

藝術的代價—— 蒲添生戰後初期的
政治性銅像與國家贊助者

The Price of Art Creation——
The Three Political Bronze Statues by Pu
Tien-Sheng and His National Patrons in
the Initial Episode of Post-war Period of
Taiwan

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摘 要

目前關於雕塑家蒲添生的文章大多從藝術上的個人主義來探討藝術家本人的創作天份與成就，另一方面卻掩飾了藝術家在戰後臺灣所面對的現實困境。相對於這樣的觀點，本文試圖從對反的觀點出發，將蒲添生置於政治與經濟脈落中，探討其戰後初期的三座政治性銅像：〈蔣中正戎裝像〉、〈孫中山銅像〉以及〈鄭成功銅像〉。這些銅像都是由官方所委託。以〈蔣中正戎裝像〉為例，政府官員不僅監督製作過程，更決定作品的美感標準，甚至威脅要將藝術家送去坐牢，以保證銅像的開幕儀式能夠如期進行。官方同時也為銅像製作與藝術家的生活費募款。例如〈孫中山銅像〉的費用很大的部分是透過對民眾或基層官僚募款而來，而募款手法經常是以隱性施壓的方式進行，而募款成果往往有助於為政體提供貌似民主的民意支持。然而，在經濟狀況不好的時候，蒲添生僅能接受官方的經濟補助，並在藝術上宣稱自己是為了所謂的人民服務。最後，官方也管制藝術家的作品形象，在蒲添生製作〈鄭成功銅像〉前，鄭成功的形象正被激烈地爭論中，這些爭論不是單純的學術問題，同時也加進了政治意識形態意義的施與——先是「光復」，後是「反攻」——而藝術家只能服從爭論後的結果。蒲添生必須與霸權協商，而妥協通常是重要的賭注。然而到了解嚴後，圍繞在他周遭的論述往往過份地強調藝術家個人，卻略去了藝術家的政治性投注。這樣的結果也忽略了一個現代或當代台灣美術史中的重要問題，即藝術家在這樣的時代裡，妥協的道德界線在哪裡，個人的社會責任，界線又在哪裡。

關鍵詞：蒲添生、戰後初期、政治性銅像、蔣中正、孫中山、鄭成功

Abstract

Studies on Taiwanese sculptor Pu Tien-Sheng have not yet escaped from the perspective of artistic individualism, which glorified the talent and achievement of the artist, but at the cost of concealing the real predicament of artists lived in the post-war period of Taiwan. In opposition to this viewpoint, this article tries to discuss Pu Tien-sheng's three bronze statues in the initial episode of post-war period: *Chiang Kai-Shek* in military uniform, *Sun Yat-Sen*, and *Koxinga* within a political and economic context. Those statues were commissioned by official institutions. In *Chiang Kai-shek* sculpture's case, government officials supervised the making of the work, determined its aesthetic criteria, even threatening to put the artist into jail, in order to make the sculpture's inaugural on schedule. The official powers also raised money for the cost of bronze statues and artist's living. The expenditure of *Sun Yat-Sen* Sculpture heavily depend on the raised money by illegal means of exert latently pressure on basic functionary and people. Those fundraising activities in turn formed a democracy fiction of people's supporting the regime of official powers. However, in an era of economical crisis, Pu Tien-Sheng can only received financial support from official powers, and made claim of his artistic idea of making art for the nation's people in authority's favor. Finally, the official authorities also control artwork's image, before the making of *Koxinga* bronze statue, the image of *Koxinga* had raised a hectic dispute in late 1940's and early 1950's, the debates was not only a pure academic discuss, but also stamped by the

political ideology with the slogan of “guang fu” (Taiwan Restoration) and “fan gong” (Recover the Mainland China), which the sculptor must obey in his work's form. Pu Tien-Sheng had to negotiate with the political hegemony, and compromise is an important stake. However, when the martial law period of Taiwan ended in 1986, the discourses about him always glorify his talent and his idea of “art for art's sake,” and in contrary concealing the political involvement of the artist. It also omits an important issue in modern or contemporary Taiwanese art, about where the moral line of an artist's compromise is and where the one of personal social responsible is in such an involvement.

**Keywords: Pu Tien-Sheng, The Initial Episode of Post-War Period,
Political Bronze Statues, Chiang Kai-shek, Sun Yat-Sen,
Koxinga**