

薩
璨
如

內在之庭

薩璨如

The Inner Garden

Secrets to be shared

Cynthia Sah



視界以外，薩瓊如的「內在之庭」

撰文／瓦倫緹娜·佛格

……「這是我的一個秘密，再簡單不過的秘密：一個人只有用心去看才能看見一切。因為真正重要的東西，只用眼睛是看不見的。」……

「是你為你的玫瑰花所花費的時間使你的玫瑰花變得如此重要。」……

「一般人常常忘了這個道理，但是你千萬不能忘記，你永遠對你所馴養的負責，你對你的玫瑰花有責任……」……

摘錄自安東尼·聖艾修伯里著《小王子》

薩瓊如帶領我們進入她的「內在之庭」，在那庭園裡所有的美好皆因她而存在；藝術家用她的純真、她的哲思、她的能量以及存在，創造了這一切。看見她的作品如此和諧地呈現，我們彷彿能感受到作品創作當下的氛圍與感染力。在每一塊雕琢成不同作品的大理石中，都閃耀著曾經照亮藝術家遠在塞拉維札（Seravezza）的工作室的天光、曾映照著劃過蒼穹星空的無數星輝、曾沉浸在夏日和煦的暖意中，其光滑表面也遺留著那些被鑿去的石材灑落的微塵。

「內在之庭」裡的每件作品都是獨一無二，但同時又屬於同一個創作主題、每一件作品都是宏觀創作的一部分。獨特卻一卻能合而為一，這樣衝突卻又相容的特質為這個系列的作品注入搏動的生命力、讓無聲無形的和諧之美從而呈現。

在「內在之庭」中，我們走入了藝術家最深層的內心世界。那是個文字藻飾不再重要、而純粹由情緒與感知所主導的所在，一個藝術家傾盡生命中經歷的一切美好與痛苦為元素所構築而成的世界。最終，因為藝術家放下了切身體驗過的一切，於是終能將一切放入作品中。每一件作品都是藝術家運用她的情感為元素、透過她的知覺與知能將所有元素鑄鑄而成，每一件作品都是藝術家從內心世界反覆探索而來的創新靈感，新諸畢生累積的成熟創作語彙而得以忠實體現。

「內在之庭」是個讓人得以安身的庇護所，好比是中世紀文本中所說「與世隔絕的庭園（hortus conclusus）」：人們可以在其中冥想沉思，與自己的靈魂還有記憶深處的故事對話，寧靜地獨處而不受干擾。無形中，身為觀眾的我們與這些作品建立起秘密的連結，藉此我們在作品中觀照得見自身與靈魂的倒影。

薩琿如在她的雕塑創作中流露出藝術家洗鍊的智慧，那是藝術家從她切身境遇中沉澱而來的結晶，也是她用意念與夢想所要追求無限可能的體現。經過這樣的創作歷程，她創造出足以反映內心世界寧靜的形象，與其作品深沉而忠於真我的特質相互輝映。

