

極限及其外延 – 莊普當代創作中有關「後審美式」的本體投射

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從現代到後現代的轉化過程中，藝術創作所面臨的挑戰，來自於日常意識對觀看／審美主宰的強化，觀眾與藝術家的位置互換，成為作品意義產出的主體。過度宏觀或極度菁英化的藝術論述，易於帶來困惑、怪異、壓迫與不安，反而阻礙創作與社會大眾之間的距離。在此種矛盾之中，藝術經常以一種「物質化的人造物」而展現於日常生活，成為融混其中的一種延續。換句話說，作為日常化的結果，亦即超越既有體制、拉近與社會現實之間的疏離關係，透過跨越族群、階級等任何有形意識的同化過程，逐漸導致傳統或現代藝術的終結，使其成為物質及視覺文化的純粹歷史樣本。

追求公共經驗及民主性，已然成為批判現代主義藝術最重要的思想指針，「藝術家自願成為日常價值的代表」、「藝術也變成社會融合的工具——一個社會屬性的符號」(Donald Kuspit, *The End of Art*, 2004)，審美不再是一種特權，而成為個人化、具有瞬時性的身心體驗，思考維度亦逐漸走向單一。然而，問題所在，意即藝術品的日常化可能導致社會抵抗性的喪失，失去具有創造性的「靈光」或「審美滲透」(esthetic osmosis)，容易模糊何謂藝術品的焦點，失去對其產生批判性的反應。此種歷程—從高藝術到非藝術的轉化，或稱為「後現代終結」，象徵二十世紀百年來西方美術面臨的世紀課題，日常、大眾化可能導致審美價值的喪失，社會融合亦可能成為平庸、凡俗化的託辭口實。

故而，藝術家應如何在兩權中取得平衡？一方面兼顧審美價值，另一方面又不至於過度偏離社會？現代與後現代之間的矛盾，是否可能被克服或超越？杜象(Marcel Duchamp)最膾炙人口的創舉，莫非將日常生活中平凡無奇的現成物，轉化成具有美學價值及前衛精神的藝術品，反轉了前述觀念上的壁壘，曾說：「像我這樣的日常科學家，觀看一件藝術品，是為了在其中感同身受地體會那些藝術家的感受」(*Observing the Erotic Imagination*, 1985)，注重溝通與理解作品中創造性行為自身的意義，目的並非在於提出任何形式的社會性或審美性評價。杜象的反美學思維，更正確地說，藝術品不應具備美學目的或品味框限，而成為反映創作者精神現象、主體存在的「相關物」，藝術家「從超越時空的迷宮中，尋得他的出路」，獲取真正的自由。

純粹面對媒材、去／非審美性或美學中立、去分化(dedifferentiation)、追求無趣味、還原至非藝術之前的狀態等等，目的在於跳脫常規，走向慣例之外。現成物，兼具日常生活的功能性以及發揮「審美滲透」、「審美轉移」作用的創造性，已成為超越藝術框架的代表。或者說，將精神上的藝術與物質上的非藝術統整為一，尋求融合又跨越彼此，已然成為此中最重要的意義核心，其先驅啟示及時代影響至今猶存。杜象的反藝術、反美學理論特質，被視為反映一種抽離審美價值的「後審美性」(Donald Kuspit, 同上)，亦即「對審美的有意冷漠」，對審美慾望進行觀念性的破壞，返回藝術家個人「智性表達」的純粹層次。

台灣現當代美術的發展，因應二戰之後的全新國際局勢，從來自以現代主義為目標的抽象幾何繪畫風潮開始，開啟戰後現代化運動的起點，並在政治解嚴、體制鬆綁的過程中，基於一種反抗精神，逐漸走向身體、意識解嚴的實驗階段，跨越媒材以及具觀念、空間及行為特質的當代藝術於焉興起。此種轉化，代表藝術創作不再侷限於畫面上的二維角度，得以不斷向多維、多元的層次拓展，進而衍伸出跨域、跨界等的前衛型態，對於前一階段進行批判及反思。一九八〇年代，反體制、關注社會現實以及追求自主主體價值，已成為主流，在反傳統或現代主義既有的美學框架中，原本處於邊緣的當代性創作遂取而代之。

