

楊茂林

YANG Mao-Lin

1953—

出生彰化大家族的楊茂林，崛起於狂飆的1980年代，其創作橫跨油畫、版畫、數位影像與立體雕塑等多元形式，勇於突破禁忌，批判政治和社會威權；不斷透過藝術創作的自我挑戰，面對大歷史文化與個人生命的交織歷程，轉化各個階段風格鮮明又觀照當代的視覺語彙。

早期繪畫發展至重回學校就讀研究所之際（1999–2002），開啟了楊茂林對於雕塑的創作渴望，而在2003年〈封神之前戲—請眾仙III〉木雕之後，他從有限的「量」與「體」，屬於減法的木「雕」，轉變成足以無限加法的「塑」——泥塑銅雕系列。木雕轉鑄銅，楊茂林除了不必遷就受限於木料的先天尺寸，可塑得較為碩健、巨大，變化多種造型外；內斂具有光澤效果的金屬表面，則與佛教教義中慈悲凝斂的形象，更能達成視覺和精神層面的連貫。

最早開始的一系列鑄銅，延續著木雕作品所探討的角度，楊茂林將經典的宗教造像結合流行的卡漫、童話等知名角色，重新編改捏造成為新神像。直到鑄銅作品發展至第二階段的「摩訶婆娑世界的夢幻島」系列，楊茂林夢想將原先獨立單一的雕塑型態，轉換為一個完全由藝術家建構，具敘事性、文化主體詮釋的理想裝置場景；且每一銅材質染色氧化過程所呈現的繪畫筆觸和微妙色層，均是出自楊茂林對各式氧化劑與酸鹼液濃度、溫度，搭配不同水質、沖洗時間的多次實驗，研發而來的獨到工法

〈封神演義—摩訶婆娑世界的夢幻島〉即是由7件雕塑組合而成的創作。婆娑，就是曼妙、美麗、快樂的；佛教教義中，「婆娑世界」指的就是中土、現在當下。此系列主角是永遠不會長大的男孩小飛俠彼得潘，他是影響楊茂林最深、最喜歡的童話角色之一，象徵了保持人性中永遠的純真與夢想。五尊姿態與神情各異的彼得潘，在場域中分座東、南、西、北、中五個方位，以他無敵的純真和熱情守護著藝術家心中的夢幻島；每一尊都有他們獨具風格的座騎：放大成萬倍異獸的昆蟲—獨角仙、鍬形蟲、大黃蜂、星天牛、大蜻蜓。這些昆蟲，是藝術家在小男孩時代獨具奇幻特異、吸引力的玩具，在此把牠們全部放大且都站在具現實感的大王蓮花葉上。而虎克船長與他的死敵鱷魚，則以飛天舞、樂伎的左右護法身分，搭配「騎大蜻蜓的思維飛俠小菩薩」登台，完成楊茂林心目中「摩訶婆娑世界的夢幻島」的全景。

擅長混種異文化、次文化的楊茂林，將自己成長過程中所經歷的外來（西方童話彼得潘）與本地（在地化的佛教）文化情境裡，個人記憶最深刻的角色／造型交融，創造一個既寫實又魔幻的聖壇儀式；不僅滿足藝術家內在情感和創作需求，也徹底釋放了其從孩童時代累積至今的興奮感——永遠以藝術的手段，進行生活的探尋及出口。（許惠琪整理）

Born to a large extended family in Changhua County, Yang Mao-Lin came to prominence in Taiwan's turbulent 1980s. His work spans many art forms, such as oil painting, printmaking, digital images, and three-dimensional sculpture, and he is not afraid of breaking taboos, criticizing the government or social authority. He continually challenges himself in his artwork and confronts intersections between his own life and important historical or culture moments. He has changed his visual language over the course of his various stylistic periods to reflect developments in the contemporary world.

