

高燦興

KAO Tsan-Hsing

1945–2017

高燦興 1945 年生於臺北的一個鐵工世家，父親與叔父皆為手藝精湛的打鐵匠師，臺北師範專科學校畢業後，1966 年他再考入國立臺灣藝術專科學校美術科雕塑組，紮實地學習傳統木雕、泥塑等專業雕塑技巧。60 年代末期，一些畫會團體反學院、反成規等追求前衛實驗性創作表現的氛圍，深深地影響了高燦興，受此激盪，1972 年他在精工舍畫廊的首次個展中，展出多件跳脫傳統思維、技法與媒材的創新風格鋼鐵焊接雕塑。這次首展的表現，一新觀眾耳目，大獲好評。之後他潛心選擇以鋼鐵作為日後創作的主要素材，並成為臺灣鋼鐵雕塑界極其重要的代表性藝術家之一。

曾歷經艱辛的成長歲月，高燦興因而有著謙遜剛毅且奮力向上的性格，除了精進開展個人的創作能力外，他也積極拓展自己的視角，曾多次參與國際雕塑交流活動；而在教學領域上，他更無私奉獻雕塑專業，對於臺灣雕塑藝術的貢獻也付出極大心力。

高燦興的雕塑作品擅長表現鋼鐵材質的特色，技巧上他以焊接、切割建立其藝術特質，作品的形式則多為抽象表現，主要表達其內在心緒。對於雕塑創作，高燦興認為材料和技法是變數，唯有探究雕塑的本質才是他堅持與實踐的最高原則。

高燦興早期作品主要為現成物等複合媒材與高溫燒熔鋼板鐵件的組合，主題多為深沉嚴肅的人性探索和哲學思辨。1990 年代中期以後，高燦興的風格從幾何形體蛻變為以焊接做「量塊」、「結構」的裝置組合；如新入藏的作品〈鹿〉，取材自野鹿的意象，事實上是由兩個主要的量體組成，一是朝上延伸的狹長尖銳刀身，焊接附著於一下方彎曲如鹿身的造形基座。「劍」與「鹿」這兩個元素，曾被藝術家延伸發展成一系列作品，他有時也利用塊狀的基座或高腳的台座加以組合；如高美館典藏、曾在成功大學「世紀黎明」展出的〈鹿〉。也有將不同角度的刀身重複排列，合成鹿群奔跑的意象，如作品〈飛奔〉；該作是高燦興為 2002 年高雄鋼雕藝術節所作，這件作品後來安置於高美館戶外雕塑園區。

2005 年作的〈生態變異〉，有著一柱擎天的造型，底座仍保有〈鹿〉的部分影子，但造型更富堆疊趣味；無限向上延伸的鐵管線條中間，附著一團由纖細鐵屑圈圍而成的鳥巢團狀物，作品展現了材質的多樣性，探討著生命演化與環境變化的命題。這一件作品中，透過壓縮與擠壓成形的線性量體金屬團塊，之後也被高燦興以更感性的手法，運用在多件創作中，剛硬雕塑的形象巧妙地轉化成更抒情且具想像力的可能。

不同於本館 90 年代初期已收藏的大型結構性強的量體作品，或 90 年代中期的不鏽鋼小型脫蠟雕塑，此次入藏的這兩件中型作品，品相沉穩內斂，是藝術家帶有隱喻與哲思之代表作。（陳淑鈴）

Born to a well established Taipei metalworking family, Kao Tsan-Hsing grew up among consummate craftsmen including his father and uncle. He graduated from Taiwan Provincial Junior Teachers College and then entered the sculpture department of National Taiwan Academy of Arts, where he gained a strong foundation in traditional wood and clay sculptural techniques. Kao was deeply influenced by painting groups opposing the academy and pursuing avant-garde and experimental practices in 1960s Taiwan, and in 1972, had his first solo exhibition at the Seikosha Gallery, showing welded metal sculpture in which he cast off traditional ideas, techniques, and materials in favor of a new style, which was well received by the public. Kao thereafter decided on metal as his main art material and worked assiduously to become an important, representative metal artist in Taiwan.

Having met hardship in his youth, Kao developed a modest and determined personality, and spared no effort to get ahead. He strove not only to develop his own artistic style, but also expand his vision, participating in many international sculpture events and selflessly dedicating an enormous amount of professional energy to the sculpture field in Taiwan.

Kao Tsan-Hsian expertly expressed the characteristics of metal in his artwork, using welding and cutting techniques to establish unique artistic qualities, and formal properties to create many abstractions that expressed his state of mind. Kao believed that material and techniques are variable, and only the essence of sculpture held the principles worthy of upholding and putting into practice.

Kao's early work was mostly composed of a variety of ready made objects along with welded steel plates and iron parts. Subject matter was mostly deep and serious explorations of the human condition and philosophical notions. After the mid 1990s, his style changed from geometric forms to installations featuring heavy welded chunks and structures. The Museum's recent acquisition, *Deer*, is one such work and composed of two main forms that suggest a deer in the wild. One component is a long and narrow blade pointing upwards and welded to the other, a pedestal suggesting a deer's body. These two elements, sword and deer, were developed into a series of works, in which the artist sometimes used block-shaped bases in combination with high-footed pedestals, such as in the work *Deer* now in the collection of the Kaohsiung Museum of Fine Arts and presented in the *Campus Sculptural Exhibition* at National Cheng Kung University. In other works from this series, multiple blades are arranged at different angles to suggest deer running in a herd, such as in *Gallop*, which Kao made for the 2002 Kaohsiung International Steel and Iron Sculpture Festival, and since has been on display at the Kaohsiung Museum of Fine Arts Sculpture Park.

Kao's 2005 work *Ecocline*, also added to the Museum collection, is a tall, vertical piece that retains the imagery of his *Deer* series. Here, however, he added a rich layering effect to the base and attached a cluster of slender iron filings suggesting a bird's nest to the middle of a linear element created with a metal tube that reaches skyward. The work manifests the many different characteristics of metal while exploring the topics of life's evolution and environmental variations. The compressed chunk-like and extruded linear forms seen in *Ecocline* were used in many of Kao's later works, where they had undergone his perceptive techniques to cleverly transform images in rigid metal sculpture into more lyrical and imaginative possibilities.

Unlike the large-scale and structured works collected by the Museum in the early 1990s, or the smaller lost wax stainless steel castings collected in the mid-1990s, these two medium-sized additions to the collection present calmness and restraint, and are representative of the artist's metaphorical and philosophical thinking. (Chen Shu-Ling)



鹿 Deer
2002
鐵、不銹鋼 Iron, Stainless Steel
221 x 37 x 221 cm
蒐購 Purchase 2019.0010.001



生態變異 Ecocline
2010
鐵、不銹鋼 Iron, Stainless Steel
83 x 36 x 253 cm
蒐購 Purchase 2019.0010.002