

序

攀旅—深層的幸福與意義

薛西弗斯(Sisyphus)面臨著永不止息的選擇，而他選擇了永不止息的推動，這就是人類的命運，不斷地以行動來完成他自己。——卡謬(Albert Camus)

對我而言夢有睡時的也有醒時的，而後者有時更特殊、動人。「夢是唯一的真實」，費里尼(Federico Fellini)曾這麼說，對嗜夢的我來說這段真實是混合著記憶的美好。這要回溯到十四年前在朝陽科大二年級的立體造形課上，看到松志第一個立體複媒作品，具巧思的結構令人驚艷，即鼓勵他創作參加朱銘美術館比賽，萌芽的動能與才情，作品一舉獲獎典藏，自此他踏入藝術創作的奇域妙境，也延續了多年創作分享切磋的可貴師生情誼，同時亦開啟了他充滿挑戰的藝術之旅。而後松志經歷台南藝術大學研究所學院的衝擊、洗禮到進入真實世界的磨鍊考驗，創作曾讓他承受現實沈重的壓力，但也因而獲得數項國內重要的獎項，國外藝術村的駐村經驗更拓展他的視野，雖在不斷的試煉中掙扎但他仍努力與堅持下來，憶及自己早年在紐約的奮鬥，亦因為惜才也就繼續鼓勵與支持，成長的礪鍊傷痕是生命中寶貴的隱形徽章，這彼此共同的藝術體驗是承傳的考驗與喜悅，欣慰一路走來始終真誠以待。

藝術家達米恩·赫斯特(Damien Hirst)說：「藝術是有關於生命而無關於其他…除此外無它。」而生命的意義隨著時空的轉換變得更複雜抽象，作品是創作者對生命行進內省的紀錄，在可見及不可見的視界與想像中反思。松志身處在科技掛帥的時代，卻心儀於粗劣卑微素材中搜尋再現人文關懷，於無生命的物體中他試圖注入自我生命的脈搏，在靜謐又變奏的情境場域裡，各種語彙的力量交織又拆解，自傳性的文本闡述時間在物質生命外重生的脈絡，亦微妙地散發一息特有的「人性溫度」。以他對材質的敏銳度，巧妙地將日常卑微或破損的素材轉化，運用細膩繁複的表現手法，建構出殘美詩意的裝置空間，藉此獨特個人風格景觀，鋪陳傾吐著內在的省思探覺，透過藝術/生活劇場呈現人與生命情境的對話。

藝術家的宿命是自我完成之生命經驗的不斷探索實踐及自省創作，是一種唯親身經歷才能體悟磨難後的深層幸福與意義。十多年來亦師亦友的難得藝緣，欣見松志藝術創作豐碩有成，在時間的洪流裡，十年，不算長也不短，此創作成果的集冊展現是藝術家的心血結晶。所有優秀的藝術創作者，都如薛西弗斯推著巨石，努力攀向山頂，在登頂的剎那，沉鬱的巨石變成璀璨的寶石，散發出耀眼的光芒，穿達至其精神的永恆。

徐洵蔚

寫於二〇一二年七月

Foreword

A Journey : Endeavor to Sublimity -the Profound Happiness and Meaning

Sisyphus was faced with endless choices, and he chose to push endlessly. This is the fate of humanity that he completes himself with incessant actions. – Albert Camus

For me, dreams take place during sleep as well as when one is awake. The later ones are sometimes more touching and remarkable. Federico Fellini once said, “dreams are the only reality.” For a person like me who likes to dream, this reality is mixed with all the wonderful memories. It all goes back to the sophomore class of Three-Dimension Design at Chaoyang University of Technology fourteen years ago. That was when I saw Sung-Chih’ s first sculptural work with mixed media, and his intricate structuring amazed me. I then encouraged him to enter a contest held by Juming Museum. His passion and talent won the award and placed the artwork in the permanent collection. Since then, he was submerged in the fantastic realm of artistic creation; and our precious friendship has lasted so many years, during which we exchanged experiences and ideas in terms of artistic creation. After the stimulating training at Tainan National University of the Arts, and the impact of trials from our society, his artist career had put him under tremendous pressure but also won him several prestigious domestic awards. The experience of being an artist-in-residence abroad had also expanded his horizon. Although the struggles and trials have never truly stopped, he has always persevered and survived. Remembering my own grappling experience in New York many years ago, and cherishing his talents, I have never been able to stop encouraging him. Wounds and scars received over the years are the valuable invisible badges of honor in life. This shared experience between artists is a test as well as a joy of passing on the torch. I am glad we have always been true to each other since the beginning.

“Art’ s about life and it can’ t really be about anything else. ... There isn’ t anything else,” said Damien Hirst. As time goes by, the meaning of life becomes more complex and abstract. Artworks are the embodiments of contemplation on life carried out by the artists, taking place in visible as well as invisible visions and imagination. Sung-Chih grew up in the era of technology but has always liked to represent his humanitarian concerns through paying attention to and searching within coarse and petty materials. He attempts to revitalize the inanimate things with the pulse of his own life. In silent and divergent sites his created, the power of different kinds of languages are interwoven and deconstructed. These autobiographical texts express a rebirth of time happening outside the physical life,

and subtly emit “a kind of warmth of humanity.” His sensitivity to the materials leads him to delicately transform the petty or broken materials into poetic installations of incomplete beauty with exquisite and complicated means. With such unique and personalized scenes, he narrates his exploration of and contemplation on the inner world. Through the theater of art and life, he manifests dialogues between humanity and life.