在阿普安阿爾卑斯山區 (Apuan Alps)¹ 裡蘊藏著一片深埋的寶藏，那是在山脈隆起生成時從海底深處升起的地殼瑰寶。在這片礦脈中，每一塊大理石都是獨一無二的。藝術家曾說：「創作大理石雕最美好的過程就是發掘每一塊石材的特質。」連同石材的不完美也都是增添豐富樣貌的寶貴元素。正因如此，「內在之庭」系列中的每一件作品都有其與生俱來的獨特；每一件作品都同時蘊含著大自然的力量與藝術家傾注的能量。薩琿如的雙手具備稟賦與技術，讓她能長時間專注地投入雕塑創作。1989年，吳大業曾說：「內在的能量要不間斷地全神貫注在過程的每一個動作中，從頭到尾貫徹在一舉一動之間」，而這正是創作能量的精要所在。這系列中的每一件作品都經過藝術家長時間的雕琢與打磨；在無聲的過程中，藝術家將其一切灌注在作品裡，每一件作品都是時間與心力的結晶、精神與身體勞動的成果、體力與疲勞消長循環的體現。一件作品，承載著藝術家創作當下的省思的同時，也是下一件創作的靈光發想，藝術家在創作過程中和創作素材建立起深刻而獨特的關係，藝術家在創作的當下將精神體力轉投入產出作品，而作品將在往後以不同的形式轉化為另一種巨大的能量來源。薩琿如用耐性和她長年創作的心得來耕耘「內在之庭」這一系列作品。她的雙手之所以能精準執行內心的想法，除了歸功於長期的創作經驗累積，更是因為她專注於自身、專注於每個創作的當下。她在創作的過程中幾乎已灌注了自己的一部份在每一件作品裡，於是作品才能如此忠實清晰地反映她的哲思、她的語彙，並吸引每一位與她有所共鳴的觀者。如果不會用心感受、不曾輕撫過她的作品、不曾在一道足以映照出其中美好的光線中欣賞這些作品，我們將無法感受藝術家創作當下的精神狀態、無法感受她用指尖在作品中凝鍊灌注的時間精力心神、無法感受到蜿蜒流動在空間中與作品中的動態感。但凡創作意念豐沛而有互動性的雕塑作品，它們能夠在與人視線接觸的一瞬間與觀者直接地對話；沒有人能夠無視這樣的作品，作品本身就能吸引觀者、介入觀視之中、並且與之對話。只要見過薩琿如的雕塑，我們幾乎出於本能地無法停止為之思索、琢磨作品的形式與線條，那纖柔卻又有力的線條幾乎能延伸到我們的內心深處、觸及靈魂的核心。這一系列帶有強烈精神性的作品已經超越了藝術品的層次、昇華為具有能量的符號；我們越是深入接觸這些作品，它們將回應我們更多的獨特而無可名狀的能量與靈光。在對話與互動中，這些作品成為我們生命體驗的一部分，成為精神上的庇護所、能量的滾滾源泉。最終，這些作品都將成為永恆。

薩潔如在創作中轉化了難以言詮、名為「生命」的能量，一種永恆而根本的非物質能量；藝術家藉由自己的作品為我們喚醒生命力量的記憶。這一系列的作品每一件都是獨特的，而每一件作品用精神與意念彼此呼應著，交相應和譜出一曲和諧的交響樂。

¹ 位於北義大利

The Invisible of Cynthia Sah's *Inner Garden*

Text / Valentina Fogher

[...] "And now here is my secret, a very simple secret: It is only with the heart that one can see rightly; what is essential is invisible to the eye." [...]

"It is the time you have wasted for your rose that makes your rose so important." [...]

"Men have forgotten this truth," said the fox. "But you must not forget it. You become responsible, forever, for what you have tamed. You are responsible for your rose..." [...]

from The Little Prince by Antoine de Saint-Exupéry

Cynthia Sah leads you in her *Inner Garden*, where everything you see belongs to her, to her nature, to her philosophy, to her way of being, to her energy. Her works, displayed in a harmonious way, make us live the atmosphere in which they have been created. In the marble, unique for each one of them, has been captured the light of the vast studio in Seravezza where the artist has worked, on them has passed through the night with its vault of millions of stars, has skimmed the Versilia warm summer, has remained imprinted the dust that did not become sculpture.

Every sculpture of the *Inner Garden* is unique and unrepeatable, but at the same time it is part of a body of works, its "contemporaries", with which it makes live and pulsate the silent and invisible, but palpable, harmony of a whole.

In the *Inner Garden* you enter the artist's deepest intimacy, where words no longer have value, but exist only emotions and feelings. It is like a place inside of the artist where she puts many "ingredients", many things that come from the experience, including sorrow and happiness, and then finally she lets them go: her works are composed by all of these ingredients, these feelings mixed together, blended by the awareness and by the know-how. It is an inner expression dictated by a constant, very personal research, in creating something always new, but at the same time faithful to the artist's already mature language.