莊普即在此社會解嚴轉向過程中成長及摸索前進的藝術家，早自一九七〇年代留學西班牙時期開始，

關於西方繪畫在現代主義之後究竟走向何方等問題仍一片朦朧時，他即開始針對何謂繪畫／繪畫性進行重新檢視。繪畫走向純粹的形式主義——亦即在點、線、面、結構等元素探討之外，究竟還有何種可能？此時，他開始發展出一種在機械式的結構操作中，尋找形式元素單位極小與極大之間的有機對話。看似習慣性或無目的性地任由鉛筆、畫筆在指尖滑動，在由小方塊或條塊所排列出的大型畫面中，單位與整體之間，彷彿已一種近似脈搏或呼吸的模態般地，在兩端之間，演練著身體、意識與基底材之間的互動關係。

這些或許規律或許凌亂的筆觸，被來回往復的指尖運動統一在由小而大的塊面之中，又時而被拼貼、隨興塗鴉或幾何造型所壞動、破壞，既衝突又看似和諧，呈現創作過程中最接近日常真實的生命現象—時而平穩、時而激切的情感波動。一九八〇年代初期，莊普的作品風格逐漸走向更為純粹、極簡及對比強烈，雖然對於空間分割的興趣猶在，然過往略顯紛亂或刻意保留的不規整性／模糊性，此時都被更為統一的線條、色塊所涵攝，呈現前所未有的寧靜、秩序與極致。色彩或線條在畫面中的位置及面積的對比性加劇，突然消失的細線或擠壓在畫面邊緣的條狀色塊，物理性的縝密計算與哲學性的突發奇想合而為一，此時，想像取代了勞動，身體及意識彷若同時進入無形合體之境，悠游於浩瀚宇宙般的自由與開闊。

此種動向，反映莊普此時對於何謂繪畫的全新認識，意即透過化繁為簡、化零為整又不斷增生、持續演繹的重合轉化，抽離過剩的情緒、意念與思辯，逐漸走向帶有冥想、無語、空性狀態的「後審美情境」。基於此種全新的認識，不論是線條、色塊或鉛製物，過度的人為操作都可能對彰顯人性本質、現實存有等帶來阻礙，同時為達到更為純粹的創作狀態，捨棄繪畫，走向捺印或點描，似乎已無法迴避。他自言：「我的時代是七〇年代末觀念藝術的氛圍，我的表達方式，以一公分見方的印章，代替畫筆去章印出色彩和內容」，在機械式單一又持續往覆的過程中，畫面仿若有機體般地不斷地生成、改變下去，「我與畫布的距離更近」，呈現出被其自稱為「自為存在」的「一種自性思維之能動投射」。

對他來說，這些看似單一、反覆甚或意義不明的押印、戳記、肌理或描點，必須透過身體及意識的雙向調和才得以完成，並非純粹的勞動，而最終目的，亦非在創造一個「圖像」，而是透過圖像目的的超越進行「審美轉移」，顯示其中所蘊含的「認知意義」。此處的「認知意義」，與上述「自性思維之能動投射」互為果因，前者是結果，後者是過程。亦即，對他來說，當代觀念藝術所致力追求的，並非被動式地創造任何形式(即其所謂「製造一個圖像」)可能喚起的審美價值，而是超越此種被制約的絕對性美學框限，探索有限之外的體感覺知，在對媒材、行動等的意識交錯下，產生主動性、隨機性的再發現、再自覺。

