

# 詮釋經驗場域 ——論卡斯登·赫勒的《溜滑梯系列》<sup>1</sup>

Interpretation of Experience Fields:  
A Study on Carsten Höller's *Slides Series*

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<sup>1</sup> 本文乃筆者碩士論文《從卡斯登·赫勒（Carsten Höller, 1961-）的創作談「觀眾參與」》後續研究。諸多觀點承蒙本文審查委員、學位考試委員與指導教授指教後修正而成，特此說明並致上誠摯感謝。

## 摘 要

在馬歇爾·杜象 (Marcel Duchamp, 1887-1968) 的〈噴泉〉 (Fountain, 1917) 問世百年之後,「現成物」已然成為藝術家最常使用的媒材之一。我們不再驚訝日常生活中的物件出現在美術館,而是疑惑這些看似為杜象門徒的藝術家,如今該如何推進現成物的意義。出生於比利時的德裔藝術家卡斯登·赫勒 (Carsten Höller, 1961-),自 1998 年起,陸續在各大美術館裝置一系列的巨型螺旋狀溜滑梯。與杜象的小便斗不同的是,赫勒開放觀眾實際溜滑,讓溜滑梯還是溜滑梯,而不是束之高閣之物。2017 年,赫勒以〈艾文圖拉溜滑梯塔〉 (*Aventura Slide Tower*) 一作正式將現成物送回生活場域之中,成為大型商場的攬客之物。此舉再度衝擊藝術為何的本質性問題。本文以藝術引發討論的角度,從藝術家的創作理念與脈絡、作品與藝術史之間的連帶,以及觀眾經驗與詮釋等面向剖析之。

**關鍵詞：**卡斯登·赫勒、觀眾參與、脈絡、經驗、現成物

## Abstract

One hundred years after Marcel Duchamp's *Fountain*, readymade is now one of the most popular mediums for many artists. We are no longer surprised at the daily objects displayed in museums; instead, we wonder how these Duchamp's followers make further interpretation. The German artist, Carsten Höller, born in Brussels, Belgium, has installed his ongoing series of corkscrewing tubular slides in many museums since 1998. Different from Duchamp's urinal, Höller didn't treat slides as untouchable things but practical objects for use. In 2017, Höller brought readymade back to life by presenting the *Aventura Slide Tower*, which also as advertisement to attract customers in the luxurious shopping mall. That raised the question concerning the essence of art. Based on the discussion originating from art, the study analyzes the artist's context, the relationship with the history of art, and the participants' experience.

**Keywords:** Carsten Höller, Spectator Participation, Context, Experience, readymade