

莊普 TSONG Pu

1947–

自水墨畫面上的收藏章為靈感，以及現代主義中垂直與水平的結構，發展出以印章取代筆，由簡單趨向複雜，成千上萬個交織的印記方塊，烙印下藝術家內心的情緒交集。過往系列的方形印記藉由手的操作，如同冥想內觀意識、砥礪磨練之心境狀態，然而在近期如〈曜〉作中，幾何形體的邊緣變得明確，接近平塗的色彩多數傾向低明度，惟由些許高明度的三角形（或被大塊圓形遮掩後所剩的局部）顯現出邊線，在畫面上隱然浮現出大小不一的圓圈。

而原先序列推移的方印，也拓展出不同的形式變奏，有些內部被四角切割，有些中心被圓形佔據，有些則被破壞地不成矩形，頓失規律；然微妙色彩對比所輻射出的情緒，在此更具有觸動觀者潛在思緒的能動力。另一方面，畫布宛若影像的載體，所見的印記不再是意識流動的物質積累，而變成構成影像的基本單位—數位方格，視覺性的訊號自行發光成像，且誘發產生空間錯視，由當代影像的觀視模式而回應藝術之光為何之思辨。

在〈幻覺的宇宙〉一作中，以帶有指涉性的現成物—散落的石頭挑戰低限主義，試圖從物性的層面著手，一如時間深度之見證，或是生命及存在的議題等，進而聯繫抽象和現實之距離，為理性的表述增添感性與詩意，以立體的空間裝置牽引現實生活。每顆石頭各有獨一無二的形狀、色彩表情，除了具備個體的獨特性，同時，將自然石頭經由人為的審美過程篩選，被藝術家稱作「有意識地令其成為一種可以成為解釋性的或是審美性質的小宇宙」，人們不能終日徜徉於山水之間，於是縮龍成寸，用同質的石頭模擬帶入日常，以小觀大，藉以托情寄閒。

原先架上的平面繪畫，轉而成為此園林造境的立體裝置。畫布上的平面色塊藉由色彩的媒介，轉化為不同顏色的金屬塊面，這些具有物質性（厚度）的塊面，以黑色（鐵）與鏡面（不鏽鋼）居多；而平面畫作中由色彩邊線所凸顯出的圓形，在此則以抽除金屬塊面的「空缺」顯示，並以同一手法——破格以產生縱貫輻射的線條，甚至延續至另一個空間維度（牆面），並以擬似射發的飛鏢物象，帶出了速度與力道動感。

同樣以幾何作為中介，〈咫尺天涯〉使用魯班尺拉伸至頂天立地，並停格於吉祥之數。魯班尺一面是實用的數字，另一面則是象徵吉凶的紅黑文字，面對訊息萬變的一切，帶出自然與文化性不分界的和諧。莊普投入藝術創作長達半個世紀，擅於擷取當下生活周遭的靈感，其充滿創意的思維，將作品材質與個人感知並置，對於臺灣藝術發展具有持續啟發的影響。

（高子衿）

Inspired by collectors' seals on ink paintings, and horizontal and vertical compositions in modernist paintings, Tsong Pu developed the use of seals as a way to apply paint in lieu of brushes. From simple to complex, thousands of overlapping square stamps reveal the artist's innermost mix of emotions. In previous series, Tsong made square marks with repetitive gestures suggesting the tempering of consciousness and Vipassana meditation. However, in his more recent work *Brightness*, the edges of geometric shapes have become more distinct, and the colors are almost flat and not very bright, with the exception of a few triangles, or triangles partially covered by circles that have distinct edges highlighting obscure circles of different sizes in the painting.

In recent work, the square seals have also expanded into a variety of forms. Some are divided into four triangles, some of their centers are occupied by circles, and some are distorted such that they are no longer square. While regularity is left behind, emotions are still emitted by subtle color contrasts having the power to stir emotions and subconscious thoughts. Furthermore, the canvas suggests a screen for projection, rather than a vehicle for the accumulation of matter and the flow of consciousness. Imprints in the painting become pixels, the basic unit of a digital image, and as visual signals, give off light to form images and create spatial illusions. With a contemporary viewing mode for images, Tsong responds to the notion of the light of art.

In *The Illusory Universe*, Tsong starts from the material level, using found objects to reference and challenge minimalism. By scattering stones on a geometric puzzle made of different metals, he provides testimony for the depth of time, the issues of life, and for existence. Furthermore, the work is related to the distance between abstraction and reality, adds perceptions and a poetic sensibility to rational expression, and draws in real life with a three-dimensional spatial installation. Each stone has its own unique shape and color, and in addition, each natural stone is selected by the artist's aesthetic process. Tsong has referred to this as “consciously making an explanatory or aesthetic universe.” Since we cannot wander among mountains and rivers all day long, nature is shrunk and brought into daily life with a stone that simulates nature's qualities.