圖章與戳印看似一體兩面，卻具備全然不同的概念、功能，又說：「就是用一個很小的氛圍，一種小圖章的氛圍，小小東西成為一個能量，累積大了之後，繁殖成為一個世界或宇宙的概念」。可以知道，圖章象徵宇宙間最小的內部單位，戳印則是使其產生繁殖、延異的外部運行力量，二者之間有賴作者自性思維的連結與觸發，創作過程如同從小宇宙到大宇宙的演化一般，隨著各種因緣具合產生變幻多端的形態及意義。這個被發現或發明的宇宙，並無法以單一制式的美學判准而被解釋，其意義即在於超越框架自身。故而，此種藝術產生，並非在製造另一個排斥性的邊界或框限，而是透過簡單易懂的日常動作、實踐觀念，使觀眾回歸到最基本的身體認知狀態進行參與，承認規律與不規律、精確與不精確——模糊性(或稱人性)——的並存共有，並從其中發現或發明屬於自己的大小宇宙。

對具備長久平面訓練背景的莊普來說，繪畫像是一種藝術史的、被動的、根深蒂固的「鄉愁」，然而，卻同時也是一種得以「調整我們比較內在精神的活動」，上述所謂「自為存在」、「思維投射」、「認知意義」等說法，莫不源自於此。與平面繪畫的精神性、內覺性相對，八〇年代初期，由於加入由林壽宇返國主持的「異、超度空間」計畫之故，莊普同時開始摸索如何透過三維或多維方式，與環境、空間、時間、場域產生關連，因而進入所謂的立體裝置時期。空間裝置遠較平面繪畫自由，媒材運用、概念呈現或展示形式更不受拘限，創作像是如虎添翼般地大大擴展開來。包含樹枝、麻繩、玻璃、木床、燈檯、捕蚊燈、樓梯、水桶、板凳、石頭、磚塊等等，看似平凡卻無奇不有的現成物、人造品，已成為在這個空前新奇的人造宇宙中穿梭突進的「未來」材質。

走向空間裝置，或許更能突顯其作為一位當代藝術家的時代特質，然而，此種出走，亦可說是對於前一階段的平衡所致。他說：「平面就脫離不了傳統美學的基礎」，「因為你走平面的東西，不管怎麼樣都是一種視覺上的幻覺，就物理現象來講，他還是欺騙你的眼睛。所以我希望從另外的裝置上面，它的物質性比較強，比較接近我們的生活面。」從現實中汲取物質及觀念的目的，在於展現「人性的溫度」，同時遠離統美學冰冷虛幻的教條，進而回到生活面的基礎之上。平面繪畫和空間裝置，都是其數十年創作生涯中所兼採並行的，理由在於「希望一個是內在世界與外面的對應，另一個就是藉生活的東西去表現另外一種世界。」

從現代到後現代，藝術創作不論是從媒材工具、美學判準到社會實踐，都存在著截然不同的差異。藝術走入生活、反映日常價值，甚或成為社會融合的工具，並非是指藝術的庸俗化、純然商品化，而是被重新定義為「一個社會屬性的符號」，不再設限於美學的象牙塔之中，讓作者與觀眾皆能從超越時空的障礙中尋得彼此，並藉以獲得真正的審美自由。我們可以說，任何社會都存在著牢不可破的歷史或美學制約，牽動或影響著人們觀看、詮釋藝術的思維與判斷，然而，隨著現代到後現代文化語境的變遷，何謂藝術與非藝術已難劃分，尋求融合又跨越彼此，才是其真正的意義及價值所在。

故而，平面或裝置並不是問題，不論是內心理念、抽象世界，或是外在物質、現實世界，彼此平等、互為體用，「我希望兩個都可以發展」。亦即，莊普承認世界或藝術史上曾經存有的不同樞軸，但其中的排他性與體制僵化則須避免。當代藝術在走向跨越框架、尋求外延可能的同時，更注重藝術家如何透過重返生活、現實及本體的自我實踐，反映當下的認知感受，突顯創作本體及精神存有等問題，最終進入「智性表達」的純粹層次。一個方塊、一抹筆觸、一件物品，都能夠透過莊普的點石成金，成為建構宇宙之大、天地萬有的基本元素，並在與身體、意識不斷地謀合感應中，創造出宛若循環吐納般自由揮灑、自成格律的前衛風貌。或許，這就是他的作品中，為何總能不斷地在平凡無奇中滲透著超越、自由及無限想像等引人本質之所在。

