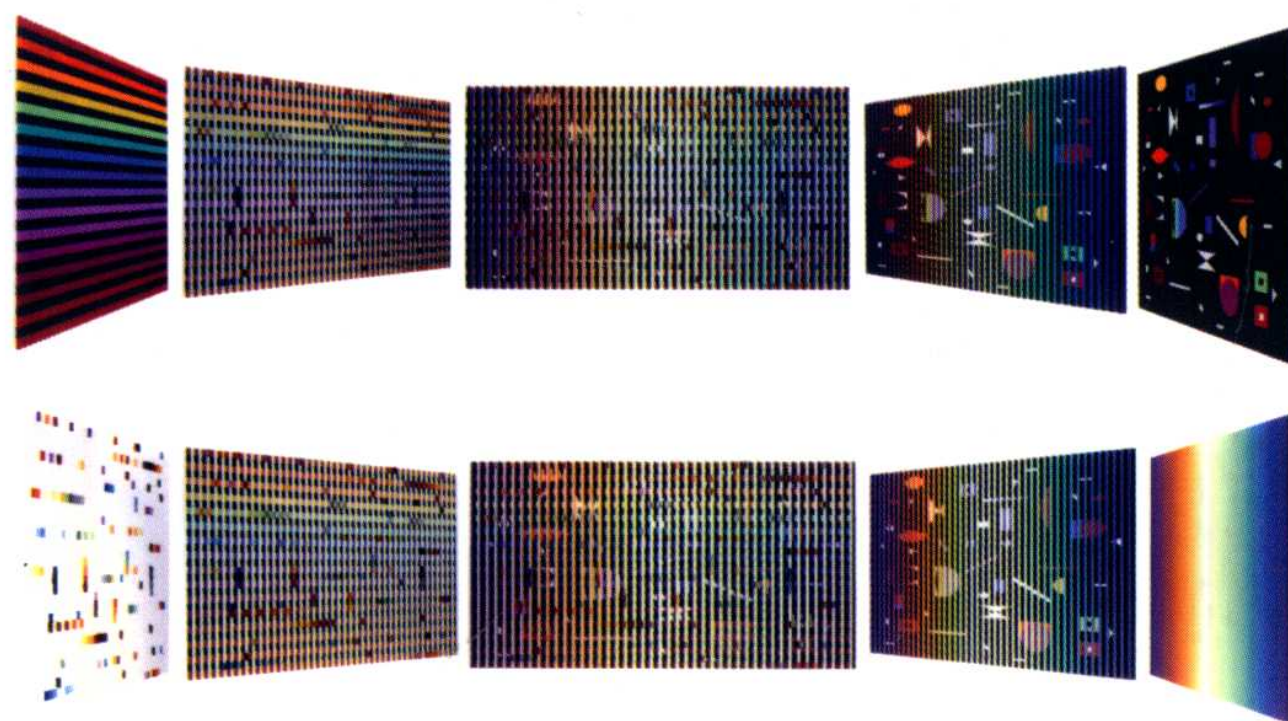