The *Inner Garden* is also a place where you can take shelter. It is a medieval “hortus conclusus”, where it is possible to meditate peacefully, where we meet and face our souls, from our depths, which we keep recondite and protected, with our story and memories, in serenity, certain that no one will come to disturb us. From this intimate engagement, we find ourselves and our souls reflected in her sculpture.

By means of her sculptures, Cynthia Sah emanates a felt wisdom, the result of a spirit of acquiescence to what surrounds her and an expression of her desires and dreams of possibilities. Through this process, she creates shapes that offer inner tranquility, reflecting the depth and integrity of her work.

As eternal guardians of a potent secret inside of their depths, the Apuan Alps arose powerfully from the marine abyss, bringing with them all the more marvelous they could assume within. For this reason, every variety of marble is so different from one another and, as the artist says: “The beauty to work with the marble is to find the personality of each one,” where also the defects create the preciousness of the diverse. Consequently, every work of the *Inner Garden* is unique in its own way. Each one of them encloses the power of the naturally generated matter and the energy that the artist has impressed in them with hours of work. Cynthia Sah's hands had the luck and the skill of dedicating themselves for hours and hours to her sculptures. In 1989, Wu Ta-Yeh said: “Continuity of the internal energy without interruption from movement to movement and moment to moment throughout the entire form.” This generates the essence of the energy. They have modeled and smoothed for very long periods each one of these sculptures, in a silent osmosis of energy and time, of thought and continuous action, of weariness and regenerated energy, of new ideas for other sculptures and afterthoughts for the present one, in a special and strictly personal relationship with the material that offers itself, while the artist transposes herself in it, living it at a later time in a reflected way, as an enormous source of energy.

In her *Inner Garden* the artist has cultivated with patience and constancy a know-how of many years of activity, which automatically passes from her heart to her hand, because she is concentrated on herself, on what she is doing, donating to each work a great part of her being, in such a way that every sculpture would reflect then her philosophy, in a clear and limpid language, attractive for everyone who has a similar sensitivity to listen to her. If you do not pay attention to it, if you do not caress one of her works, if you do not look carefully at them with that ray of light that can turn on so much a marble, you won't perceive her thoughts while she, bent over, was smoothing her sculpture, you won't feel the time - that became marble itself - passing through the fingers spent in conferring a soul to the sculpture, you won't understand the sinuosity of the shape, which dynamically inserts itself in the space, thanks to the fluidity which continues to flow inside of it. Sculpture, if powerful and communicative, as in this case, establishes a direct dialogue with whom look at it. It cannot leave unresponsive, but it communicates, attracts and involves. Once seen her sculptures, our mind continues to ponder about them, to revisit the lines of these forms, so delicate and at the same time so present and dynamic, which are able to touch the most interior cords of our being. Cynthia Sah's sculptures are no longer works of art, but by now they have transformed themselves in talismans, which the more we touch them the more they transmit to us that undefined aura that characterizes them and makes them unique. And they reassure us. They become part of our life, a shelter and a source of energy. They become eternal.

Cynthia Sah transmits that indefinable value, which is called "life", an eternal life, not material, but essential, intimate and fundamental. Cynthia Sah with her sculptures recalls this to us. Each one of them is different, but it reclaims the essence of the previous one, forming in this way only one symphony.















從渾沌到宇宙——薩璨如的雕塑藝術

撰文／張晴文

1.

薩璨如1952年出生於香港，六歲隨家人遷居至日本，十一歲時回到台灣就讀美國學校，而後在美國完成了大學與研究所教育。薩璨如畢業於紐約哈德遜亞納達爾巴德學院（Bard College Annandale-on-Hudson）心理系，1976年入哥倫比亞大學藝術與教育學院研究所，並且於1979年完成碩士學位。大學期間，受到美國自由的學術風氣影響，也曾廣泛接觸攝影、陶藝、版畫、雕塑等創作形式，唯獨對石雕特別著迷。1978年，她曾短暫前往義大利學習石雕後返美，由於對雕塑藝術的熱情，1979年再度前往義大利彼德拉桑塔（Pietrasanta），從此，她的人生鎖定在這個義大利小鎮，投入所有心力於石雕創作。她目前在義大利塞拉維札（Seravezza）的一間大型工作室生活與工作，這間工作室是由一座建立於1830年代前工業化時期的大理石處理廠改建而來。

