生命記事—蘇旺伸
「滬尾・淡水」（1994-1997）作品析論

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摘要
一九八七年後，蘇旺伸的作品漸漸地展現出與以往迥異的樣貌；尤其一九九七年個展「滬尾・淡水」（1994-1997），在創作形式上，從以往鮮麗的色調轉向幽沉色調，色調之間的過渡運用得當，元素的擺置，充分展現游移的視點，繁複而不混亂，簡約而不顯得空洞。蘇旺伸選擇以淡水的歷史刻痕和自然風景為題材入畫，並藉由樹木展現大自然的運轉、土地的生命，群隱喻出人們的生活百態。生活於淡水長達十五年的蘇旺伸對於這塊土地有相當濃厚的情感，在離開淡水前所舉辦的個展「滬尾・淡水」，正是他對於淡水的歷史／土地／人的生命記事。因此較少描繪對於人性的嘲弄姿態，反而多了土地的包容與對人性的寬恕，以及對於淡水舊日風情不再是的唏噓。

關鍵字：蘇旺伸、滬尾、淡水、狗群

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The Record of Life:
Analysis and Discuss of Su Wong-Shen’s individual exhibition “Huwei · Danshui” (1994-1997)

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Abstract

Since 1987, styles and features of Su Wong-Shen’s works have shown much difference to his former works. Especially in his individual exhibition, “Huwei · Danshui” (1994-1997), though his works turned floridity to dusk in styles, he made better use of hue transition in colors. Also, placements of elements fully showed his moving-around viewpoints which are complex but clear, simple but not hollow. He used historical impresses of Danshui and natural scenes as his theme. Therefore, circulations of nature and lives of lands are showed by trees. Human lives are expressed metaphorically by dogs. Furthermore, having lived in Danshui for fifteen years, he undoubtedly has a deep love for this place. The individual exhibition, “Huwei · Danshui” held before he left Danshui was the record of life about histories, lands, and humans in Danshui. Therefore, it described less for mocking humanity but more about the tolerances of this land, the forgiveness of humanity and grieving for degenerate Danshui.

Keywords: Su Wong-Shen, Huwei, Danshui, Dogs