

# 悟化的陶—郭旭達雕塑展

Enlightened Clay—Shida Kuo Solo Exhibition





Archy 2003 114x46x18D cm Fired Clay and Oxides 陶, 金屬氧化物



Tito 2004 76Lx47Wx20D cm Fired White Clay 白色陶

## 郭旭達

生於台灣 旅居紐約

### 學歷經歷

- 1982 師範大學美術系, 學士 台灣
- 1992 紐約大學藝術系, 碩士 紐約
- 1993 迄今 紐約大學藝術系兼任教授

### 主要個展

- 2005 誠品畫廊 台北
- 2004 南希·馬勾莉絲斯畫廊 紐約
- 2001 精金屬觀念 紐約
- 2000 80 華聖頓東畫廊 紐約
- 1999 誠品畫廊 台北
- 1998 米卡特畫廊 里爾 法國
- 1993 456畫廊 紐約
- 1992 80 華聖頓東畫廊 紐約

### 主要聯展

- 2005 陶瓷雙年展 邀請展部分 韓國
- 維斯波拉克畫廊 紐約
- 索發博覽會 紐約
- 漢蒙德美術館 紐約
- 2004 巴拉索當代藝術雙年展 義大利
- 捷雷哥廣場 紐約
- 2003 南希·馬勾莉絲斯畫廊 紐約
- 索發博覽會 紐約
- 2002 南茜·馬勾莉絲斯畫廊 紐約
- 索發博覽會 紐約
- 2001 台北藝廊 紐約
- 2000 依威紳美術館 紐約
- 林肯中心寇克畫廊 紐約
- 巴爾地摩陶瓷工作室 美國
- 石灣陶瓷博物館 廣東
- 1999 郭木生藝術中心 台北
- 1998 臻品畫廊 台中
- 宜興陶瓷博物館 江蘇
- 1997 皇后圖書館畫廊 紐約
- 1996 羅格蘭藝術中心 挪威
- 80 華聖頓東畫廊 紐約
- 世界藝術中心 紐約
- 1995 阿匹士畫廊 紐約
- 1994 阿普畫廊 高雄
- 誠品畫廊 台北
- 羅森伯格畫廊 紐約
- 1993 林肯中心寇克畫廊 紐約
- 誠品畫廊 台北
- 1992 羅森伯格畫廊 紐約
- 1991 紐約大學羅伯中心 紐約
- 1988 永漢文化會場 台北

### 主要收藏

- 2004 巴拉索文化中心 義大利
- 2001 國立台灣美術館 台灣
- 2000 國巨藝術基金會 台灣
- 石灣陶瓷博物館 廣東
- 1999 誠品畫廊 台灣
- 1998 宜興陶瓷博物館 江蘇
- 1992 黃河藝術中心 台中
- 1983 國立藝術館 台灣
- 1982 國立師範大學 台灣



Pichu 2003 122Hx33Wx43L cm  
Fired White Clay, Glaze, Wood 白色陶, 金屬軸, 木材

## 悟化的陶：郭旭達的抽象藝術

郭旭達的陶瓷雕塑是純粹的，所謂純粹，我並不意謂純潔或天真的，而是直覺和誠實的。郭氏的作品直接觸及本質，沒有一絲造作。它們所呈現的是人體中有機造形的可能性和他在作品表面上天衣無縫的處理。

或許是郭氏早期繪畫的背景（師大美術系西畫組畢業）以及他東方的傳承，讓他得以了解和領悟藝術創作的素材和技巧。他單純，像禪一般的關懷，正和大部分西方的陶瓷藝術在造形上經常使用強烈的意象、圖樣或尖銳的顏色大相逕庭。相較之下，郭氏的作品傳達的則是更微妙不可捉摸的本質，觀眾必需花時間和作品相處之後，才可以完整的欣賞和發現他作品中所要傳達的意思。