定居義大利之後，薩璨如創作發表的場域不限於義大利或歐美各地，也曾多次返回台灣參賽、展覽。1983年12月台北市立美術館成立，並陸續透過幾項代表性展覽建構其現代藝術殿堂的權威性地位，其中「中華民國雕塑新展望」是當時現代雕塑家競逐的重要舞台，薩璨如亦曾在中華民國第一屆現代雕塑展獲得首獎。

近四十年來，長期旅居義大利的薩璨如未曾中斷在台灣的創作發表，1990年代甚至在畫廊的推介之下，曾於台北漢葺軒舉辦三次個展¹，至今卻未見針對其創作的全面性研究或創作定位的評斷。這或許部分可以歸因自1990年代以後，台灣的石雕創作面臨當代創作材質分類疆界破除的趨勢，現代化的言說逐漸退位，新一代創作者紛紛嘗試以更為多元的觀點重新詮釋雕塑的界域，甚至2000年之後在學院之中，石雕的創作人口逐漸減退²。這些背景使得「雕塑」這一創作類型在當代藝術領域中所獲得的討論、在台灣美術史的書寫中，相較於其他表現形式成為一個相對邊緣且論述不足的領域。目前為止，在台灣媒體所累積的、關於薩璨如個人創作的藝評專論，篇幅亦相當有限。而另一方面，薩璨如雖然曾經成長於台灣、創作發表於台灣，無庸置疑地成為台灣美術史論述的對象之一，卻因為其主要活動場域以歐美為核心，藝術家個人在世界藝術場域中被評議的身分，不是台灣藝術家，更多是被以一位華人藝術家來看待。

儘管如此，薩璨如在1980年代台灣現代主義雕塑高度發展的年代，曾以代表性的作品寫入了台灣現代美術的史頁之中，而1990年代中期以後，她頻繁地參與台灣的石雕創作營、公共藝術的設置，其創作的足跡亦成為二十餘年來部分當代雕塑向公共性價值靠攏的諸多見證之例。

2.

薩瓊如在美國哥倫比亞大學教育學院求學時期，開始了對石雕的鑽研。1975年起，她在米洛·拉札瑞維克（Milo Lazarevic）門下受其指導，這是她首次和石雕的相遇。儘管薩瓊如並非藝術科班出身，但在紐約期間，她時常到紐約現代美術館、專業的畫廊參觀展覽，充實自己對現代藝術、當代藝術的認識。「我特別受布朗庫西（Constantin Brâncuși）、阿爾普（Jean Arp）、赫普沃斯（Barbara Hepworth）、亨利·摩爾（Henry Moore）的啟發，他們的美學和對形式的精準掌握，令我印象深刻。我第一次在美術館看到野口勇的小型雕塑時，也深深被其形式、美的語言所吸引。我情不自禁地想觸摸它（當然是不能這麼做），後來我讀了他的傳記，後來，1980年代也曾有一次機會在義大利的彼德拉桑塔與他本人見面，對於他的創作背景和奮鬥的過程，倍感親切。」³

1979年，薩瓊如回到義大利，決心走上專業創作之路。1979年，她向石雕工坊主人包里（Silverio Paoli）承租了一個工作空間，在這裡，她開始了石雕創作的起步。這段為時不算長的工作經驗中，於她創作生涯最重要的影響，在於觀摩資深匠人的石雕技術及創作哲學。1981年，她在瑟姆工坊（Studio Sem）創作並兼職秘書，跟隨著工作室主人、也是資深石雕創作者瑟姆·傑拉丁尼（Sem Ghelardini）學習技術以及工坊的行政管理工作。因為工作需要，他們經常一起到大理石礦場，在那段時間，也常和國際知名的藝術家共事。藝術家們總是帶著大型紀念雕塑的模型，或者即將發表新作的模型來到這裡，藝術家和工坊資深匠師的合作過程，讓年輕的薩瓊如學習頗多。

