

李子勳

LEE Tzu-Hsun

1973–

李子勳 1973 年出生於臺北，2003 年畢業於德國杜塞道夫藝術學院，1995–2009 年期間旅居德國，於 2000 年獲頒德國巴登美術館第 54 屆藝術獎「最受歡迎獎」，又於 2006 年榮獲德國科隆市政府頒授腓特烈·佛登貝格獎學金。重要參展包括：2002 年以〈迷宮劇場〉參展「2002 台北雙年展」，2004 年以「玻璃珠遊戲的秘密」系列於臺北誠品畫廊與臺北當代藝術館展出；「異星人飛行器」系列則於 2008 年起陸續展呈上海、北京等地。李子勳目前於中國北京生活與創作。

在高科技、高機械時代的當代生活環境，李子勳選擇截然不同的路徑，以純手工打造的方式仿機器形態進行對生命本質的探索，創造出他所認為的「對完美原型世界的探索」所構築的物質與形體。他在創作自述中寫道：「『那能看見的，是出於那不能看見的實體，外在的是出於內在的表現』，在人類的精神意識之內，存在著一個完美的原型世界，而生命的超越更新，就是為了接近這個萬物本源。」又說：「藝術創作就像一場奮力朝向個人內在的探索……」，在瞬息萬變的當代生存環境，藝術家採取與當代生活中想當然耳的資本主義式生活信條，例如以高速率、方便、高效率、機械取代人力等原則完全相反的創作行為與歷程，作為藝術實踐的方式，可說是當代藝術實踐中的異數；也對於短小輕薄不求遠觀的當代人的生活，提供了另類反思的途徑。

藝術家早年赴德留學曾希望成為一名建築師，但日後對於藝術創作表現自由度的渴望，促使他轉向選擇了發展跨領域的總體藝術。〈迷宮劇場—建築設計方案〉是李子勳所設計虛擬的音樂廳，繪製於創作〈迷宮劇場〉的三年期間。他藉由從不同藝術形式間的轉換與整合，提取出能增加內在表現力的新可能性。他將個人的視覺語彙和動態機械雕塑融入對未來建築的實驗中，因為這種載體所具有的景觀、時空擴張性質，可將純粹的造型藝術提升為一個更大的複合體。

在作品〈水的循環〉中，李子勳藉由機械圖像和符號所建構的系統，呈現那個不可見世界的運作規律，宇宙中的能量經由不斷轉換型態，無限循環的流動著。〈私密的物件〉則如同打開自我潛意識的抽屜，裡面珍藏著種種記憶的圖象。李子勳在創作這類型作品的過程中，以工程設計般的分析整理方式，來決定畫面的漸進發展，並結合精確的手繪和對物質材料的掌控。在其中，機械式的構成不僅是一種視覺美學語言，更是由複雜細節構成整體的微觀世界再建立。

〈玻璃珠遊戲的秘密〉是李子勳為探索宇宙運作的內在規律，所虛構設計的一個時空場域裝置。作品中的環形代表著整體與統一，如同宇宙秩序的內在構成。當主體兩側的機械開始運轉，推擠著同心圓內的 800 顆玻璃珠緩慢滾動，透過偶然的隨機牽引，漸進地在圓環內交替改變位置。藝術家試圖用差異性的物質材料去表現無形的世界，並提供動能因素使其產生自由變化，每一顆剔透玻璃珠都象徵凝聚的生命能量，在這並存於現實的小宇宙中無限循環流動著。這一場遊戲中，唯一不變的，就是變化本身。（張芳薇整理）

Born in Taipei in 1973, Lee Tzu-Hsun graduated from the Kunstakademie Düsseldorf in 2003. During his sojourn in Germany from 1995 to 2009, he received the Audience Award at the 54th Internationale Bergische Kunstausstellung at the Kunstmuseum Solingen in 2000, and the Friedrich-Vordemberge Scholarship from the City of Cologne in 2006. His work has been shown at several important exhibitions, including the 2002 Taipei Biennial with his work *Maze Theater* (2002); in 2004 at the Taipei Eslite Gallery and Museum of Contemporary Art Taipei with his work *Mystery of the Glass Beads Game*; as well as *Alien Spacecraft Series*, which has been exhibited in Shanghai and Beijing since 2008. Lee Tzu-Hsun currently works and resides in Beijing, China.

In the contemporary living environment of a high-tech, highly mechanized era, Lee Tzu-Hsun has chosen a completely divergent path. He explores the essence of life using mechanical environments that are entirely hand made and constructs matter and form with what he calls “an exploration of the perfect prototypical world.” In his artist statement, he wrote, “Things visible emerge from things invisible; the external is an outward manifestation of the internal. A perfect prototypical world exists within the human consciousness, and the transcendent renewal of life endeavors to approach this origin of all things.” He also wrote: “Creating art is akin to an exploration that strives toward an individual’s inner world.” In the mercurial environment of contemporary survival, the artist remains an oddity in the contemporary artistic practice by adopting a creative practice that is completely contrary to the conventional capitalist creeds of the expedient, convenient, and efficient mechanical replacement of human labor. He provides an alternative path to the ephemeral, nonsubstantive contemporary lifestyle.

The artist initially traveled to Germany for his studies in architecture, but subsequently, his yearning for unfettered creative expression prompted him to turn to an interdisciplinary Gesamtkunstwerk. The work *Maze Theater – An Architectural Design* demonstrates Lee’s ideal for a concert hall, which he sketched over the three-year period while creating the work *Maze Theater*. Shifting through various art forms for integration, he extracts new possibilities for internal expression. Lee amalgamates a personal visual vocabulary and dynamic mechanical sculpture into an experiment of future architecture. The panoramic and temporal-spatial expansiveness of this vehicle has the ability to elevate pure plastic arts into a larger complex.