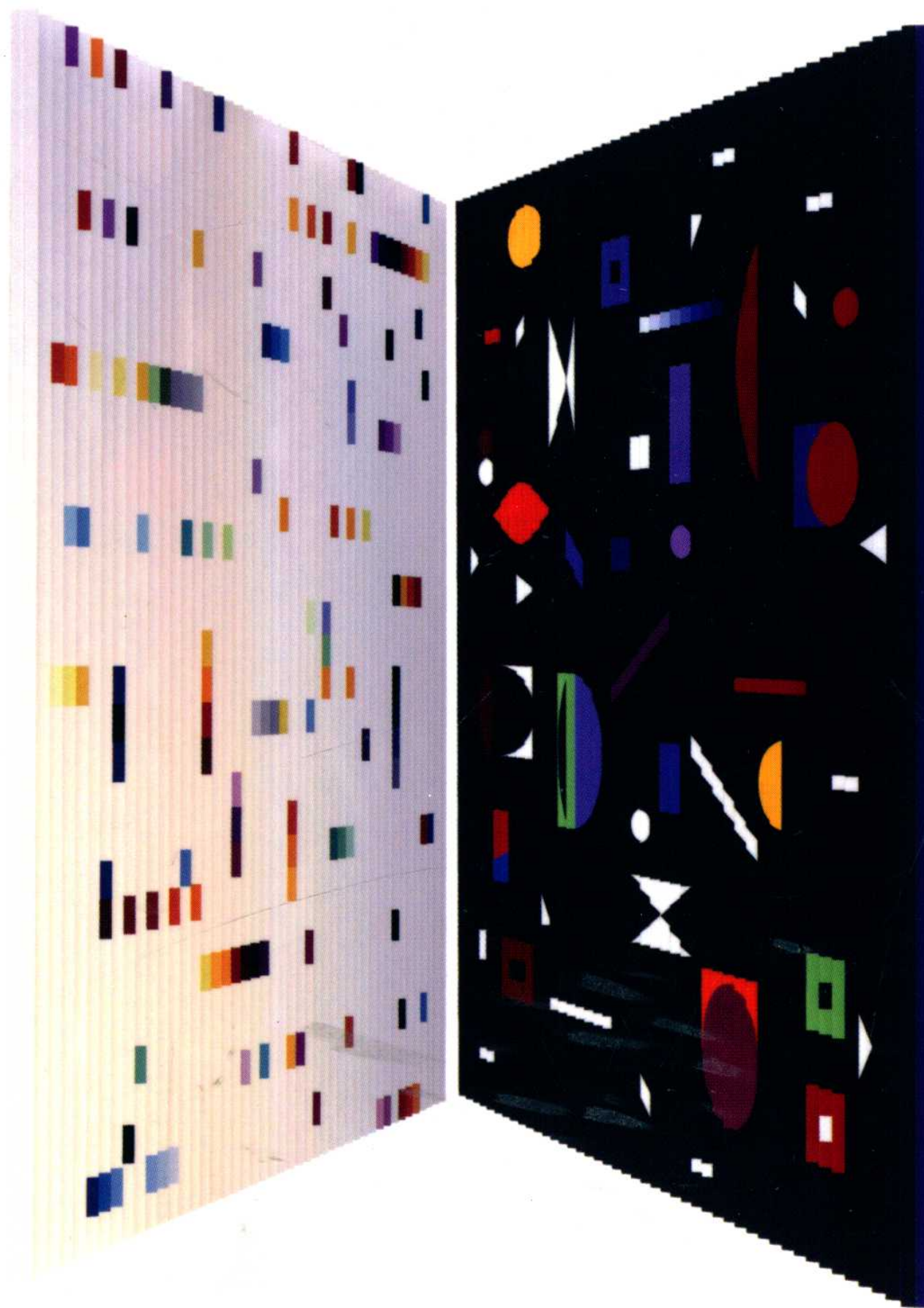