這兩處石雕工坊都是替藝術家工作的，薩瓊如在這裡認識到藝術家如何與石雕匠人合作，如何彼此溝通。這些模型被放大製作的過程都需要透過說明，但是並非每位工匠都能清楚掌握藝術家的模型和理念，端看個人的經驗和敏銳度。藝術家必須和助理或工匠合作共生，才能傳達出作品背後的核心理念。如果藝術家的理念無法被好好地表現出來，那麼這件作品很可能會失去了靈魂，成為一件失敗之作。

在這樣的工坊，而非學院的創作環境裡，由於資深匠人的主要身分是工作者而非教育者，他們無法像學院裡的教授給予習習者足夠的關注。在裡面觀摩學習的年輕藝術家們，只能主動觀察並提問，偶爾會得到資深匠師的指引，在什麼時候該用什麼工具。在個人創作風格的形塑上，必須靠自己。「我們通常會依照自己的風格來創作，如果妳表

現出自己的努力和企圖心，他們會很慷慨地為妳付出時間，甚至把他們的工具借給妳使用，那便是很大的榮譽！在這裡，沒有學校那樣的教學，但可以討論作品的形式、量體、抽象的比喻等。我們必須敏於察言觀色，從觀察、不斷發問、討論之中學習。然而，當師傅們專注於工作時，不被打擾是很重要的。」

年輕的薩琰如鎮日沉浸於工坊之中，在日常生活裡受到資深匠人們的工作哲學熏陶。「在這兩個地方，我學到了熱情地工作，以及尊重材料的精神。每一塊大理石都有其特性，與它們一起工作，我們不能強迫相得，否則就會摧毀了它們。當我們微笑以對，它們也會如此回應我們。」

3.

1990年代，薩琰如的大理石雕塑確立出個人化的造形風格，其中，部分作品採取兩個分離但相互對稱的單位組成整體，像是〈不穩定的平衡〉（1991）、〈禮運大同〉（1993）等，構成作品形式語言上的某種對話性。這是薩琰如作品向來重要的一種內在特質，透過造形內部顯示的相對特質，或者作品本身與環境或觀者所形成的互動關係，體現隱微的動能，同時展現出雕塑的空間感。她1991年獲得北美館「中華民國第一屆現代雕塑展」首獎的〈無題〉，即受到評審峯村敬明的青睞，他認為戶外作品不能徒具紀念碑的尺度，卻在內容和形態上空疏貧乏；「雕刻的紀念性意涵與社會性的機能無關，反而是來自作品本身所孕育的尺度之大小」⁴，就此一觀點而言，峯村敬明給予薩琰如作品極高評價，認為〈無題〉「成功地孕育出極為豐裕的空間感」，具體展現了雕刻紀念性之意涵。至於創作中展現「亞洲的自然觀與存在觀」⁵這一點，他認為薩琰如作品「物體與場所、量塊與空間的關係，經由同一素材（大理石）的兩種處理方式與兩種配置方式，充分發揮了造形性的表現。看到這件作品，我們應可感受到其量塊與空間的關係，是西洋的存在觀與東洋的存在觀的完美結合吧！但是此一結合絕非由圖式呈現出來的。」⁶〈無題〉的創作靈感來自山脈和岩層，而展覽圖錄引用義大利藝評對於薩琰如作品的評價：「她的作品不僅在印證有機的形式，更在追求一種注入了自然要素精神和思想，她的作品把我們帶入一個時間似乎被凍結在無限期待之中的宇宙。」⁷

所謂的「自然觀」或「存在觀」，其實就是藝術家面對環境與自我關係的反省。薩琰如在創作上從材料的理解、選用，到造形的思考，始終以自然做為回應的首要對象，在其間經營藝術創作可能的時空尺度。

4.

