

# 董振平

DAWN Chen-Ping

1948-

董振平出生於江蘇無錫，同年與家人來臺。後就讀復興商工、師大美術系，1981年至1983年赴美入猶他州立大學美術研究所深造，畢業後回國執教於國立臺北藝術大學美術系。董振平以金屬板材、鏡面反射和色彩層疊建立兼具理性結構及感性流動的雕塑語彙，以融入東方建築美學的哲思，發展出深具現代形式主義的藝術風格，迄今仍持續探索平面與立體、實體與穿透之間的邊界。

董振平代表性的「紙盒論」，以及「迴旋穿透」概念的發展，皆以幾何切割與曲面組構呈現雕塑的張力。紙盒論的起點，靈感來自隨意置放桌上一卷沖洗失敗的膠卷底片，看著看著突靈光乍現。他將之轉化為「彩帶」造型，經由繞行、圈圍、反折，形構出立體迴旋，進而創作出「家族」系列雕作。從家族系列走入「迴旋穿透」階段，董振平將建築的機能融入空間思維，同時挪用中國園林的洞窗意象，將借景的原理轉化為雕塑中的視覺穿透，使觀者得以在形體內外之間遊走。

1988年，外商公司購得並捐贈予本館的雕塑作品〈現代美術館I〉，於北美館董振平「迴旋穿透」個展中展出，開啟外商捐贈藝術品予美術館之先例。然而，因當時相關程序未臻完備，至2024年方正式納入典藏。〈現代美術館I〉是董振平「紙盒論」觀念發展的重要代表作，作品初稿源自環繞高而潘建築師設計的北美館建物之觀察與描繪，以此為作品名稱，是他將內心憧憬、追求的現代藝術具象化，並致意臺灣第一座現代美術館的誕生。藝術家以建築的外部輪廓為基礎，經由平面草圖回返為立體結構，再以鐵板切割、著色、曲卷成形，形成平面繪畫及立體雕塑的共構與對話。

〈現代美術館I〉的多重開口與鏤空結構，正是東方空間觀的當代表現。作品表面的黑、橘、綠和洋紅交錯塗層，其強烈的色彩意象源自藝術家援引景泰藍掐絲琺瑯的層疊工藝。他將色彩視為穿透的另一層形式，如同人體皮膚層層之下的組織，外表的絢麗指向內在結構的複合深度。

相較於傳統雕塑的封閉量體，此作強調由內而外的空間呼息，將雕塑從堅實量體的軀殼中擊破、解放，同時將源自拉丁文「*infinitas*」的數學符號「無限大—∞」拉開至開放結構，寓示創作的無始無終與精神延續。董振平視〈現代美術館I〉為自身藝術理想的象徵，以其外觀輪廓轉化為抽象結構，寄寓創作之際對臺灣現代藝術發展的願景。作品在半抽象與半具象之間生成，呈現出藝術家一貫「走出自己的路」的創作精神——不隨波逐流，穿破表面皮層深入問題核心，在形體的曲卷及穿透中，堅持自我的風貌與藝術語彙。（吳思瑩）

Dawn Chen-Ping was born in Wuxi, Jiangsu Province, China, and moved to Taiwan with his family that same year. He attended Fu-Hsin Trade and Arts School and then the Department of Fine Arts at National Taiwan Normal University. From 1981 to 1983, he pursued a master's degree in the Art and Design Department at Utah State University. After graduating, he returned to Taiwan and began teaching at Taipei National University of the Arts. Dawn uses metal sheets, reflective surfaces, and layered colors to create a sculptural vocabulary combining rational structure with lyrical fluidity. His style is grounded in philosophical concepts drawn from Eastern architectural aesthetics and possesses a strong modern formalist character. He explores boundaries between spatial permeability and material physicality, as well as those between the two- and three-dimensional forms.

Dawn's representative concepts, "cardboard-box theory" and "cyclic and through," both present sculptural tension through the construction of curved surfaces and geometric incisions. The inspiration for "cardboard-box theory" emerged while he was looking at a spoiled roll of film left on a table. By winding, encircling, and folding, he transformed this ribbon of film into a three-dimensional circulatory structure that led to his *Family* sculpture series. His "cyclic and through" stage arose from this series, as he integrated architectural functions into spatial conceptions by appropriating lattice windows found in Chinese garden architecture. He also translated the principle of borrowed scenery into visual piercing in sculpture by allowing viewers to move between the inside and outside of sculptural forms.

In 1988, a multinational company purchased the artist's sculpture *Modern Art Museum-I* and donated it to the Museum, which featured the work in its *Cyclic and Trough: A Sculpture Exhibition* by David Chen-ping. This was the first multinational donation of art to the Museum, and because Museum procedures were not yet fully established at the time, the work was not entered into the collection until 2024. *Modern Art Museum-I* is an important example of Dawn Chen-Ping's works arising from his "cardboard-box theory" and was based on his observations and sketches of the Museum, which was designed by architect Kao Er-Pan. His choice of title not only affirmed his aspirations for modern art but also paid tribute to the birth of Taiwan's first modern art museum. Starting with an outline of the Museum's exterior, Dawn transformed this two-dimensional sketch into a three-dimensional structure, and then cut, rolled, and added color to steel plates to construct his artwork. Comprising both painting and sculpture, the finished piece generates a dialogue between two- and three-dimensional forms.

*Modern Art Museum-I*, with its multiple openings and carved out structures, is a contemporary expression of Eastern spatial concepts. The surface of the work is covered in layers of black, orange, green, and magenta—imagery inspired by layered cloisonné. He regards color as another form of visual permeability, as its splendor suggests the complexity of inner structure, in the way that human skin suggests the tissue beneath its surface.

In contrast to the closed volumes of traditional sculpture, *Modern Art Museum-I* emphasizes the breathing of space from interior to exterior to liberate sculpture from its solid shell. At the same time, the work extends the mathematical symbol "∞," derived from the Latin word *infinitas*, into an open structure, symbolizing creation without beginning or end and the continuation of the spirit. Dawn considered the transformation of *Modern Art Museum-I*'s surface outline into an abstract structure as a symbol of his artistic ideals and his vision for the development of modern art in Taiwan. The work lies between semi-abstract and semi-figurative forms and embodies the artist's steadfast creative spirit. Refusing to follow the crowd, he pierced the surface to address issues conceptually and formally, and maintained his own style and artistic vocabulary with curved and permeable forms. (Seeing Wu)

1988

鐵板烤漆 Baked enamel on steel plate

直徑 Ø 190 / 高 H 153 cm

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