超越視界 — 亞科夫·亞剛回顧展
YAACOV AGAM : Beyond the Invisible



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YAACOV **AGAM** : Beyond the Invisible



時間 Dates : 2013/4/13 ~ 2013/6/9

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由美國知名攝影師Jonathan Singer所攝
Photographed by American famous photographer Jonathan Singer

序文

Preface

館長序

法籍以色列裔藝術家亞科夫·亞剛是「機動藝術」的先驅，也是當今以色列最富盛名的藝術家之一。其受法國前總理龐畢度之邀為艾麗榭宮所設計的〈亞剛沙龍〉至今仍常設於巴黎龐畢度中心，而亞剛在台灣의公共藝術創作，亦成為北、高兩市知名地標。六十年來亞剛的作品遍布全球各大美術館及城市的公共空間，在以色列亞剛美術館即將開館之際，國立台灣美術館很榮幸能邀請亞科夫·亞剛呈現其在台的首度個展，此展亦是他近年來最大型的創作回顧展。

1928年出身於猶太教正統派家庭的亞剛，創作靈感及動力始終源自於猶太教思想。他希冀藉由造型藝術來傳達猶太傳統對於「實相」的理解。他將「動態」及「時間」等元素納入其創作，邀約觀眾在主動參與的過程中，體驗不斷流動及變化的視覺狀態，藉以揭露出一個無常且恆變的宇宙觀。而亞剛對於色彩的探究，亦形塑他極富個人特色的美學風格，他憑著斑斕繽紛的色彩來比擬不同器樂之音色，交織出有如交響樂曲般和諧而豐富的視覺圖樣。自50年代起，亞剛便不斷嘗試各式新穎及多樣的媒材，涉獵領域橫跨繪畫、雕塑、空間裝置、劇場、建築、書寫、教育等，透過各種媒介及表現手法來體現他藝術創作之核心思想。

本展將呈現亞剛歷年創作之精華，包含創作於1965年的早期代表作至2013年最新創作共約50組件。在這些作品中，除了有亞剛最廣為人知、隨著觀者視角移動而呈現迥然不同圖案之「複形畫」及「亞剛光柵片」系列，還有由幾何金屬元件所組構，可排列成多重樣態的「機動雕塑」。此外，亦將呈現透過鏡面映射虛/實的系列浮雕、電腦動畫作品〈視覺音樂〉等，更將首度呈現亞剛以其創作初期的經典作品「可變形畫」及「觸碰式作品」為原型，結合觸控螢幕等最新科技所發展的數位互動作品。

亞剛1953年於巴黎舉辦首次的機動藝術個展後，從此即在國際藝壇樹立其不可動搖之地位。六十年後，亞剛的作品來到國立台灣美術館，使台灣觀眾能親身體驗這位藝術大師如何以其飽滿的創作能量與熱情，帶領我們超越對藝術的觀看及理解。

本展得以順利推出，除了要感謝高齡八十五歲亞剛本人不畏辛勞的投入，要特別感謝駐台北以色列經濟文化辦事處何璽夢代表的大力促成。本展同時得力於旅法藝術家陳美岑女士的居間聯繫與協同工作、蔚龍藝術有限公司王玉齡女士對本展專輯的協助，同時，國內外各借展單位的大力支持，亦是本展能精采呈現的重要關鍵，在此致上最大謝忱。

黃才郎

國立台灣美術館館長

Preface

Israeli artist, Yaacov Agam is a pioneer of kinetic art, and is also one of the most celebrated Israeli artists today. His work, *Salon Agam*, commissioned for Elysée Palace by former France President of the Republic Georges Pompidou, has remained a permanent installation in the National Museum of Modern Art at the Pompidou Centre in Paris. Furthermore, the public artworks Agam has created for Taiwan has become renowned landmarks in Taipei and Kaohsiung. For six decades, his artworks are seen around the world in art museums and public spaces. As a museum dedicated to Agam will soon open in Israel, National Taiwan Museum of Fine Arts is extremely honored to present Yaacov Agam solo exhibition in Taiwan for the first time. This exhibition is also one of the larger scale exhibitions of his art presented in the recent years.

Agam was born in 1928 to an orthodox Jewish family, and his faith has always inspired him creatively. He hopes that through plastic art to express the teaching about the “reality” in the traditional Jewish belief. His art incorporates the elements of *movements* and *time*, and invites the viewers to take an active part in the process of seeing art. Through the experience of constant visual motions and changes, Agam art reveals a universal view of impermanence and constant change. His studies on colors have also come to shape his highly unique aesthetic style. With vivid colors that represent musical tones of different instruments, the visual images created by Agam are harmonious and fascinating like symphonic compositions. Moreover, Agam has been experimenting with new and diverse media since the 50's, and has created works of cross-disciplinary practices, such as painting, sculpture, spatial installation, theater, architecture, writing, and education, as his artistic core concept is conveyed through the uses of different media and expressive approaches.

