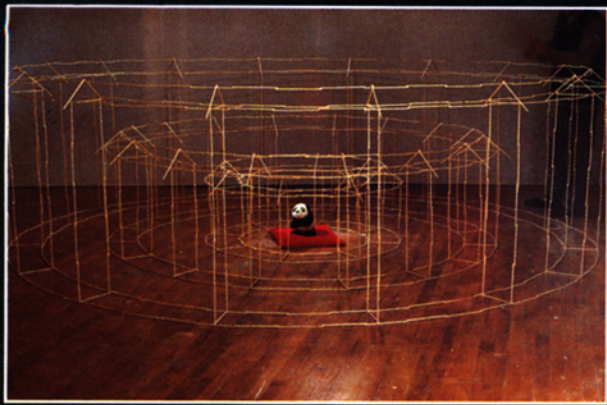
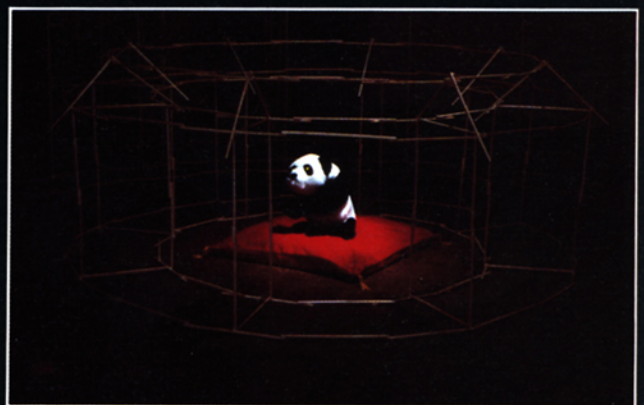


# James Carl (柯堅石) 的新雕塑作品



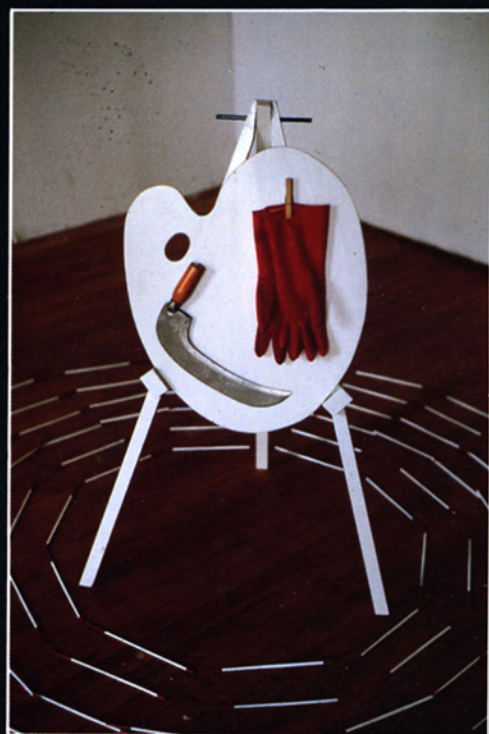
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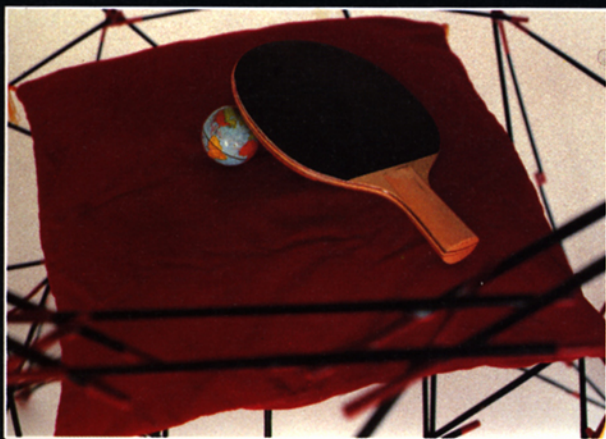
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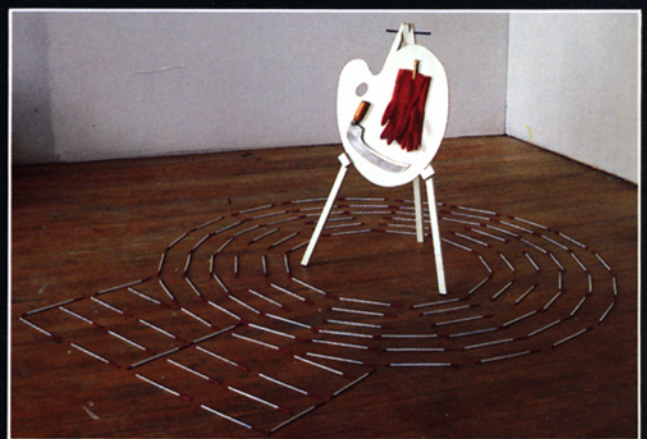
《後衛》