In his *Circulation of Water*, Lee reveals the operational laws of an invisible world through a system constructed by mechanical images and symbols, where cosmic energy constantly flows from one form to another in an endless cycle. The work *Personal Belongings* presents images of treasured memories, and is like opening a drawer to the subconscious. When creating these works, Lee determines the development of the process following a method inspired by engineering analysis, and combines the precision of hand-painting with a mastery over physical materials. Here, mechanical composition is not merely a visual aesthetic lexicon but a re-establishing of a microcosm constructed from complex details.

Mystery of the Glass Beads Game is an installation of a temporal-spatial arena designed by the artist and an exploration of the inherent laws of the universe. The ring shape in the work represents a unified whole, like the inherent structure of order in the universe. When the machines on the two sides of the main structure begin to operate, the glass beads between the outer ring and inner circles begin to roll slowly, and gradually alternate and shift positions randomly. Lee attempts to express an amorphous world using disparate physical materials, and provides kinetic components that create autonomous change. Each crystal-clear glass bead represents a concentrated life force that infinitely loops and flows within a microcosm that exists in reality. In this game, the only immutable factor is the change itself. (Compiled by Chang Fang-Wei)

玻璃珠遊戲的秘密

Mystery of the Glass Beads Game

2004

壓克力顏料、噴漆、木材、塑膠、金屬、燈、馬達、機械裝置、玻璃珠

Acrylic Paint, Spray Paint, Wood, Plastic, Metal, Lights, Motor, Machinery, Glass Beads

300 x 300 x 185 cm、玻璃珠直徑 5 cm (800 顆) Diameter of Glass Beads 5 cm (800 pieces)

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私密的物件

Personal Belongings

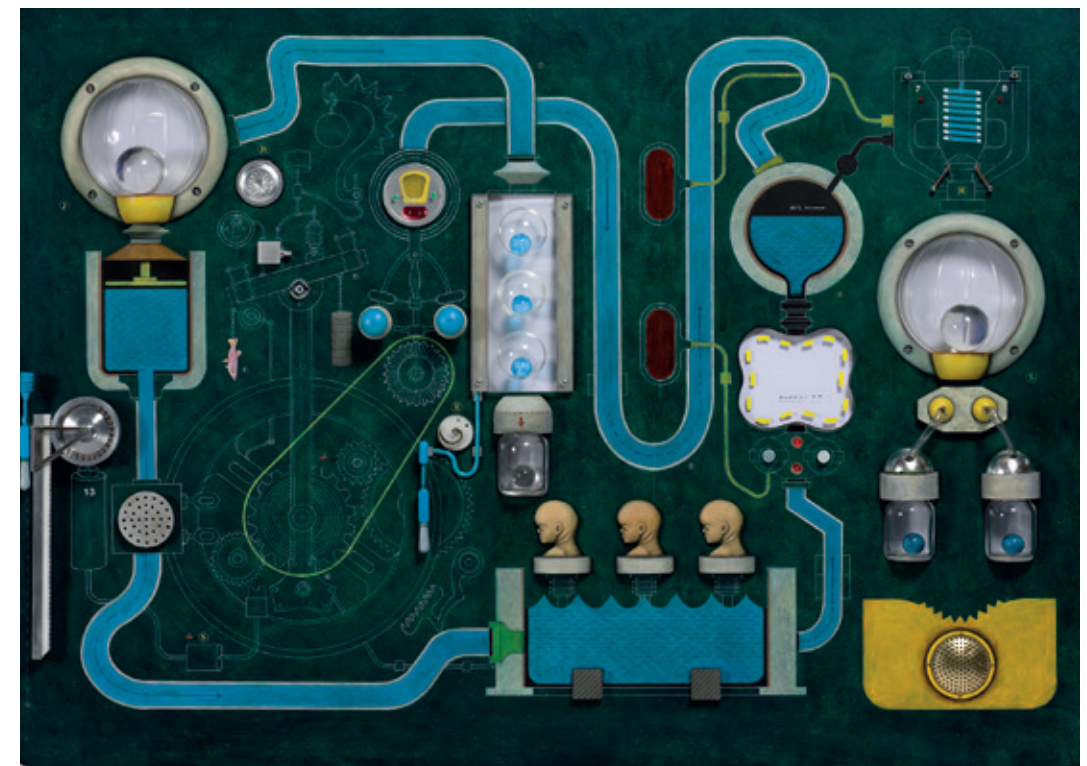
2003

壓克力顏料、噴漆、木材、塑膠、金屬、燈、馬達、機械裝置、玻璃球

Acrylic Paint, Spray Paint, Wood, Plastic, Metal, Lights, Motor, Machinery, Glass Bead

60 x 78 x 10.5 cm、玻璃球自作品下延伸 45 cm Glass Bead Extends 45 cm Beyond the Lower Edge of the Work

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水的循環

Circulation of Water

2003

壓克力顏料、木材、塑膠、金屬、燈、壓克力球

Acrylic Paint, Wood, Plastic, Metal, Lights, Acrylic Beads

81.5 x 115.5 x 2 cm

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迷宮劇場—建築設計方案

Maze Theater—An Architectural Design

2004

鉛筆、壓克力顏料、木板 Pencil and Acrylic on Wood

100 x 207 x 4.5 cm

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迷宮劇場—建築設計素描稿 I, II
Maze Theater—Architectural Design Sketch I, II

2001
鉛筆、紙 Pencil on Paper
稿 I Sketch I 42 x 29.5 cm, 稿 II Sketch II 29.5 x 42.5 cm
捐贈 Donation 2018.0014.005