This exhibition intends to present the essence from Yaacov Agam prolific artistic career, and includes around 50 artworks ranging from his early works from 1965 to his recent creations made in 2013. Amongst these artworks are Agam best known “Polymorphic” works and “Agamographs”, which present different visual effects through movements. Furthermore, also included in the exhibition are his “kinetic sculptures”, composed by geometric metallic shapes and could be moved to create different looks and forms. His sculptural relief series composed of mirrors reflecting the intangible and the tangible and computer animation piece *Visual Music* is also part of the extraordinary collection of works included in this exhibition. And for the first time, Agam iconic earlier “transformable paintings” and “tactile works” are integrated with latest technology and touch screen monitor to transform the works into digital interactive art.

After his 1953 premier solo kinetic art exhibition in Paris, Agam has established an irreplaceable position in the international art world. Sixty years later, his works have arrived to National Taiwan Museum of Fine Arts, for the viewers in Taiwan to experience personally this art master's dynamic creative vitality and passion, as he takes us on a journey surpassing our preconception for seeing and understanding art.

The realization of this exhibition is made possible because of 85-year-old Agam's personal dedication and relentless efforts, and also tremendous thanks to Ms. Simona Halperin, the Representative at Israel Economic and Cultural Office in Taipei, for her help in facilitating the actualization of this exhibition. We also have to thank artist Ms. Mei-tsen CHEN who lives in Paris for her assistance and liaison efforts, and Ms. Yu-Ling WANG, General Manager of Blue Dragon Art Company, for her help with the catalogue of this exhibition. Finally, the great support from various organizations in Taiwan and overseas for loaning their artworks for this exhibition is also another important key in making this exhibition remarkable, and our immense gratitude goes out to all that have helped to make this exhibition come true.

Tsai-lang Huang

Director, National Taiwan Museum of Fine Arts

代表序

我很榮幸能藉此機會與國立台灣美術館共同迎接「超越視界：亞科夫·亞剛回顧展」。

這場別出心裁的展覽能夠在台灣順利舉辦，真可謂是美夢成真（誠如我的中文名字「何璽夢」所示）。黃才郎館長卓越的領導，以及國美館展覽組組長蔡昭儀女士專業且孜孜不倦的付出，是這段圓夢的想望得以成真的最大動力。更重要的是，藝術家本人專注的投入與奉獻，以無人能及的時效與毅力促使展覽如願成形。

亞科夫·亞剛是世界機動藝術的先驅，他將恆變的第四度空間，和「預期意外」(expect the unexpected) 的概念帶入他的創作，觀者所見的作品景貌隨著觀賞視點的變動而大異其趣。作品映現的並非只是以色列文化—猶太與以色列的傳承與影響是這位非凡藝術家的創作裡難以輕忽的關鍵元素，藉此道出無常的概念，對實相提出獨具慧思的演繹，將欣賞藝術的形式昇華到全新的層次。觀者經常成為創造或成就作品完成的一部分。亞剛透過創作引領觀者感受**以色列在創新、色彩、驚喜、激情各方面最真實的能量**。

他為藝術注入前所未見的新哲學—時間、變化、動態的概念相互交織出新的創作，但他並未在此駐足不前，為了此次展覽，亞剛創造出首次呈現在世人眼前的互動裝置，將與觀者的對話帶往一番新境界。

亞剛的作品在全球各地廣受肯定，多件公共藝術創作更已成為巴黎與特拉維夫的代表性地標。他曾受法國前總理龐畢度之邀，為巴黎的愛麗榭宮中的一個房間作整體設計—此房已成為龐畢度中心永久陳列的一部分。亞剛的作品也被選為以色列總統府及其花園中的展示品，而亞剛博物館的建造工程目前正在亞剛的故鄉—以色列的裡雄萊錫安市進行中，以向這位偉大的在世藝術家致敬。