《前衛》



《後衛》

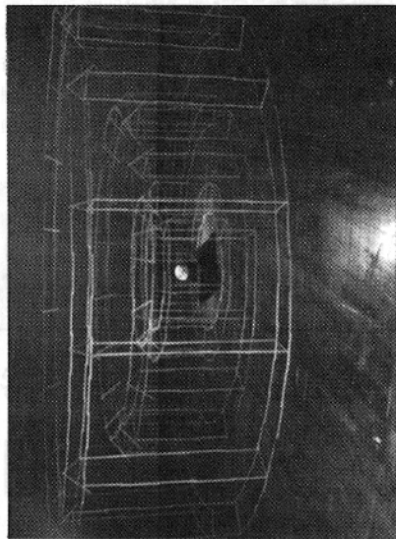


《前衛》

柯氏在新雕塑的選材上是極為考究的。對於這一點，他在《展覽前言》中寫道：「在我們的周圍到處都是一些可稱之為的『負載頗多的』物體——亦即視覺方面的尺寸、形狀、顏色、文化、易於辨識的功能等等。」因而，他在創作之始，就把選材與藝術構思協同起來，力求從中國日常用品中找到一種激發自己藝術的契機。在這些作品中他選用最多的材料是筷子、報紙，由是賦予了物質與精神上的寓意。像《可以更新的遺跡》就是以便餐筷和《人民日報》黏貼而成。在選材上，即便是同類材料他也根據主題內容不同，對其質地、色彩等亦有所選擇。例如：《前衛》，在以便餐筷黏成的中式茶几上，他特意擺設的是外文版報紙，並在報紙上另放有一隻左邊孔被報紙塞住的雙筒望遠鏡和一块沾有紅墨水的奶油麵包。無疑，這些生活中的日用品已成為他藝術傳達的重要媒介，包含了他在中國生活的直接感受。

現代藝術在構成上有一個顯著的特點，即不局限於某一種材料或技法的使用。柯氏在新雕塑中巧妙地採取那些看來似乎毫不相干的物品進行多重組合。通過物與物之間的相互構成，擴大物質材料的語意外延，組成新的藝術語境，表現手法平淡而深刻。像《耐心》這件以痰盂、開水瓶體、香烟及中國報紙構成的雕塑和《後衛》這件以紅頭黑漆筷子黏成的三足鼎及鼎中放一被乒乓球拍

扣着地球儀的雕塑，其單個物體的原意在作品中消解，而引起人們對中國當前社會生活中的某種現象和七十年代「乒乓外交」等現象與歷史的聯想和回憶。特別值得一提的是《Ego》這組雕塑，他以紅頭白漆筷子在地上鋪成一個類似某種管狀器物的剖面圖，並在圓心處放上一個掛有鑷刀、手套的畫架。《Ego》，英語意為愛斯基摩人的圓頂冰屋或建築。有趣的是這個標題的語意，提示我們的想象在其作品之上沿地上筷子的



《再作一個》 柯堅石作

外圍構想出一個無形的圓頂。這如我們頭頂的天穹，不可視之但可通過理性而知之，比較形象地傳達了某種東方方式的哲學觀念。此外，像他那幾件以二千餘副筷子構成的作品，在具體製作上，吸收了中國民間竹編的造型語言，其形式上既富有現代感又頗具某種中國民間藝術的鄉土味。

總之，這些作品無論在其形式上、內容上都賦予主題一種穩定的結構、嚴格的秩序和某種既定性。這與他所崇敬的當代著名的前衛藝術家約瑟夫·博伊斯的「社會雕塑」，諸如《油脂椅子》這類作品所顯示出來的「每種東西都處於變化的狀態中」<sup>①</sup>的藝術觀念恰恰相反，有異曲同工之妙，兩者都「希望從藝術的領域緊緊抓住人類歷史的脈動。」<sup>②</sup>當然，對於他的藝術，觀者的評價不盡相同。他的作品如同剛做好的百味中藥裡，在其「本文結構」的推展中，給每位觀者留下了許多想象的思維空間，而這一點恰恰是他辦展的初衷。此展不僅使我們在藝術與生活的思考以及藝術表現手法和審美的價值取向諸方面得到新的啓迪；同時，也在中、加兩國文化交往的天平中放上了一隻晶亮的小砝碼。