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Boundary and Its Extension — On the Noumenal Projection of "Post-Aesthetics" in Tsong Pu's Contemporary Creation

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The challenge during the transition from modernism art to postmodernism art comes from the reinforcement of one's consciousness to view/regard artistic creation, in which an exchange between the roles of audience and artist is the subject embedded in the message behind the works. Overly macro or extreme artistic interpretations are prone to confusion, weirdness, oppression and unease, thus hindering the distance between the creation and the society at large. Caught in this contradiction, art is often expressed in everyday life as a kind of "materialized artifact" that becomes a continuation of this synthesis. In other words, the objective of integrating art into everyday life is to break apart from the existing system as a mean to reconcile the relationship between art and society. The assimilation of any tangible consciousness, such as ethnic groups, classes, etc., gradually leads to the end of traditional or modern art, and renders them pure historical samples of materialistic and visual culture.

The pursuit of public experience and democracy has become the most significant criticism to the notion of modernism art. "Artists voluntarily become representatives of everyday values" and "Art has become a tool for social integration - a symbol of social attributes." (Donald Kuspit, *The End of Art*, 2004). Art critique is no longer a prerogative, but a personal and instantaneous experience of the body and mind. The dimensions of critical thinking gradually reduce to a solitary act. Yet, the problem lies in the fact that art in the mainstream may lead to diminishing social resistance. When the focus of art is clearly blurred, so does the critical response to the creation. This process—from high art to non-art, or "end of postmodernism", symbolizes the age-old predicament of Western art in the 20th century. Accessibility and popularization may lead to the loss of aesthetic value. Social integration may also become an excuse for mediocrity and vulgarization.

Therefore, how should artists attain a balance that takes aesthetic value into account without deviating too much from society at large? Could the contradiction between modernism and postmodernism truly be overcome or surpassed? Marcel Duchamp's most pioneering achievement is his ability to transform ordinary things in everyday life into works of art with aesthetic value and avant-garde spirit that reverse the barriers of the aforementioned concept. He once said, "An everyday scientist such as myself observes a piece of art to feel the feelings of those artists in it." (Observing the Erotic Imagination, 1985). The emphasis on communication and an understanding of the purpose subjected to the creative process is not to propose any form of social or aesthetic evaluation. Furthermore, Duchamp's anti-aesthetic philosophy correctly affirms that art should not be compelled by an aesthetic purpose or a certain taste that causes the work to become a "relevant object" merely reflecting the creator's frame of mind. An artist gain true freedom when he "find his way out from the maze beyond time and space".

Unadulterated media, aesthetic displacement or aesthetic neutrality, dedifferentiation, inartistic pursuit, restoration of non-art configuration, etc., resolve to detach from the routine and go beyond the convention. Ready-made products has both the functionality of everyday life as well as the creative potential of "esthetic osmosis" and "esthetic transfer". In other words, combining the artistic spirit of the creator and the inartistic element of the material to transcend the individual value of each component has emerged as the core value of artistic creation. The influence of this pioneering revelation is still prevalent today. The anti-artistic and anti-aesthetic characteristics of Duchamp are regarded as a kind of "post-aesthetic beauty" (Donald Kuspit, *The End of Art*, 2004) that indicates a departure from aesthetic value. That is, "intentional indifference to aesthetics" leading to the conceptual destruction of aesthetic desires and the return to a basic level of the artist's personal "intellectual expression".