薩琨如2017年初於台灣的個展以「內在之庭」為名，與前次個展之間相隔有十八年之久⁸。這段期間，薩琨如並未間斷創作，也完成了許多大型的委託作品，包括公共藝術，對於作品與人、環境之間的對話，有更多的理解。然而此次的個展，她以個人的生命經驗和歷程為出發點，展出四十件新作，以這些大理石雕塑回應她於生命的價值觀。薩琨如在展覽的自述中提道：「我的創作在於透過各種感知及觀察的形式，發現自然之美、優雅和單純。」⁹她也提道，對於生命的悲喜各有感觸，儘管體會現實中滿是不平、冷漠，令人感傷，但她選擇將體悟到的美好、自由和愛視為創作的核心，透過富蘊自然生命的石材表現出來。

此次發表的新作，整體而言在造形上延續以往個人的有機性，然而，1990年代以來作品常見的片狀曲面，以及二至三個單位組構而成的裝置性結構已被單一、圓潤的立體造形所取代。2016年薩琨如完成的系列新作之中，有許多回應了自然的形式起源，包括植物或動物的身體意象，前者例如〈內照〉像蕨類植物般柔軟彎曲，〈葉的變奏〉像挺立新生的葉片，〈豐盈之辯〉如同草傘一般圓潤又富有遮蔽的意象；〈滋養〉、〈穀〉皆有米粒胚芽的飽滿造形，〈傾聽〉表現花朵含苞綻放的姿態。〈魚〉、〈流光〉則有著動物身體或骨骼的形狀。除此之外，山與海的意象亦成為新作的核心之一，這些放大了時間尺度才能察覺變化的形狀，被收斂在小型的大理石體之上，簡化的線條以象徵性的手法寄託了藝術家對於時間與空間的體驗與感受。

薩琨如的作品中，關於身體意象的表現，亦大量透過中空或裂縫的造形來傳達。幾件以圓弧為基本線條的雕塑，有些以中間凹陷的碗狀或穿透的圓形強調出虛空間的量體，創造出可以容受某些事物的空間感；有些則是以缺口或裂縫的線性介入，打破圓為主體的完整意象，產生陰性的符號語言。這些自飽滿而圓潤的量體上裂開的空缺，為穩定的形體帶來對照性的動態暗示，是一個稍具破壞性的意象，以及變化或滋長的起始點。此次個展中呼應「內在之庭」最為符號性的〈蘭〉，在有機的圓弧造形之內，表現了如果核一般的內部空間，呈現出具體且富有力量的身體意象。

5.

宇宙初生之時，萬物出現，一片渾沌。古希臘自然哲學家阿那薩哥拉斯（Anaxagoras）主張一切事物都潛在遍佈各處，事物本來就是以分解的狀態存在著。而宇宙（cosmos）原指上述的分解在經過統合後的狀態，也被譯為「

秩序」。渾沌導引宇宙，宇宙演變成渾沌，兩者不斷相互作用，意味著人類無盡的創造與破壞交織的過程¹⁰。薩瓊如的大理石雕刻創作，反映其對於人生和世界的看法，向來藝評家亦贊同她的作品以有機性的形態，創造出身體或生命的意象，「使冰冷的大理石變成了生命體，它的每一個曲面都似乎有血有肉，都令人迴腸盪氣」¹¹。

1995年起，薩瓊如和夫婿尼古拉·貝杜（Nicolas Bertoux）合作大型委託創作及公共藝術，她在訪談中提到：「我們希望作品是具有溝通性的，好像在邀請人們與它們對話。許多紀念性作品往往被賦予『雄偉』的特質，讓人們敬畏而保持距離，但我們希望民眾覺得作品就是他們生活的一部分，可以觸摸、坐臥，或者從它們的下方經過。它應該是友善的，和環境是協調的。」¹²回到個人的創作脈絡，薩瓊如近年的雕塑作品，則將所有得自生命、回應生命的思考，具現在抽象的雕塑造形之內，歸納出一套屬於她的哲學。無論現實如何砂雜，她試圖以靜定的琢磨化為道理，再還諸宇宙。