台灣民眾對這位作品遍及世界各地的亞剛亦不陌生：他的裝置作品〈和平啟示—多維度視覺溝通9×6×18〉坐落在2009年世界運動會主場館的高雄國家體育場入口，迎接著來訪的各方遊客。台北市的水源市場也藉由亞剛的作品，成為一處展現藝術之美的場所。

「超越視界：亞科夫·亞剛回顧展」是藝術家在亞洲的首度個展，提供台灣觀眾探究超越可見傳統藝術形式的可能性，從中獲取全新視角與理解，藝術家親臨展覽開幕現場不但強化了這個體驗，更使藝術家與觀者間的對話得以落實。

高齡八十五歲的亞剛至今依舊活力旺盛，持續不懈以作品將他在視覺教育的信念與哲學推廣到普世大眾，他所憑藉的除了此次在國美館展出的種種創作之外，更透過一個特殊的教育計畫，將關懷的觸角延伸至下一代。聯合國教科文組織於1996年頒予亞剛「夸美紐斯大獎」，肯定「亞剛方

法」對孩童視覺認知教育的影響，這項殊榮旨在表揚在教育發展與更新方面有特殊貢獻者。時至今日，亞剛計畫已在以色列境內約九十所幼稚園及數間小學施行，其指導單位則為魏茲曼科學中心－科學教育部。

猶太文化與中國文化同樣對教育甚為重視，鼓勵兒童學習，激發潛能，是以色列和台灣的家長對下一代的終身承諾。依魏茲曼科學中心所做的研究指出，參與亞剛計畫的孩童們，就統計數據看來，在智商與數學學習準備狀態方面都展現出顯著的進步，這些三至八歲的孩童學習到的策略與技巧，將他們在各方面的能力與成就升級。隨著亞剛回顧展在台灣的開展，我期許亞剛方法也能擴展到台灣本地的校園。

亞剛，一位舉世聞名的在世藝術家，將以色列精神透過這次在台灣的展覽介紹給本地的觀眾，這扇交流之窗也啟動了台灣與以色列之間更深層的文化、科學、學術、觀光的種種合作契機——一個我深許所有觀眾都能受益的契機。

我有一個夢：
但願此展能為以色列與台灣之間更多元深遠的合作開啟一道寬廣的大門！

何璽夢

駐台北以色列經濟文化辦事處代表

Preface

I'm privileged and honored to be given the opportunity to welcome the *Yaacov Agam: Beyond the Invisible* Exhibition at the National Taiwan Museum of Fine Arts.

The opening of this unique exhibition in Taiwan is, like my name – 何璽夢 – suggests, a dream come true. This dream would not have been realized if not for the insightful leadership of Director Tsai-Lang Huang; the skillful and tireless work of the Chief Curator of the Exhibition Department at the National Taiwan Museum of Fine Arts, Chao-Yi Tsai; and, most of all, the devotion and dedication of the artist, Yaacov Agam, who has made big effort to make this exhibition possible in record time.

Yaacov Agam is a world pioneer of kinetic art who introduced the fourth dimension of constant change and the concept of expecting the unexpected in his work. What you see from one perspective is very different from what you see from another. It is not Israeli culture alone that is reflected in his work – both Jewish and Israeli influence are significant elements in this great artist's work, as he brings the concept of constant change and an innovative interpretation of reality, and enlightens the audience to a new form of enjoying art. Often, the audience becomes part of the process of creating and influencing the art work. Agam introduces to the audience, through his art, the true **Israeli spirit of innovation, color, surprise and excitement.**

He brings a completely new philosophy to art – the concepts of time, change and motion are all interwoven into a new creation. And he doesn't stop there – he creates, for this exhibition, a world premiere of interactive art, bringing the dialogue with the audience to a new level.