Tsong transformed his two-dimensional paintings into a three-dimensional installation with this garden landscape. The flat colorful blocks on his canvas are now metal blocks of different colors, possess materiality, and are mostly black iron or reflective silver stainless steel. In flat paintings, circles are highlighted by colors along their edges, but in the installation, some of the metal blocks are removed to create negative space. By breaking the grid with vertical radiating lines, and even extending them to another spatial dimension—the surface of the wall—Tsong creates an image resembling a ray of darts, thus generating a dynamic sense of speed and strength.

In *So Near and Yet So Far*, Tsong also uses geometry as his medium by extending Luban rulers up to the venue ceiling and stopping each at an auspicious number. There are functional numbers on one side of the ruler, but red and black text on the other representing good or bad luck. In the context of our contemporary world filled with changing information, the rulers draw out the harmony between nature and culture. Tsong Pu has devoted himself to artistic creation for half a century, and he is good at capturing inspiration from his surroundings. He is full of creative ideas that he deploys to juxtapose the materials of his works with his perceptions. Throughout his career, he has inspired the development of art in Taiwan. (Jean Tzu-Chin KAO)

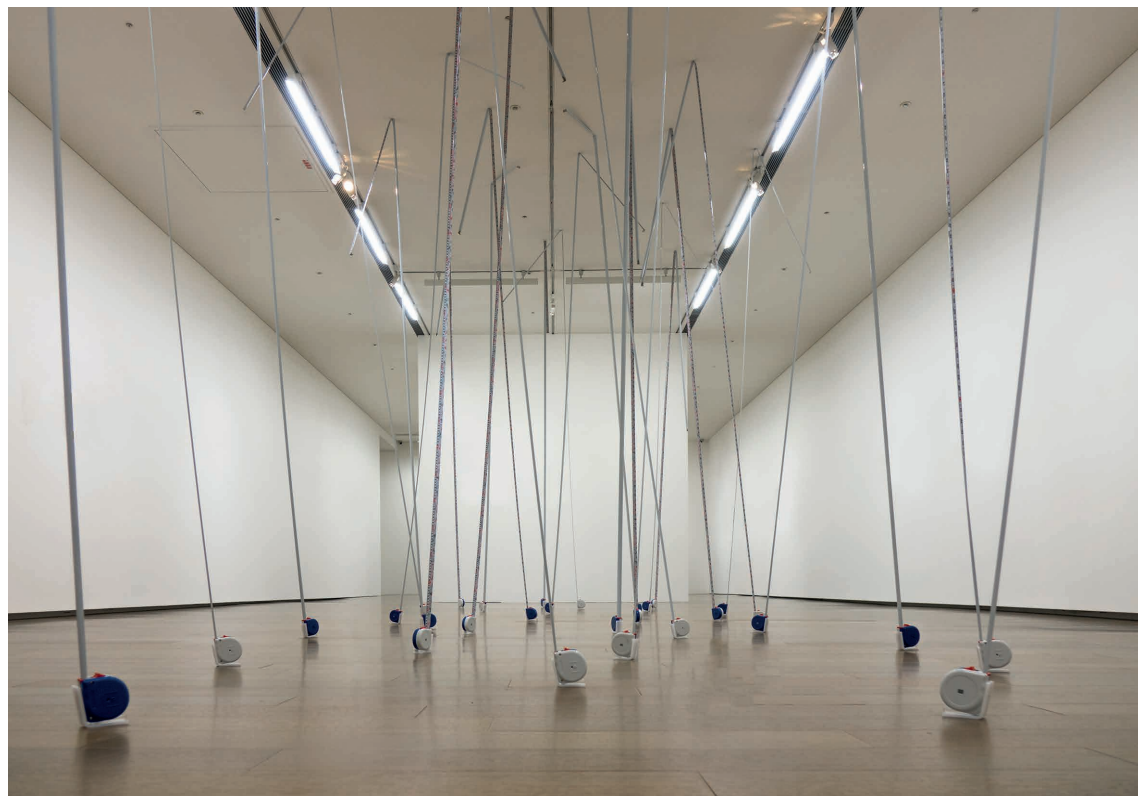
咫尺天涯 So Near and Yet So Far

2018

魯班尺 Luban rulers

尺寸依場地而定 Dimensions variable

捐贈 Donation 2020.0005.001



幻覺的宇宙 Illusions of the Universe

2019

石、鐵、鏡面不鏽鋼、鋁、黃銅

Stone, iron, mirror finished stainless steel, aluminum, and brass

尺寸依場地而定 Dimensions variable

蒐購 Purchase 2020.0005.002



曜 Brightness

2019

壓克力顏料、畫布 Acrylic on canvas

130 x 130 cm

蒐購 Purchase 2020.0005.003

