

# 楊英風佛教造像中的正統意識初探<sup>1</sup>

## A Study of Political Ideology in Yuyu Yang's Buddhist Statues

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## 摘 要

楊英風（1926-1997）是臺灣戰後最重要的藝術家之一，其以不鏽鋼製作的現代風格雕塑及大型景觀藝術，是臺灣研究現代雕塑時不可不提及的重要代表。然而，楊英風作品樣貌多變，其中一類佛教雕塑，雖然長年創作不輟，但卻較少為研究者深論。本文擬就楊英風佛教造像此一類別，先依時間分為兩個時期，即藝術史風格期與個人風格確立期，並探討楊英風創作時期的社會背景。戰後初期國民黨政府在臺灣欲強調自身正統，著重提倡中華文化，並因此建設國立歷史博物館，但因缺乏藏品，所以委託楊英風製作仿古作品，藉由藝術史學者的基礎研究，成為楊英風佛教造像風格的重要根據。此外，楊英風的佛教造像，也下開臺灣從事西方學院訓練的藝術創作者，投身佛教造像的行列，對於此一新形態的造像，楊英風有開創新風的時代意義。

**關鍵詞：**楊英風、佛教藝術、佛教造像、正統論、戒嚴

## **Abstract**

Yuyu Yang (1926-1997) is one of the most important artists in modern Taiwan history. His stainless steel sculptures and landscape art cannot be ignored when talk about modern sculptures in Taiwan. But his Buddhist statues, which are also very important to Yang, have less discussion by researchers. I would like to talk about Yang's styles of Buddhist statues first. Yang's Buddhist statues can separate into two periods, art history period and selfhood period. His artworks of Buddhism also represent the time during martial law when KMT wanted to legitimate the rightness of ruling by emphasizing Chinese culture. When National Museum of History was established in 1950s, Yang received the orders by museum to copy ancient artworks by reason of the lack of collections. Yang's ancient artwork copies were helped by art historians' researches. Yang's Buddhist statues also became a new type of Buddhist statue style in modern Taiwan.

**Keywords: Yuyu Yang, Buddhist Art, Buddhist Statues, Orthodoxy, Martial Law Period**