

白宗晉

PAI Chung-Chin

1962-

蕭麗虹 捐贈
Donated by Margaret Shiu

白宗晉1962年生於臺北，1986年畢業自輔仁大學物理系，曾於天母陶藝工作室習陶，陸續以水墨、陶藝作品在藝術領域嶄露頭角。他在1989年前往美國，進入芝加哥藝術學院深造，並於1991年取得碩士學位，往後持續以陶藝及水墨兩個主要形式進行創作。

就讀芝加哥藝術學院期間，白宗晉以陶為主要媒材，研究立體作品的創作，並逐漸發展出自身的藝術語彙與理念。當時蕭麗虹相當支持以陶土傳達故事性的創作者，不僅赴美國拜訪甫自芝加哥藝術學院畢業的白宗晉，也收藏了白宗晉在碩士畢業展獲獎的作品〈盧曼尼亞 #10〉。這件結合陶藝與複合媒材而成的作品，有著鐵灰沉重的色澤，側面有形似履帶的圖案、字母和一連串數字，上頭豎立的美國國旗為整件作品帶來最顯眼的色彩；作品乍看之下像是一部美國坦克，指涉戰爭的冷酷以及美軍強大的軍事力量。然而，這部坦克的底座其實是當時在美國相當流行的一款嬰兒提籃，提把側面還留有印著「CarriCadle」字樣的貼紙。白宗晉將這原本是保護移動中嬰兒的提籃覆上斑剝冷硬的鐵灰色，加上陶製組件及其他現成物，變成一部戰爭武器。提籃把手正上方寫著「SHAKE ME」意即「搖晃我」的字樣，搖晃時作品會演奏輕柔的樂音，對比坦克能夠帶來的撞擊與爆破，敘述戰爭暴力對人類所能帶來的毀滅與傷痛，即使是最無辜純潔的新生嬰兒，也難逃波及。

往後數年，白宗晉在此一脈絡上繼續發展，技法上主要以陶土板分別壓製出組件，再將這些具有厚重質感的塊體組合起來，表面處理成凝重、冰冷的金屬質地，形成看似熟悉卻又帶有許多想像的機械。透過有機體與無機物的對立，白宗晉試圖探討工業高度發展的時代裡，人與人造物越發緊密地互相依存，而人類處於自然甚至宇宙中的狀態又是應該什麼樣貌。這一系列的立體作品成為白宗晉早期的重要創作系列「盧曼尼亞」。而「盧曼尼亞」一詞挪用自一個傳說中的古老文明，主要流傳於新時代的靈性信仰中。依據傳說，盧曼尼亞人被描述為先天上缺乏行使暴力條件的一群人，他們在科技與精神方面高度發展，而有著比當今人類更高等的意識，卻未能在歷史的洪流中持續興盛，遺留的子民分散在地球與其他次元。（郭怡孜）

Born in 1961 in Taipei, Pai Tsung-Chin graduated from the Department of Physics at Fu Jen Catholic University in 1986. He studied ceramics at the Tienmu Studio, where he exhibited outstanding talent in both ink painting and ceramics, and in 1989, enrolled in a master's program at the School of the Art Institute of Chicago. In 1991, he received his degree and thereafter focused on ink painting and ceramics to become an important art world figure.

While studying in Chicago, Pai chose clay as his main medium, studied three dimensional art, and gradually developed his own artistic language and concepts. At the time, Margaret Shiu was already backing artists who used clay as a vehicle for story telling, and she not only went to Chicago to visit Pai just after he had graduated from the Art Institute, but also collected his work *Lumanian #10*, which was awarded a prize in the graduating student exhibition. Combined with other media, the clay component of the work comprises caterpillar treads on each side, which are coated with a metallic glaze and decorated with patterns, letters, and numbers, yet the work's most conspicuous colors come from a small American flag erected at one end. Overall, the work resembles an American tank and suggests the cruelty of war and American military might, but also is composed of an infant basket popular in America at the time and still bears a sticker printed with the brand "CarriCradle." Pai covered this basket, intended to protect and carry an infant, with mottled-gray metallic paint, and added ceramic elements and other ready-made objects to make it appear like a military weapon. The words "Shake Me" are written on the handle of the basket, and when rocked, gentle music is played, which is in stark contrast to the ramming and demolition sounds associated with a tank. The work narrates the pain and destruction brought by the violence of war, which even the innocence and purity of a newborn cannot escape.

In the years since, Pai Tsung-Chin has continued to develop work in the same vein. He primarily uses slabs of clay to construct chunky block-like elements, the surfaces of which he treats in such a way to create cold and imposing metallic qualities, and the forms of which suggest familiar mechanical objects but also spark the imagination in multiple directions. Through the opposition of organic and inorganic elements, Pai explores the growing reliance between man and man-made objects in the era of industrial development, and also what he believes the state of human beings should be in nature or even in the universe. His series of three-dimensional objects *Lumanian*, which he named for an ancient mythical civilization mainly associated with new age spiritual beliefs, is significant in his early stage. According to the myth, the Luman people were congenitally incapable of violence, spiritually and technologically advanced, and attained a level of consciousness much higher than that of today's humans. However, they failed to prosper, and only left some descendants scattered around on Earth and in other dimensions. (Isabelle Kuo)

盧曼尼亞 #10 Lumanian #10

1991

陶、現成物 Ceramic, ready made objects

64 x 40 x 56 cm

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