¹ 薩瓊如分別在1992年、1997年於台北漢雅軒舉辦個展；1999年則與高偉興以雙個展的形式呈現創作。

² 關於台灣當代石雕塑展的發展脈絡，見許遠達，〈台灣當代石雕塑藝術發展之歷史考察（1980-2003）〉，《雕塑研究》，1期（2008年），頁187-215。

³ 本文所述關於薩瓊如在西貢地埋數、包登和慧姆·傑拉丁尼主持的兩處石琢工場之經歷，來自筆者透過email書信訪談薩瓊如，2016年10月至11月。下文所有引用處皆同，不另加註。

⁴ 峯村敬明，〈參加第四屆現代雕塑展評審有感〉，收入石琢仁編，《一九九一—中華民國現代雕塑展》。台北：台北市立美術館，1991，頁26。

⁵ 同前註，頁27。

⁶ 同前註。

⁷ 得獎作品說明，見收入石琢仁編，《一九九一—中華民國現代雕塑展》。台北：台北市立美術館，1991，頁34。

⁸ 薩瓊如、高偉興1999年12月4日至12月26日於台北漢雅軒展出「鑽石新場」雙個展。

⁹ 薩瓊如2016年創作自述，雙方藝術家提供。

¹⁰ 小川仁志，《超譯「哲學用語」事典》，鄭曉蘭譯。台北：麥田出版，2013，頁60-61。

¹¹ 呂濟夫，〈備山房海看石雕——迎接花蓮石琢石雕藝術季〉，收入《一九九七花蓮國際石琢石雕藝術季「國際石雕聯展」》。花蓮：花蓮縣立文化中心，頁28。

¹² 筆者透過email書信訪談薩瓊如，2016年11月3日。

From Chaos to the Universe — On the Sculptures by Cynthia Sah

Text / Chang Ching-Wen

1.

Born in 1952 in Hong Kong, Cynthia Sah moved to Japan with her family when she was six. She came back to Taiwan and was enrolled in the Taipei American School at the age of eleven. Then she went to the United States to complete her undergraduate and graduate education. Sah majored in psychology at the Bard College, Annandale-on-Hudson. She was enrolled in the graduate school of Art and Education at Columbia University in 1976 and earned her master's degree in 1979. Blessed with the free academic atmosphere in the United States as an undergraduate, Sah had reached out to a wide spectrum of art forms such as photography, ceramics, printmaking and sculpture; yet none had ever aroused her passion as much as stone sculpture. She had learned basic skills of stone sculpture in Italy for a short period of time in 1978 and, being unable to contain her enthusiasm for sculpture, she went to Pietrasanta in Italy in 1979. Since then she has anchored her life to this small town and devoted herself to creating stone sculptures. Now she lives and works in a large studio in Seravezza, which was repurposed from a pre-industrial marble factory built in the 1830s.

Although she settled in Italy, Sah has never confined the presentation of her sculptural works to Italy or the Occident. She has taken part in exhibitions and competitions in Taiwan. Take the biennial exhibition *New Horizons: Contemporary Trends in Chinese Art* as an example. Founded in 1983 as Taiwan's first modern art museum, the Taipei Fine Arts Museum has established its high credibility in the contemporary art scene with a series of iconic exhibitions during its first decade of operation, among which *New Horizons* was a major arena of competition for contemporary sculptors. Construed as the cream of the crop, Sah also won the first prize of the 1st R.O.C. contemporary sculpture exhibition.