In response to the new international situation after World War II, the development of contemporary art in Taiwan begins with the wave of abstract geometric paintings that served as the starting point of the country's modernism movement. Based on the spirit of physical and conscious resistance to the imposition of martial law and subsequent liberalization of Taiwan, it gradually progressed to an experimental stage that transcends media, concept, space and behavioral characteristics. This transformation suggests that artistic creation is no longer limited to the two-dimensional angle on the screen. It is able to expand to a multi-dimensional and multi-layered level, fostering the cross-domain and cross-border avant-garde that scrutinize and contemplate on the previous stage. In the 1980s, anti-institutional values, attention to social reality and pursuit of independence have become mainstream. In the existing aesthetic framework of anti-traditionalism or modernism, the contemporary creations that were originally marginalized were replaced.

Tsong Pu is an artist who grew and advanced while Taiwan shifted toward democracy. Studying in Spain during the 1970s, he began to re-examine the essence of painting at a time when Western painting lacked a clear direction following the end of modernism. As painting moves toward pure formalism, could there be other possibilities beyond the discussion of elements such as points, lines, faces, and structures? At this juncture, Pu began to develop an organic dialogue between the minimal and maximal units of compositional elements through mechanical methods. He let pencil and brush slide at his fingertips in a seemingly habitual or purposeless rhythm, arranging small squares or lines into a collectivity in its entirety. It is as if each individual unit carries a pulse that breathes life into the integrated whole, creating a sense of dynamic interaction between body, consciousness and raw material.

Whether his strokes are consistent or erratic, Tsong Pu's fingertips roam back and forth, unifying the small blocks into a grid pattern that is sometimes altered or disrupted by collage, graffiti or geometric shapes. The end result is irregular and harmonious, displaying a phenomenon closest to the everyday life of the creative process—emotional swings that are sometimes smooth, sometimes intense. In the early 1980s, Tsong Pu's style gradually became more pure, minimal, and contrasting. Although his interest in spatial segmentation still lingered, the slightly chaotic or deliberately reversed irregularity/distortion often seen in the past were more uniform. As a result, there was an unprecedented tranquility, order and refinement. The contrast of the position and area of the colors or lines in the painting is intensified. Lines that suddenly disappear are squeezed along the edges of the color blocks. The rigorous calculation of physics is combined with philosophical whimsy. In this moment, imagination has replaced labor. Body and consciousness seem to enter a state of uniformity, soaring in the vast universe of freedom and openness.

This progression reflects Tsong Pu's new understanding toward painting at this time. As such, it is a continuous transformation through the elimination of superfluous details and the integration of accumulated components. Redundant emotions, thoughts and debates are removed to enable a progressive shift toward the contemplative, mindful and lucid essence of "post-aesthetic beauty". Whether they are lines, blocks or aluminum materials, excessive human manipulation may inhibit the manifestation of human nature and the perception on reality. Based on this new understanding, painting is unable to achieve a purer creative state, and the use of printing and pointillism seems inevitable. He remarked, "The mood of my era resides in the conceptual art of the late 70s. My artistic expression is conveyed inside 1-centimeter grids, where brushes are replaced by stamps. The latter supplies the color and content." In the single and repetitive process of his mechanical methods, the image is constantly generated and revised with an organic approach. "I am closer to the canvas." Pu calls this the "active thought projection" of "inherent existence".

For Pu, these seemingly distinct, repetitive or even ambiguous embossing, stamping, texture or depiction must be accomplished through corresponding reconciliation of the body and consciousness instead of pure labor. The ultimate goal is not to create an "image", but to carry out "aesthetic transfer" through the transcendence of the image's purpose, showing the "cognitive interpretation" contained therein. The "cognitive interpretation" here is the result of the above-mentioned "active projection of self-aware reasoning". The former is the result, the latter is the process. That is to say, his pursuit of contemporary conceptual art is not to passively create the aesthetic value that any form may evoke (essentially "making an image"). Rather, it goes beyond the restrictive definition of aesthetic frameworks to explore the senses of bodily perception. As one's understanding of media and behavior is altered, it initiates an active and random rediscovery of self-awareness.