The destiny of an artist is to achieve the self through continuously exploring of, reflecting on, and fulfilling the experience of life through artistic creation. It is a kind of profound sense of happiness and meaning realized after hardships that could only be harvested through personal experience. Being a teacher as well as a friend to Sung-Chih for more than a decade, I am truthfully delighted to see that he has accumulated such abundant amount of artworks. All excellent artists are like Sisyphus pushing the boulder up the slope, trying to climb up to the top. At that precise moment, the heavy boulder would become the iridescent crowning jewel that stands for the eternity.

Maggie Hsun-Wei Hsu

July, 2012

自序

請給我一張單程票，謝謝

身處在每個時代的藝術家，無疑地都得面對每個時代的困境與難題，透過藝術創造的表現，對我而言猶如記錄著個人生活之心情散記，著實地讓我從這些累積中學會了正視自己的軟弱，在創作的路徑上驅使著我鍛鍊起自己面對困難的勇氣，也讓我瞭見自己生命經驗中那些蒐集而來的感動與悲喜。

小些時候，我跟所有人一樣總在成長的過程中不斷地尋找自己未來的樣態，我曾經夢想過成為一個文學家、音樂家，然而藝術家從來就不是我的選項之一。曾幾何時藝術成為我生命中極其重要的部份，對我而言這一切的開端，起因於在我的大學生涯中徐洵蔚老師啟發了我在創作上的動能與興趣，並鼓勵我循序漸進，一路上除了給予我莫大的精神支持外，也多時在生活窘境中雪中送炭讓我得以順利度過難關。她除了作為我藝術上的啟蒙之師外，十四年來亦師亦友的引伴著我建立起踏實的創作態度，讓我一路上能自行穩健、自在的行走，這份情誼無非是我藝術經驗中難能可貴的寶藏。

這些年來，我持續著從個人生活的幽微光景，去探掘週遭裡稍縱即逝的事物所帶給我們的另一層價值。在文明的生活中，看見人們對於物的敗壞，誘發了我對諸多微弱事物的好奇與觀察。在我的創作中慣常地並行著「建構」與「毀壞」的二元關係，揭示出平凡的日常現實中，存在著些許物質與精神之間交互滲透的難解習題。對我而言，我所創造一場場縮時的生活劇場，你我都像是這劇中的主角，我們在此時、此地、此刻都無法迴避地去感應那真實靜默的對白。

如果說藝術是動詞，那麼物件則是結果。對於創作者而言，創作行為本身即是重點，做為一個藝術家必須實踐這個行為，並享受這行為的本身。所幸在這藝術實踐的過程中，我努力地留下了這些美好的記錄。難得有此機會發行這本專書，此書收錄從 2001 年至今逾十年的時間裡，個人歷年的重要創作，透過這些不同階段的創作匯集，也再次地與讀者分享個人在藝術上的珍貴體驗，作為一個創作者這無非是再次審視個人藝術脈絡延展的良好契機，同時也視為個人創作路程中特殊的紀念。此外，我要特別感謝我的父母及家人，縱使他們對藝術並不怎麼熟悉，卻願意無私地給予我生活、創作上的支持與贊助。還有眾多在我創作歷程中曾經給我幫助的人，感謝有你們才得以讓我有所堅持、繼續的創作動力。

這像是一趟沒有回程的旅行，啟程迄今一晃眼卻已是十年的光景。但願我的腦海裡永遠不會忘記我曾經說過：「給我一張單程票，謝謝！」。

陳松志

寫於二〇一二年七月

Artist Preface

A One-Way Ticket, Thank You.

Artists of different eras must face the difficulties and dilemmas of the time. Through artistic creation, I have recorded my moods and emotions in life. I have learned to confront my own weakness through these accumulations. Artistic creation compels me to forge the courage to face predicaments and opens my eyes to the moving and joyful moments I have gathered from these experiences.

When I was younger, I also steadily searched for the possible faces of my own future like everyone else. I dreamed about being a writer or a musician, but being an artist had never been one of my options. However, art has become an extremely vital part of my life. The beginning of everything was due to my college professor, Miss Hsun-Wei Hsu, who ignited my passion and interest in artistic creation, and encouraged me to progress step by step. Over the years, she has given me immense mental support, and has helped me a lot when I faced the hardship of life. In addition to being my mentor, she has also been my friend to help me build up a steadfast attitude towards artistic creation so that I could walk committedly and freely on this path. This friendship is doubtlessly one of the most precious treasures in my artist career.

Throughout the years, I have kept searching for other values that those ephemeral materials could reveal in the minute interstices of my personal life. In the modern lifestyle, the connection between people and the deterioration of things has stirred up my curiosity towards and observation of these delicate things. In my process of creating art, the dichotomy of “construction” and “destruction” has continued as always and revealed the questions regarding the interaction between the subtle materials and the mind in our ordinary, daily life. I have been creating dramas of life one after another, in which you and I both play important roles. We cannot avoid but immerse ourselves in the dialogues of this realistic silence.

If we equate art to a kind of action, the created works are the results. For the artists, the process of artistic creation itself is what matters. An artist must carry out this action and enjoy it. Fortunately enough, I have been able to keep these wonderful records in the process of art making. Publishing this book is a tremendously precious opportunity. It includes all my important works of the past decade since 2001. Through this complete collection of my works of different stages, I am able to share my personally cherished

experiences of art with the readers as well as set up a special monument of my career as an artist. Moreover, I would like to thank my parents and family, who have given me selfless support in life and in art despite the fact that art has always remained a merely acquaintance to them. My gratitude also goes to those who had provided their aides in my career that have kept me going and persisting along the way.

This is a one-way journey that has no return. Since the beginning, a decade has passed in a blink of an eye. Hopefully, I would never forget that I once said, “please give me a one-way ticket, thank you!”

Sung-Chih Chen

July, 2012