to enhance the environment of our city, have we ever considered that public art might become the very assassin that butcher the beautiful landscape of our city and become city garbage that is similar to those memorial sculptures? If a piece of art is really treated as public art and placed in a public space, we not only need to consider the visual quality of the artwork, but we also need to take its surrounding landscape into consideration; the size of the space, and the scale of the artwork in relation to the space. Moreover, we should take into account the historical development of the area, the geographical appearance, as well as the social humanity. With all these factors in mind, we then can create dialogues between the public space and the artwork.

Taiwan is going to house Arman's final work "Halt, Look and Listen", which is made with accumulating railroad crossing signals and placed at Taiwan's HSR New Zuo-Ying Station. Arman's works are widely collected by well-known historic museums and art museums around the world. The philosophical meaning of Arman's works, whether artistically or socially, undoubtedly has set an example in the history of art. However, when this example was set up merely from the aspect of fine art that is leaving the doors of the enclosed art museum and heading towards the public system, we still cannot grant it the special privilege that allows it to go beyond the judgments of the public territory. Shall we wait and see how Arman's work will show his usual distinctive expression socialistically and artistically with this piece of public artwork in Taiwan? How does the plaza of the Taiwan's HSR New Zuo-Ying Station, space and its environment, offer this artwork its artistic meanings related to the region? We truly look forward to see the complete installation of the artwork by this internationally known artist who was also a profound artist in the history of art to stimulate discussions regarding public art in Taiwan. The artwork not only relates to the site, the community and its culture, it is not only artistic, it is also public and it is the "general public's" public art. ■

[Translated by Georgina Wang]

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[長期停車場/ Long Term Parking], 1982, Coll. Jean Hamom, Fondation Cartier, Jouy-en-Josas

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