附注：

- ① Caroline Fidge 著《約瑟夫·博伊斯》。
- ② 《維多利亞藝術》，一九八五年第五期，張心龍著《二十世紀最後一個人達達主義》。

# 長城下的思索

## ——談中央美術學院加拿大留學生柯堅石新雕塑

周曙  
王又凡

前不久，在中央美術學院畫廊舉辦了八九級加拿大留學生 James Carl (柯堅石) 新



《再作一個》 柯堅石作

雕塑展。此展為我們瞭解國外現代藝術家以中國社會生活為題材來創作的過程提供了一次難得的機會。

柯氏性喜遊歷，會到過許多國家和地區；他對東方文化尤其是中國文化有着濃厚的興趣。作為來華留學生，在中國文化生活的圈子裏，他感受到許多與他原來接受的文化概念不盡相同的文化現象，激發起他許多新的藝術構思。為此，他曾深有感觸地說：「當一個人生活在國外時，他的審美能力自然會運用到對新的藝術形式和建築等等的評價上。然而，這些同樣的審美能力甚至在上街買一些象牙膏之類的小物品時，也會是頗有裨益的。」的確，在我們生活的周圍，隨時可見一些有意味的事物。而在這些極為常見物品的外在形式之中，往往蘊含着極為豐富的文化因素。這需要藝術家以極為敏銳的藝術直覺透過形式的外殼來感知，並將這些形式因素方面的視覺信息——形狀、色彩、質地等圖像符號進行篩選、提純、組合，使之

轉化為有意義的藝術圖式。柯氏作品所展示的是他對中國文化生活的理解。細細品味他的作品，無不使觀者在思語外獲得許多意想不到的藝術感受。

柯氏新雕塑展，布置新穎別致，展品與展廳渾然一體。一進門首先讓人置身於左右兩組、一人多高形似披牆的紙雕塑之中，順着這件名為《可以更新的遺跡》的作品往裏走，曲曲彎彎地穿過前廳踏上內廳的階梯，給人一種如登長城的感覺。在內廳中間展開的是一件題名《再來一個》的圓形中式房屋構造的框架式雕塑，直徑約五公尺，齊腰高，內外三重，漸次縮小，圓心處置一隻玩具熊貓於紅布方墊上，富有幽默感。另有《後衛》、《Ego》、《前衛》、《耐心》等四件雕塑置於內外廳的四角；在暗黃色調的燈光渲染下，整個展覽氣氛顯得沉寂而又神秘。

現代雕塑很講究選材，它與傳統雕塑的區別之一就是不把材料僅作為原料來看待。

translation of "Chang Cheng Xia De Si Lu," originally published in *Ming Pao Monthly* (Hong Kong), 5.91

**Meditations at the Foot of the Great Wall**  
*a discussion of new sculptures by James Carl -*  
*Canadian resident at the Central Academy of Fine Art, Beijing*  
by Wang Zhou Fan and Zhou Shu

Recently an exhibition of new work by James Carl was held at the Gallery of the Central Academy of Fine Art. The exhibition offered an important opportunity to understand how a contemporary foreign artist works with concerns relevant to Chinese life.

Mr. Carl is an avid traveler and has been to numerous countries. He has a strong interest in East Asian culture, particularly Chinese. As a foreign resident in China, immersed in Chinese life, he has experienced cultural phenomenon quite distinct from his native cultural conceptions, and it is these that have inspired his recent ideas. In this regard the artist has thoughtfully remarked: "While traveling abroad, one's aesthetic faculties are exercised in confrontation with new art forms and architectures; yet these same faculties are also instrumental in such simple decisions as the purchase of toothpaste or batteries..." Indeed, in the world around us it is not difficult to discover meaningful objects, and in the superficial forms of items of daily use there are often hidden rather rich cultural elements. The artist, with acute vision, must sense through this shell and subsequently select, purify, and compose with these elements of visual information—the symbols and signifiers of shape, color and inherent qualities—in order to transform such objects into significant art forms. Mr. Carl's work demonstrates his understanding of Chinese cultural life, and upon close inspection allows the viewer to discover many unexpected artistic possibilities.