Agam's work has earned worldwide recognition, with some of his public art becoming symbols of Paris and Tel Aviv. Agam was invited by former French President Pompidou to create a whole room at the Elysée palace in Paris – a room that is now part of the permanent display at the Centre Pompidou. Agam's works were also chosen for the Israeli President's Residence and its garden, and the Agam Museum is under construction in Agam's home town, the city of Rishon Lezion in Israel – a proper tribute to one of the greatest artists living today.

With his works displayed in all parts of the world, Agam is no stranger to Taiwan: his installation *Message of Peace – Multi-dimensional Visual Communication 9x6x18* welcomes the public at the entrance to the Kaohsiung National Stadium, the venue that hosted the world games in 2009. In Taipei his work transformed the old Shui-Yuan Market building into a beautiful artistic expression.

This exhibition *Yaacov Agam: Beyond the Invisible* is the first solo exhibition of Agam in Asia, and provides the Taiwanese audience a unique opportunity to get a new perspective and understanding of what's beyond the visible of traditional forms of art. The participation of the artist at the opening of the exhibition will enhance the experience and allow for a real dialogue between artist and audience.

At 85, Agam does not rest; he continues to work tirelessly on bringing his philosophy of visual education to the public, with innovative art work presented here, at the National Taiwan Museum of Fine Arts, but also addressing future generations through a special educational program. The Agam Program for Visual Cognition earned him the Jan Amos Comenius Medal by UNESCO in 1996, one of UNESCO's most prestigious awards, granted to those who make a significant contribution

to the development or renewal of education. The Agam program is implemented today in about 90 Israeli preschools and several elementary schools, under the supervision of the Weizmann Institute of Science – the department of the of Science Education.

Both Jewish and Chinese cultures attach great importance to education, and supporting the children in their studies to allow them to maximize their potential is of critical importance to parents in Israel and Taiwan alike. The young students participating in the Agam program, as reported in studies conducted at the Weizmann Institute, demonstrated a statistically significant improvement in both IQ (general intelligence) and math readiness. The strategies and techniques the young 3- to 8-year-old children are acquiring upgrade their abilities and achievements in all areas; and the arrival of the Agam exhibition to Taiwan will make it possible – and I hope will be used – to introduce the Agam method to schools in Taiwan.

This exhibition of Yaacov Agam in Taiwan provides an opportunity for Taiwanese audiences to learn about Israel and get a glimpse of its spirit – through the work of one of the greatest artists living today. It also opens up a wide range of possibilities for enhancing cultural, scientific, academic and tourism cooperation between Taiwan and Israel – opportunities I hope all visitors will seize.

I have a dream:

May this exhibition open the door to even greater and more extensive cooperation between Israel and Taiwan!

Simona Halperin

Representative, The Israel Economic and Cultural Office in Taipei

亞剛：超越視界

自1950年代起，亞科夫·亞剛一路以來始終在藝術創作領域上引領先鋒，從自身對運行、轉化、與那不可預知的覺知出發，造就出許多劃時代的創見。1953年，亞剛在巴黎克雷文畫廊舉辦的展覽含括了四十五件之多的新作，所闡述的新觀點不久後即被冠以「機動藝術」之名。這樣的藝術類型初次問世便徹底顛覆當代藝術的概念；一如馬列維奇1915年於聖彼得堡舉辦的「0.10」一展中，向世人獻出三十九件作品，從此開啟「至上主義」的時代——一場屬於當時剛萌芽的現代主義的藝術革命運動。馬列維奇與亞剛清楚意識到他們的創作對未來藝術發展將激起震撼性的效應，於是在展覽正式開幕前，對新作品的理念都保密到家。

