

發掘材料的表現性，並透過抽象語彙傳達個人的感知與意識，是莊普長久以來的創作核心。他在1983年於臺北春之藝廊舉辦的首次個展「心靈與材質的邂逅」，已然展現獨特的創新思考及實踐；而當時已經來臺定居的蕭麗虹先是在展覽中收藏作品，進而結識莊普，成為藝術道途上互相鼓勵的戰友。

在作品〈心靈與材質的邂逅 II〉裡，莊普不僅將傳統繪畫基材如宣紙、水彩紙與紙板作為顏料的載體，更加以切割、扭轉、綁縛、黏貼，構成低限主義式的抽象作品。於是，材料不僅僅是再現其他事物的媒介，其本身的特質被提升為作品的主角，並在藝術家多元創新的手法中，展現了更為寬廣的美學價值。完成於往後幾年的〈掛著〉與〈幻滅之國〉，延續莊普關於材質和形式的探索，加入了有機材質如樹枝及竹子，以及藝術家標誌性的印畫技法，以一公分見方的木章取代畫筆，一格一格蓋印出規律重複，卻在細微處保有肌理細節的幾何色域。

莊普於1990年代開始〈你就是那美麗的花朵〉系列的創作，並在2007年重拾這個概念繼續發展。這系列延續印畫技法，以木章蓋印出具有幾何形狀或符號的小尺幅畫作，與攝影、現成物或拾獲物成套成組的方式展出，讓象徵與敘事的想像流動於純粹的物性之間。這件作品亦蘊含藝術家得自教學現場的反思，面對學生不同的資質，莊普體認到他們各自有值得鼓勵激發的潛能，正如同將一個物件放在適當的位置，就能顯出它的美麗。全系列呼應一年當中的天數，共有365件小尺幅畫作。此次典藏的作品完成於1997年，包含其中呼應6個日子的6件小畫作。

莊普從不吝於將他對於材質的探索擴展到生活中的現成物。〈尺度外〉以兼具量測尺度與揭示吉凶功能的魯班尺為主角，透過裁剪、堆疊、黏貼、塗畫的手法，思索尺度內外的可能性。另一方面，絹印作品〈一片雲 一塊石 一棵樹〉則維持一貫俐落簡潔的風格，以圖像的層疊，提出抽象潑墨和具象形體之間的對話聯想。

由蕭麗虹發起主持的竹圍工作室，在2010年迎來15周年慶並舉辦一場聯展，莊普為此特別創作了〈水泥中的花朵〉參展以作為贈禮。作品是一朵從不鏽鋼片切割、折起的花朵，襯以在竹圍工作室尋獲的大石頭。在此，藝術家輕巧演繹材質特性的轉換，平面衍生出立體，俐落簡明的人造物和成分複雜的粗獷野石，構成了一處喚起多重對話的場域。（郭怡孜）

The exploration of the expressive qualities of materials and conveyance of individual perceptions and consciousness with abstract language have formed the creative core of Tsong Pu's work for many years. His first solo exhibition, *A Meeting of Mind and Material*, was held at Taipei's Spring Gallery in 1983, where his distinctive creativity, concepts, and practices were already clearly on display. Margaret Shiu, who was living in Taiwan by this time, first collected Tsong's work from the exhibition, and from there, they became well acquainted and eventually forged a relationship of mutual encouragement for their respective creative journeys.

In his work *Enticing Encounter II*, Tsong used traditional painting materials such as *xuan* paper, watercolor paper, and cardboard as support for pigment, which he altered with cutting, twisting, binding, and gluing techniques to compose minimalist abstract works. For Tsong Pu, materials do not merely serve as intermediaries for the representation of other objects, but rather have their unique qualities elevated to leading roles and take on broader aesthetic value through the artist's many novel techniques. Completed a few years later, the works *Hanging* and *Kingdom of Disillusion* evidence his continued interest in exploring materials and form, but also include organic elements such as tree branches and bamboo, and in lieu of a paintbrush and brushwork, are composed with a centimeter square wooden block and his signature printing technique. With square stamp after stamp in a range of colors, he forms repeating geometric patterns and subtle textures in these works.

In 1990, Tsong started his series *You Are the Beautiful Flower*, and in 1997, revisited this series and continued to develop its concepts. Here, he extended his stamping technique, using a wooden block to create small-scale paintings with geometric shapes or symbols, which he displayed in groups with photographs, ready-made objects, and found objects, allowing his imagination of symbols and narratives to flow among pure physical properties. These works imply that Tsong had been influenced by his work as a teacher, where he encountered students with varying aptitudes and realized that each had potential worthy of encouragement, thus echoing his placement of an object in an appropriate position in order to highlight its beauty. Completed in 1997, the entire series comprises 365 individual pieces—one for each day of an entire year—and was partially collected by the Museum, including six small paintings corresponding to six days of that year.

Tsong Pu has never held back when it comes to potential art materials, extending his exploration to ready-made objects in his daily life. In *Beyond the Yardstick*, he combines a Luban ruler, which is used for both measuring and predicting luck, with cutting, layering, gluing, and painting to deeply ponder the inner and outer possibilities of the ruler. In his silkscreen *A Cloud, A Stone, A Tree*, he maintains a tidy and concise style while suggesting associations between abstract ink blots and figurative forms by layering images.