In his early period, Yang focused on painting before returning to school to pursue a graduate degree (1999–2002), where he became interested in sculpture. After his 2003 wood sculpture *Ceremonies before Rewarding-Inviting the Immortals III*, he turned away from the limitation on volume inherent in the subtractive process of wood sculpture and started a series based on the additive process of clay sculpture. Wood carving gave way to bronze casting, such that Yang would no longer be limited by the size of a piece of wood; he could sculpt a greater variety of forms that were larger and more substantial. Moreover, with his understated, lustrous metal surfaces and the merciful and meditative imagery of Buddhist teachings, Yang could unite the visual and spiritual.

Yang's very first series of bronze castings extended the exploration he had been pursuing in his wood sculptures by combining classical religious statuary with popular cartoon and fairy tale figures to invent his own deities. In his second series of bronzes, *The Wonderland in Saha World of Maha*, Yang replaced his original single-sculpture format with an excellent installation that he constructed entirely on his own and featured narratives and interpretations of cultural identity. Every metal surface in the installation was patinated with painterly brushwork and subtle shades of color, which Yang created with original methods that he discovered through experimentation, in which he used different oxidizers, concentrations of acids and alkalis, temperatures, rinsing times, and qualities of water.

Canonization of the Gods—The Wonderland in Saha World of Maha is actually composed of seven distinct sculptures. “Saha” refers to grace, beauty and joy, and in Buddhist teaching, “Saha World” is today's mundane, secular world. The protagonist in this series is the flying young boy who never grows up, Peter Pan, who happens to be Yang's favorite children's story character, and the one that has influenced him the most deeply. Peter Pan symbolizes the aspects of eternal innocence and idealism in human nature. The installation includes five statues of Peter Pan, each with its own pose and expression, that are positioned at the east, south, west, north, and center of the venue and use their invincible purity and zeal to protect the wonderland in the artist's heart. Each Peter Pan is mounted on a different monstrous insect that has been enlarged thousands of times: a Japanese rhinoceros beetle, a stag beetle, a hornet, a citrus long-horned beetle, and a dragonfly. The artist had fantastic ideas about these insects when he was a child, thought of them as toys, and was drawn to them. Here they are enlarged but are made to feel real due to their placement on Victoria lily pads. Captain Hook and his mortal enemy, the crocodile, play the roles of left and right guardians, and dance and play music like Apsaras. They accompany *Contemplative Peter Pan Bodhisattva Rides on Anotogaster Sieboldii Selys*, to consummate Yang's vision for *Canonization of the Gods—The Wonderland in Saha World of Maha*.

Yang is very good at mixing different cultures and subcultures, and blending his childhood memories of the characters and forms from foreign (Peter Pan) and local (Taiwanese Buddhism) cultures to create ceremonial altars that rely both on realism and fantasy. This not only satisfies the artist's deep longings and need to create, but also releases his feelings of excitement that have been accumulating since childhood. He has always used art to explore his life and share what he finds with others. (Hsu Hui-Chi)



封神演義 – 摩訶婆娑世界的夢幻島 Canonization of the Gods–The Wonderland in Saha World of Maha

2006

銅、金箔 Gold Foil, Bronze

共 7 組件 7 sculptures

騎星天牛的思維飛俠小菩薩 Contemplative Peter Pan Bodhisattva Rides on Anoplophora Malasiaca 95 x 115 x 112 cm

騎大兜蟲的思維飛俠小菩薩 Contemplative Peter Pan Bodhisattva Rides on Chalcosoma Atlas 95 x 90 x 117 cm

騎鍬形蟲的思維飛俠小菩薩 Contemplative Peter Pan Bodhisattva Rides on Stag Beetle 98 x 82.5 x 112 cm

騎大黃蜂的思維飛俠小菩薩 Contemplative Peter Pan Bodhisattva Rides on Hornet 95 x 102 x 72 cm

騎大蜻蜓的思維飛俠小菩薩 Contemplative Peter Pan Bodhisattva Rides on Anotogaster Sieboldii Selys 191 x 121 x 129 cm

技藝天虎克船長 Captain Hook Sarasvati 114 x 75 x 67 cm

技藝天鱷魚天王 Crocodile Deva Sarasvati 105 x 48 x 53 cm

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