Stamps and seals seem to be two sides of the same coin, but they have completely different concepts and functions. Pu added, "It is the humble feeling evoked by a small stamp. The energy possessed by each of the little things accumulates to produce a whole world or universe. The stamps symbolize the smallest internal units in the universe. The seals are the external force that causes them to assemble and extend. The relation between the two is the association made by the author's own deduction. The creative process is like the evolution from the small universe to the big universe. Through all kinds of karmic connection, a variety of forms and meanings is generated. Whether this universe is discovered or invented, it cannot be explained by the aesthetic standard of a single system, and its meaning is to transcend the framework itself. Therefore, this kind of art is not intended to create another exclusionary boundary or frame. Instead, the audience is returned to the most basic physical and cognitive state through simple and easy-to understand daily tasks and practical concepts. To recognize the coexistence of regularity and irregularity, precision and inaccuracy—ambiguity (or humanity)—is to discover or invent a universe belonging to one's self.

For Tsong Pu, who has an extensive background in graphic painting, painting is a passive form of art history, deep-rooted in "nostalgia". However, it is also an "activity that adjust our inner spirit". The so-called "inherent existence", "projection of self-consciousness" and "cognitive interpretation" mentioned are not derived from this. In the early 1980s, Tsong Pu participated in the "Altered, Excess Space" project hosted by Richard Lin. In contrast to the spiritual and introspective aspects of graphic art, he began to explore three-dimensional or multidimensional methods to connect location, space, time and domain. As a result, he entered what is known as the three-dimensional device period. Installation art is far more unrestrained in comparison with graphic art in terms of media, concept and presentation. It enabled greater flexibility in his creation, like adding wings to a tiger. Seemingly ordinary yet inconceivable ready-made objects and artifacts, including branches, hemp rope, glass, wooden beds, lampstands, mosquito lamps, stairs, buckets, benches, stones, bricks, etc., have become materials of the "future" in this unprecedented man-made universe.

A shift toward installation art may better highlight the characteristics of a contemporary artist. However, this kind of departure can also be attributed to the stability of the previous stage. "Graphic art is inseparable from the foundation of traditional aesthetics." Pu said. "In terms of physical phenomena, graphic art is a visual illusion that deceives your eyes. Therefore, I hope installations will introduce the elemental aspect that is closer to our lives." The purpose of extracting matter and concept from reality is to show the "temperament of human nature" and break away from the rigid and dogmatic teaching of aesthetics in order to restore a sense of life. Graphic art and installation art are parallel in Pu's career that spanned many decades. The reason is that "one is a correspondence between the inner self and the outside world, and the other is to display another world through the relics of life".

From modernism to postmodernism, there is an inherent distinction in artistic creation that can be observed from media tools, aesthetic judgements to social practices. As art enters everyday life, reflects common values, or even becomes a tool for social integration, it does not imply vulgarization and commercialization. Rather, art is redefined as "a symbol of social attributes". It is longer confined to the ivory tower of aesthetics. The artist and the audience can find each other without the limits of time and space. As such, they obtain true aesthetic freedom. We can say that any society has unbreakable historical or aesthetic constraints that affect or influence people's thinking and judgment in viewing and interpreting art. However, with the changing cultural context from modernism to postmodernism, it is increasingly difficult to make a distinction between art and non-art. Thus, the true meaning and value of artistic creation is found through integration and cross-pollination.

Therefore, the comparison of graphic art and installation art is not to be made. They are equal and mutually beneficial, whether in core concept, abstract world, or the material world and the real world. "I hope to refine both." Pu recognizes the different pivots that existed in the history of the world or art, as well as the exclusivity and institutional rigidity must be avoided. As contemporary art crosses the aesthetic boundaries, more attention should be paid to how artists can reflect the cognitive experience and highlight the creative ontology of spiritual existence through the return to life and reality, finally entering the unadulterated level of "intellectual expression". Every block, brush stroke and object can all become the basic elements of the universe through Tsong Pu's touch. He creates a cycle of harmony between body and consciousness, revealing an avant-garde style that is both liberated and self-contained. Perhaps this is why a sense of transcendence, freedom and infinite imagination always permeates his work.

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