他花上好幾個小時用細石將金屬氧化物及色料打磨進入陶土表層，製造出肌理和細緻的顏色完全融合在作品的表層中，最後呈現出的是圓潤、優雅、非裝飾性的外觀。如此微妙不可捉摸的表面處理，從作品裡滲透出作者遠遠超越敘述式的感性敏銳。同樣的感受在野口勇和布朗庫西的作品中同時存在，他們和郭氏一樣，了解素材的真相、思想的純粹、精神的寧靜以及悟化後的境界。

如欲試圖了解郭氏最近一系列的陶瓷雕塑，或許可以從東方的書法著手，唯有悟道後的書法家寫出的線條才稱得上是“上乘的藝術”，當飽含墨汁的毛筆落在紙上的那一剎那，從手到心到腦，喚起了真正的靈魂。寺山旦中在他〈禪的書法〉提到“只有在一個藝術家不用意識的力量引導他的手，真正開放自我時，才得以達到藝術的境界。一個在生活經驗和教化培養上膚淺的人，寫不出顯現深度的線條；一個缺乏生命力的人，寫不出和精神產生共鳴的線條。甚至僅僅一條直線，就是一個人靈魂的反射……唯有如此，線條乃發出純淨的光芒”。

郭氏的陶瓷雕塑和寺山旦中的觀念存在一樣的共鳴，人們感覺到他的作品不是出自於意識努力的結果，而是昇華後，在一種處於“純粹意念”的狀態下產生的，一個超越情感、計算和預構的狀態。舉例說，他知道，陶的浸透性和棉紙一樣，會將顏色吸入表層裡，在表面上呈現“呼吸”透氣不窒息的感覺；他知道，隱藏在作品背後沒有直接說出來的，往往帶給觀眾更多的啟示，所以讓意念完全融入在詮釋的過程中。

他的作品是原始的、神秘的、真正樸實的美。即使出現性隱喻的元素時，性的暗示則和美容合在一起，以獲得在感官上更深一層的體驗。作品中出現神秘的孔、縫、洞、穴，從中透著漆黑的內裡，然而，他那有趣又豐富，充滿想像力突出的造形，令人遠離煩愁或憂鬱。實在是，既頑皮又神秘，令人驚嘆不已，尤其當他將一塊小一點的形體鑲在一個大一點的形狀中，讓那塊形體感覺懸浮在半空中時。

郭氏將木材結合陶瓷作品，在藝術的形式上帶進嶄新的元素。混合材質的使用，尤其是木材，是很困難和複雜的技術，很少有人成功地結合或表現。郭氏巧妙地將木材接合像是陶延伸出的一部分，需要非常特別的技術。他再一次向我們展示他在素材運用上的神秘性，以及他不惜費時地將它做到完美為止。然而，鑲在陶邊緣的木材增添了柔軟和人性的元素，同時也加深了作品的内容和意義。當木材被巧妙地安置後，是溫暖、柔和、誘人的，達到了最高的效果。我們驚嘆陶和木材再一次天衣無縫地結合。

不論很顯眼地放置在地上或像畫一般地掛在牆上，郭氏的作品準確地操縱、有力地影響著人類的心靈，他在層層圈圈的陶土上打磨成干洗練和深耕後的痕跡，掌控著外形，掌控著結構，最後完成了深厚哲學性和感情內斂的雕塑作品。

目前，郭旭達定居和創作於紐約市，并任教紐約大學藝術系。

迷蒂·史瓦茲 (Judith S. Schwartz), 博士  
作家、藝評家, 紐約大學藝術系工藝雕塑組主任  
若內 譯



Untitled No.2000-17 無題, No.2000-17 2000  
71Lx16Wx16D cm Fired Clay and Oxides 陶, 金屬氧化物



Untitled No.02-05 無題, No.02-05 2002  
85Lx23Wx32D cm Fired Clay and Wood 陶, 木材

# Enlightened Clay: The Abstractions of Shida Kuo

There is something pure about Shida Kuo's ceramic sculptures. By pure, I do not mean virtuous or innocent, but *pure* as in intuitive and honest. Kuo's forms are pared to essences. There is no pretension. They are about form - human form with its organic possibilities and about surface, which he integrates seamlessly.

