

陳龍斌1964年生於臺灣雲林，1989年東海大學美術系畢業，1992年前往美國紐約進修，並於隔年取得視覺藝術學院美術系碩士，長期旅居紐約。陳龍斌以書本作為雕刻材料，製作出猶如石頭或木材刻成的雕像，藉由視覺的衝擊喚起人們關於知識傳播的反思。數十年來，他關心的議題擴及社會、宗教與政治，尤其是人類過度消費地球資源的環保議題，以及科技取代閱讀和書寫的人文思考，都藉由他選用不同來源的紙材所製成的各式主題雕塑向世人傳達。蕭麗虹捐贈的〈新石器時代系列〉為陳龍斌早期作品，主題有別於他常使用並廣泛為人所知的人像，而是以石頭、石器等象徵人類文明起始的工具為造型對象。

成長於臺灣戒嚴的年代，陳龍斌在青年時期迎來解嚴的社會變動。他有感於官方透過教科書與媒體實行言論思想管制的桎梏，也受到體制之外地下刊物的衝擊，深刻體會到知識傳播的力量，以及其背後可能隱含的操控。1992年他前往紐約追尋藝術發展，從異鄉回望家園，深刻反思過去的成長經驗，而有了「毀書造藝」的創作概念。以書本為創作材料意味著必須先毀壞書本，才能再次創造，這當中帶有反抗知識權威的意味，亦是藝術家重建自身思考的過程。

〈新石器時代系列〉即屬於陳龍斌1990年代赴美發展早期的作品。他將雜誌紙壓製成塊後，加以切、割、雕、磨出堅硬石器的造型，露出一層層雜誌紙以模擬石頭的紋理，並以皮繩網綁在木製握把上，成為一具石斧。石器時代的人類尚未知曉文字，卻已經開始利用環境周遭取得材料製作工具，例如將具有鋒利邊緣的石頭綁在木棍一端，形成砍伐或狩獵的斧頭，是人類文明的起始階段。而隨著文字與書寫的發明，知識成為人類重要的工具，形塑了個人學識思維乃至於整個社會文明的風貌。陳龍斌將乘載文明的書籍、文字加以解構，還原成質樸天然的石頭造型，再製成史前人類的生存工具，反思高度知識化的文明對人類及整個世界的影響。作品中由書頁壓縮而成的紋理，暗喻世代間層層知識的累積，如同岩石的紋理來自於數千萬年地質歷史的沉澱，在數位資訊逐漸成為傳播主流，而紙本媒體日漸式微的當下看來，又增添一層時代流變的涵義。(郭怡孜)

Born in Yunlin County, Taiwan, in 1964, Chen Long-Bin graduated from the Department of Fine Arts at Tunghai University in 1989. He moved to New York in 1992, where he received his Master's of Fine Arts degree from the School of Visual Arts in 1993, and became a long-term resident of New York City. In his sculptures, he carves books into forms suggesting stone or wood to prompt a reconsideration of the dissemination of knowledge. For the last several decades, his subject matter has extended to society, religion, and politics, with a particular focus on environmental problems caused by the excessive consumption of resources, and on how technology has changed the ways we read and write. He expresses these ideas with different themes and through his choice of different sources of paper. Margaret Shiu donated Chen's early work *Neolithic Age Series* to the collection, which is thematically different from his familiar figurative works and represents the beginning of human civilization with Stone Age tools.

Having grown up during Taiwan's martial law period and approaching his 30s during its tumultuous end, Chen personally experienced the limitations set by a powerful system of knowledge transmission concealing mechanisms of control, especially in the government's use of textbooks and the media to control ideology and speech, and was also influenced by underground publications that existed outside of this system. In 1992, he went to New York to develop his art, and looking at his homeland from the perspective of another country, deeply reassessed his experience of growing up, ultimately adopting the notion of "destroying books to make art." He expressed this directly in his work by using books as an art media, and in doing so, suggested an anti-intellectual, anti-authority stance that contributed to the reconstruction of his own thinking.

The work *Neolithic Age Series* belongs to Chen's early period of development in the 1990s after he went to the United States. To create the work, he first compressed magazines into a block, and then by cutting, sculpting, and polishing, revealed layers of paper suggesting a rock pattern and shaped it into a form resembling a solid stone implement. He then lashed it to a wooden handle with a leather strap to create a stone ax. Writing had still not been developed by the Neolithic period, but people had started to collect materials from the environment to create tools, such as an ax for chopping or hunting that was composed of a sharp-edged stone lashed to the end of a wooden handle. With the later invention of writing, knowledge became humanity's most important tool, as it helped to form individual knowledge and thinking, as well as the features of entire societies and civilizations. In this work, Chen deconstructs words and publications carrying civilization and returns them to a simple and natural stone form, and then uses this to create a tool that was part of prehistoric existence to consider the impact of today's sophisticated, knowledge-based civilization on humanity and the entire world. The compressed layers of magazine pages in Chen's work can be seen as a metaphor for the accumulation of knowledge over the generations, and just as the layers in sedimentary rock are a record of geologic history, his work suggests the passing of an era as the digital dissemination of information has become mainstream, and the use of paper media has diminished. (Isabelle Kuo)

新石器時代系列 Neolithic Age Series

1996

雜誌、木、皮繩 Magazines, wood, leather

44 x 29 x 9 cm

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