The exhibition of Carl's recent work was installed in a unique and interesting way that took careful consideration of the gallery space. Upon entering, one was placed among two groups of paper sculptures over two meters high, resembling city walls. The piece was entitled "Renewable Resources." Walking along this winding sculpture, through the front gallery and stepping up the stairway into the interior gallery, one had the impression of climbing the Great Wall. In the center of the inner gallery was a skeletal structure in the form of a Chinese style round-house, entitled "Encore." Five meters in diameter and one meter in height in three concentric rings, the structure enclosed a toy panda bear seated on a square red cushion in the center. The piece was extremely humorous. The four sculptures "Rearguard," "Igloo," "Vanguard," and "Patience," were placed at the four corners of the interior and exterior galleries. Under the glow of yellow lamps, the experience of the show was one of weight and mystery.

Modern sculpture is very specific in its choice of materials, and one of the differences between it and traditional sculpture is the way it brings different uses to different kinds of materials. Carl is very particular in choosing material for his work. His exhibition statement refers to this choice: "We are surrounded by what I might call loaded objects, that is, objects whose visual aspect—scale, color, culture, legible function—is rich with connotative potential." Therefore in the initial stages of the work the artist brings together his ideas with his chosen materials. While in China he has attempted to find inspiration in the critical objects of daily use. The most common materials used here are chopsticks and newspapers, which both attempt to embody a spiritual and material meaning. In "Renewable Resources" for example, the structure is composed of disposable chopsticks and *The People's Daily*.

The selection of materials is one that considers the natural qualities and colors of even similar materials. For example, in "Vanguard," on a Chinese tea table made of the same chopsticks Carl has purposely fixed a foreign newspaper, upon which he has placed binoculars, whose left eye has also been covered with newspaper. Alongside this rests a loaf of bread stained with red ink. Obviously these common materials have become an important medium for his creative production—embodiments of his direct experiences of Chinese life.

The forms of modern art have a particular quality which is that they are not limited in their technique or media. In his recent sculptures Mr. Carl skillfully utilizes seemingly unrelated things to carry out his many compositions. Through the elements that constitute the forms he has expanded the meaning of his materials and composed a specific artistic language. His techniques of expression appear quite simple but are in fact quite complex. "Patience," for example, is made of spittoons, a thermos bottle, cigarettes and newspaper; and "Rearguard," composed of red and black chopsticks in the form of a tripod, containing a ping pong paddle on top of a globe. In both these sculptures the single meaning of the elements disappears, and the viewer may find reminders of some of the conditions of Chinese life past and present, such as the "ping pong diplomacy" of the 1970's. Particularly worth mentioning here is the work entitled "Igloo." Made of red and white chopsticks, this piece has the appearance of a section of cross-cut tube laid out on the floor. In the center of the work is an easel with a scythe and rubber gloves hanging from it. Of interest here is the implication of the title, which inspires our imagination to perceive an invisible roof above the outline on the floor. As if it were the sky over our heads, we cannot actually see it but we know intuitively that it is there. In this way the work quite vividly expresses certain Eastern philosophical ideas. Furthermore, in these several works constructed of several thousand pairs of chopsticks, the artist has worked with the language of Chinese bamboo weaving combined with a contemporary sense of form, alongside a certain character of Chinese folk art.

Generally, whether in form or content, this work embodies a kind of solidity of structure, a strict order and stability, which places it in direct contrast to the social sculpture of Joseph Beuys, whom Carl admires. Beuys' work "Fat Stool" for example, is an expression of the concept that "everything is in a constant state of transformation."<sup>1</sup> Carl's work attempts to engage a social context by different means. Both "hope, through art, to hold tightly the pulse of human history."<sup>2</sup>

Naturally, viewers reactions to this work will not all be the same. Carl's work is like the cabinet of a Chinese herbalist—in the numerous drawers he has left much room for the viewer's imagination—which is exactly his hope for the show.

This work not only provides us with new inspiration for expanding our thoughts about art and life—our working methods and values of appreciation—but also, on the balance of Chinese-Canadian cultural exchange it has added a small but shining weight.

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1. Caroline Tisdall, *Joseph Beuys*.  
2. *Xiong Shi Mei Shu*, 1985.5., Zhang Xin Long, "Er shi shi ji zui hou ji ge ren dao zhu yi zhe."