Perhaps it is Kuo's early painting background (BFA from National Taiwan Normal University) and his Eastern heritage that create this understanding and appreciation of materials and technique. His simple, Zen-like concerns are antithetical to much of the ceramic art of the West - where more often than not, form is articulated with strong imagery, pattern or strident color. Kuo's message is subtle by comparison, so pared to essentials that the viewer must spend time with the art to fully appreciate and discover what the work is about.

Texture and nuance of color are literally integrated into the surface of the clay using a laborious process of stone rubbing oxides and stains for hours into the surface of the work. The result is a soft, elegant, non-decorative appearance. Such subtlety of surface exudes an emotional sensitivity *within* the walls of the form that goes beyond the narrative and is typically found in the work of Noguchi and Brancusi, who, like Kuo, understood truth of material, purity of thought, tranquility of mind and an enlightened state.

To understand the understated in Kuo's recent body of ceramic sculptures, it might be best to look at Eastern calligraphy, where line to paper is considered "high art" only when the artist is enlightened. When the ink-laden brush on the page informs the hand, heart and mind of the artist - true spirit is evoked. Tanshu Terayama, in his book Zen Calligraphy notes "that art is achieved when the hand is not guided by a conscious effort but when the artist is willing to expose himself. A person shallow in experience or cultivation cannot draw a line that reveals depth. A person lacking vitality will not draw a line that resonates with energy. Even a single straight line can be a mirror of the spirit ... it is only then that the line shines with purity."

Kuo's ceramic sculptures resonate with Terayama's concepts as well. One feels that the work is not a product of a conscious effort, but rises, instead, out of a

state of "true thought," a state beyond emotion, calculation and expectation. He knows, for example that the porosity of the clay, like that of paper, will absorb color into the thickness of the surface so that the surface appears to "breathe." He knows that what is not said can often be more revealing to the viewer, fully involving them in the interpretive exchange.

His work is primal, mystical, and just plain beautiful. While elements of sexual innuendo abound, sexual implication is blended with beauty to attain deeper levels of sensual understanding. There are mysterious orifices, slits, holes and cavities, which reveal darkness within, yet there is a playfulness and an exuberance in fanciful protuberances that belie brooding or melancholia. In fact, there is a wonderful level of mischievousness and secrecy especially when he plays with smaller forms set within larger forms that look suspended in air.

Kuo brings a fresh inventiveness to the art form by often adding the element of wood. Mixing media, particularly wood, is a difficult and complex technique seldom successfully conceived or executed. Coaxing wood to behave in as malleable a manner as clay takes special skill and we are again reminded of his mastery of materials and willingness to spend hours getting it right. But the wood lends a special softness and human element to the ceramic edges while also adding content and meaning. The wood is warm, soft, alluring and strategically positioned for maximum effect. We marvel at how well wood and clay blend...again, seamlessly.

Whether sitting boldly on the floor or suspended like a painting, Kuo's forms are precisely controlled, powerful manipulations about the human spirit. He integrates thousands of practiced and cultivated strokes onto layer upon layer of clay coils, controlling shape, controlling form to end with profound philosophical, intrinsically felt sculptures.

Currently, Kuo lives and works in New York City, teach at New York University. Department of Art & Art Professions.

Judith S. Schwartz, Ph.D

is a writer, critic, and Area Head of Sculpture in Craft Media at New York University Department of Art & Art Professions.



**Untitled No.2 無題, No.2** 2003 92Hx30Wx30D cm  
Fired Clay with Oxides and Wood 陶, 金屬氧化物, 木材



**Eggo** 2004 59Hx22Wx22D cm  
Fired White Clay, Oxides 白色陶, 金屬氧化物



**Ade** 2003 79Hx59Lx51W cm Fired Clay and Oxides 陶, 金屬氧化物



**Untitled No.1 無題, No.1** 2005 117Hx27Wx18D cm  
Fired Clay, Oxides and Wood 陶, 金屬氧化物, 木材

# Shida Kuo

Born in Taiwan, Lives and works in New York City.