在過去的六十年間，亞剛不曾脫離其早期創作所秉持的原則和精神，但他也證明，他能夠持續探究新的創作之路以表達自我。雕塑、建築、劇場、音樂、及教育等多元領域，都是他涉獵的面向。從應用多音原理的創作到「可觸的」平面作品，從「多場景劇場」到線性、移動式的雕塑，甚或從水—火及音樂噴泉乃至多色建築，亞剛從未停止擴展、精煉他的作品，追求在方法上的多變。為了將他的藝術與精神理念視覺化，他不時探試新的技術，例如本次展出作品之一的「觸控式螢幕」類型作品，便深刻啟發了時下這個世代。

「超越視界」一展為我們揭示一件件風格獨具的作品所隱含的多元面向，以其豐富與美好使我們如癡如醉，而其觀點的淵博深奧在在令我們驚嘆。數件加了鏡子的作品便是最佳例證。藝術家期許讓我們知曉在鏡子與虛擬的影像之外，存在另一個超越有形及無法感知的實相。正因如此，深入解析觸動亞剛創作的動力來源，便顯得格外重要，那些長久以來引領著他的理念與原則，以及他企圖傳達的精神訊息。

亞剛對靜態影像的圖像傳統提出質疑，這樣的傳統多半導向對現實產生幻想。他選擇呈現具有能量、動態、多層次的意像，將之在空間中呈現後，依照觀者在此空間所處的位置而產生自體轉化，一個全新的現實便能因此浮現。

在觀賞亞剛的多音與後設多音的作品時，在空間中的位置變換是促使觀者察覺到從單一到複合影像之轉變過程的要素。在此，時間的概念不僅極為關鍵，並且與空間緊密深刻地相互連結。亞剛對時間的省思與猶太教傳統有密不可分的關聯，從孩提時代便深受其影響。對他而言，時間並不存在於當下；唯有透過未來才能感知時間，最終目標在於達到一個不朽之生成的狀態。時間的殘片一旦落於我們身後，它便與記憶聚合。因此，在尋找亞剛的作品與新影像所透露的未來性的同時，我們也將透過視覺記憶所感知的一一喚起，層層堆疊。

亞剛的作品宛如一曲曲的樂章：造型與色彩深深嵌在時間與空間中，當它們一如預期地相遇時，和諧的多音因而誕生。起初易懂可讀的，一旦加入觀者個人在空間中持續轉易位置，便顯得極

其複雜精煉。這些造型與色彩為我們激盪出各式各樣與自我生命歷練密切相關的聯想。

亞剛，一位傑出的藝術家，追求著「超越無形」之全相。開始時，他探尋著超越有形之外的現象，超越真實的現象，你我皆不得其門而入的現象。然而，當他進入這迷離之境，發現了鏡像背後的真實，那一刻起，藝術家便立刻明白他必須揭露超越可視之外的實相。於是，他創造了一個新的世界，他的藝術世界。

這個創造過程使我們聯想到但丁《神曲》的書寫結構：首先，我們會察覺到地獄－即真相－的存在；接著是煉獄，一處超越有形之境；最後來到天堂，在此超越一切無形。我們在藝術創作中體悟到了靈性之真意。

亞剛的作品遍布全球各大博物館及多處城市的公共空間，他的畢生創作亦已收錄為現代藝術史中的一個篇章，但其藝術之路並非就此完結，而是更深遠的影響著未來的世世代代，而本次展覽無疑為最佳表證。

很快地，亞剛美術館便會在藝術家的出生地－裡雄萊錫安市開館營運，屆時，藝術家將可完成過去未竟的夢想與新的計畫－包括由亞剛研發，並受到聯合國教科文組織支持的視覺教育，以及他的「多場景劇場」，甚或是他那豐富你我人生的諸多作品。亞剛始終如一地為我們帶來驚嘆，同時也敦促著我們深入省思藝術創作的本質及人類社會的精神價值。

馬克·塞帕斯

亞剛美術館館長

2013年3月9日