In 2010, a group exhibition was held at Bamboo Curtain Studio to celebrate the 15th anniversary of its founding by Margaret Shiu. For this occasion, Tsong Pu specially made his *Flowers within Concrete* and presented it as a gift. The work is a flower cut from a sheet of stainless steel and placed in a rock found at the Bamboo Curtain Studio. Here, the artist deftly implies physical transformation and the derivation of three dimensions from two while juxtaposing a tidy and concise man-made material with a heterogeneous and rugged natural rock to compose a field evoking multiple dialogues. (Isabelle Kuo)

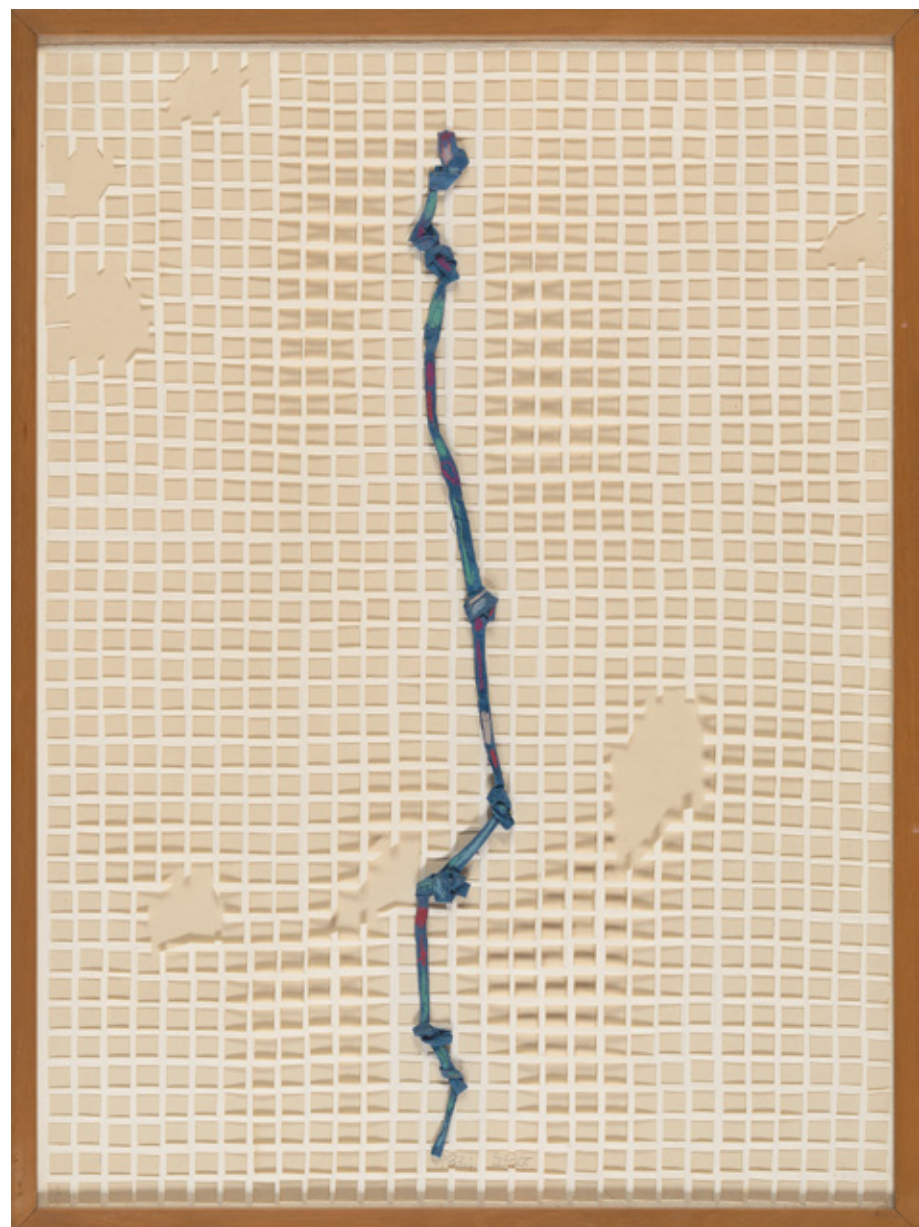
心靈與材質的邂逅 II Enticing Encounter II

1983

宣紙、水彩紙、紙板、壓克力顏料、粉彩 Rice paper, watercolor paper, cardboard, acrylic paint, pastels

76 x 56 cm

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掛著 Hanging

1989

壓克力顏料、樹枝、麻繩、畫布 Acrylic paint, twigs, hemp rope, canvas

29 x 40 x 9 cm

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幻滅之國 Kingdom of Disillusion

1992

竹子、壓克力顏料、畫布 Bamboo, acrylic paint, canvas

43.5 x 46.5 x 5 cm

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你就是那美麗的花朵 You Are the Beautiful Flower

1997

複合媒材 Mixed media

尺寸依場地而定 Dimensions variable

捐贈 Donation 2021.0007.004



尺度外 Beyond the Yardstick

1999

鉛筆、壓克力顏料、魯班尺、鐵絲、水彩紙 Pencil, acrylic paint, ruler, metal wire, watercolor paper

20 x 25 cm

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水泥中的花朵 Flowers within Concrete

2010

卡點西德、壓克力顏料、不鏽鋼、石頭 Vinyl lettering, acrylic paint, stainless steel, stone

尺寸依場地而定 Dimensions variable

捐贈 Donation 2021.0007.007



一片雲 一塊石 一棵樹 A Cloud, A Stone, A Tree

2002-2008

絹印 Silkscreen print

74 x 55 cm (x3)

捐贈 Donation 2021.0007.006