## EDUCATION and EXPERIENCE

- 1982 B.F.A. National Taiwan Normal University, Taiwan
- 1992 M.A. New York University, New York City
- 1993 to present, Adjunct Professor, New York University, New York City

## SELECTED SOLO EXHIBITIONS

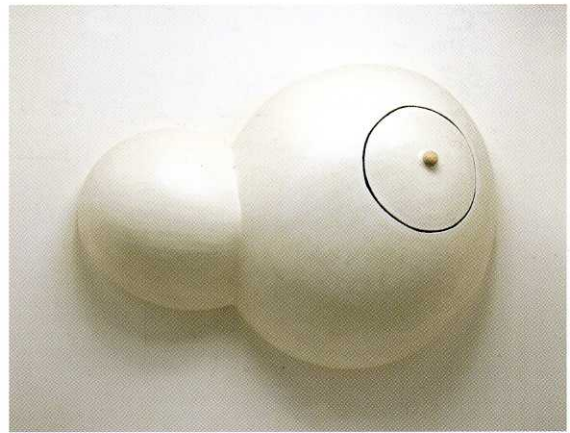
- 2005 Eslite Gallery, Taipei, Taiwan
- 2004 Nancy Margolis Gallery, New York, NY
- 2001 Fine Metal concept, New York, NY
- 2000 80 Washington East Gallery, New York City
- 1999 Eslite Gallery, Taipei, Taiwan
- 1998 Gallery Mic Art, Lille, France
- 1993 Gallery 456, New York, NY
- 1992 80 Washington East Gallery, New York City

## SELECTED GROUP EXHIBITIONS

- 2005 "The 3rd World Ceramic Biennale" Invitational, Korea  
Weisspollack Gallery, New York City  
SOFA New York, New York City  
Hammond Museum, New York
- 2004 "Fifth Binnale D' Arte Contemporanea Paraxo", Italy  
Jericho Plaza, New York
- 2003 Nancy Margolis Gallery, New York City  
SOFA New York, New York City
- 2002 SOFA Chicago, New York City  
Nancy Margolis Gallery, New York
- 2001 Taipei Gallery, New York City
- 2000 Everson Museum of Art, New York  
Cork Gallery, Lincoln Center, New York City  
Baltimore Clayworks, Baltimore, MD  
Shiwan Treasure Pottery Museum, GuangDong, China
- 1999 Kuo-Mu-Sheng Foundation Art Center, Taiwan
- 1998 Galerie Pierre, Tai-Chung, Taiwan  
Yixing Ceramics Museum, Yixing, China
- 1997 Queens Library Gallery, New York
- 1996 Rogaland Kurstnersenter, Norway  
80 Washington East Gallery, New York City  
New World Art Center, New York City
- 1995 Apex Art, New York City
- 1994 UP Gallery, Kao-Shung, Taiwan  
Eslite Gallery, Taipei, Taiwan  
Rosenbery Gallery, New York City
- 1993 Cork Gallery, Lincoln Center, New York City  
Eslite Gallery, Taipei, Taiwan
- 1992 Rosenberg Gallery, New York City
- 1991 Loeb Center, New York University, NYC
- 1988 Yung-Han Gallery, Taipei, Taiwan

## SELECTED COLLECTIONS

- 2004 Centro Cultural Paraxo, Italy
- 2001 National Taiwan Museum of Art, Taiwan
- 2000 Yageo Foundation of Art, Taipei, Taiwan  
Shiwan Treasure Pottery Museum, GuangDong, China
- 1999 Eslite Gallery, Taipei, Taiwan
- 1998 Yixing Ceramics Museum, Yixing, China
- 1992 River Art Center, Tai-Chung, Taiwan
- 1983 National Art Museum of the Republic of China
- 1982 National Taiwan Normal University



Untitled No.2 無題, No.2 2005 62Hx85Wx25D cm  
Fired White Clay and Wood 白色陶, 木材



Conversation Series No.3 對話系列, 第3號 2005  
84Hx13Wx9D cm cm Installation view 裝置後尺寸  
Fired Clay, Oxides and Metal 陶, 金屬氧化物, 金屬