

原生動力——論陳義郎作品的特殊性

Native Power: The Particularity of Chen, Yi-Lang's Artworks

陳鏘旭 | Chiang-Hsu Chen

國立臺灣師範大學美術研究所創作理論組博士生
Ph. D. Student, Department of Fine Arts,
National Taiwan Normal University

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摘 要

臺灣雕塑發展史從日治時期黃土水的寫實雕塑作為開端，乃至楊英風、朱銘等雕塑名家輩出，其作品基本上依循西洋雕塑史的脈絡發展。然而，陳義郎的雕塑作品在整個臺灣雕塑史中可謂格格不入，但卻又充滿著無比的爆發力，讓人不得不注意他作品中特有的造形韻味、題材及意涵。本文試著從西洋雕塑史的發展脈絡為起點，說明從米開朗基羅至羅丹，乃至布朗庫西等名家對於雕塑藝術的影響，並介紹陳義郎從三義為起點的木雕學徒生涯與創作之路，他在相識幾位當代藝術家之後，對於藝術創作觀念的不變，傳統木雕與當代藝術之間於是相互滋長並蔓延開來。筆者依序分析陳義郎三種系列作品的特色和靈感來源，企圖找出不同系列之間的共通性，進一步藉由梳理當代雕塑藝術的樣貌與經營策略，和陳義郎的作品互為觀照，從中找出陳義郎作品的殊異性及文化中的地方特色。

關鍵詞：陳義郎、原生動力、原生藝術、民間信仰、地方特色

Abstract

The history of sculpture development in Taiwan began with the real sculptures of Thoo-Sui Ng during the period of Japanese rule and then followed by the presence of famous sculptors like Yuyu Yang, Ju Ming, etc., and the works basically followed the development of the history of Western sculpture. However, the Yi-Lang Chen's sculpture works did not fit the sculpture's history of whole Taiwan, but his works full with vitality that will make you pay attention to its unique styles, themes and meanings. This article started with the development of the history of Western sculpture to illustrate the influences of the famous artists from Michelangelo to Rodin, even Brancusi, on the art of sculpture, and introduced Yi-Lang Chen has been started his career as an apprentice to the wooden sculpture at Sanyi and his journey of creation. He experienced a change in the idea of artistic creation that innovating while maintaining the traditional wooden sculpture after he met several contemporary artists. The author has conducted a sequential analysis on the characteristics and sources of inspiration for the three series of works by Yi-Lang Chen and attempted to find out the similarities among different series, further scrutinized the appearance and business strategy of the contemporary sculpture art and compared with Yi-Lang Chen's works in order to find out the differences and local characteristics in culture in Yi-Lang Chen's works.

**Keywords: Chen, Yi-Lang, Native Power, Native Art, Folk Beliefs,
Local Characteristics**