In the last four decades, Sah has often returned to Taiwan to present her sculptural works, despite her long-term residence in Italy and organized 3 solo exhibitions at the Hanart Taipei Gallery in the 1990s.¹

However, there is still a distinct lack of comprehensive studies or evaluations on her artworks so far. This might be partly caused by the post-1990s trend that defies the classification of contemporary creative materials. Following this trend, the discourse of modernization has gone into gradual decline, replaced by new-generation stone sculptors' pioneering efforts to re-interpret sculpture from a riotous profusion of perspectives. On top of that, the art community in Taiwan has experienced a gradual decrease in the number of sculptors since 2000.² All these contextual factors predispose "sculpture" as an art form to little scholarly attention in the field of contemporary art. In other words, sculpture is a marginal territory with a paucity of discussion in comparison with the other art forms in the writing of Taiwanese art history. The quantity of published art criticisms or essays on Sah's artworks in Taiwan is every bit as limited. The fact of the matter is that Sah is far more active in the Occident than in Taiwan, although she grew up and presented artworks in Taiwan which has made her an integral to Taiwanese art history. As a result, she is identified not so much as a Taiwanese artist but as a Chinese one on the global art stage.

Nevertheless, Sah's major works have been documented in Taiwan's contemporary art history, for she had been personally present in the efflorescence of Taiwan's modernist sculpture in the 1980s. In addition, she has frequently taken part in various stone sculpture workshops and public art commissions around Taiwan since the mid-1990s. Her footprints also bear witness to the tendency that contemporary sculpture has pandered to the public values fostered in recent two decades.

2.

Sah has delved into the field of stone sculpture since her enrollment at the Columbia University where she studied under the guidance of artist Milo Lazarevic from 1975. This period marked her first encounter with the mesmerizing world of stone sculpture. Receiving no regular professional

training. Sah used to visit the Museum of Modern Art and major galleries during her stay in New York as a way to enhance her knowledge of modern and contemporary art.² I was particularly inspired by Constantin Brâncuși, Jean Arp, Barbara Hepworth and Henry Moore, and was genuinely impressed by their aesthetics as well as their skillful manipulation of forms. I was also enchanted with the form and aesthetic appeal of Isamu Noguchi's miniature sculpture when I first saw it at the museum. I could barely refrain from touching it (which was prohibited, of course). Then I read Noguchi's biography and relished the chance to meet him in person in Pietrasanta in the 1980s. The background of his creative practice and the course of his long struggle were already familiar enough to me at that time," Sah said.³

Sah returned to Italy in 1979, deciding to pursue a career as a professional artist. In the same year, she had a studio on a short lease from Silverio Paoli, the owner of a stone sculpture workshop. This place marked the starting point of Sah's engagement in creating stone sculptures. She gained invaluable experience from observing and emulating the skills and creative philosophies of senior stonemasons in this limited period. In 1981, Sah moved to the Studio Sem where she worked concurrently as a sculptor and a secretary, learning techniques in sculpture and management from the studio owner Sem Ghelardini. This job entailed Sah accompanying Ghelardini to the marble quarries. She used to work with internationally renowned artists during that period of time. Those artists often brought small models to be enlarged for monumental sculptures or to be made in stone for various exhibitions to the workshop. The fruitful collaboration between the artists and the senior stonemasons at the workshop did impart considerable knowledge to Sah.

Both the two workshops were dedicated to assisting artists. There Sah had the chance to know how artists and stonemasons work and communicate with each other. To scale up the models, stonemasons

required artists' instructions, but not every stonemason was able to fully grasp the models and the creative philosophies underpinning them. The level of understanding rested upon their personal experience and technical acumen. Put differently, artists could convey the original ideas behind their artworks only by collaborating closely with stonemasons; otherwise their artworks might be deemed soulless and therefore a failure.

In such kind of workshops rather than academic institutions, the primary role of stonemasons were not so much educators as workers, who were unable to mentor apprentices like professors did. What the inexperienced sculptors in these workshops could do were to attentively observe and ask pertinent questions. They received senior stonemasons' instructions on an occasional basis, while developing personal carving styles on their own. "We usually work in our own styles. If you demonstrate your hardworking and burning ambition, they tend to generously spend time on instructing you or even give you the rare honor of lending you their carving tools. Here lacks conventional school-teaching, but we can discuss the forms, bulks or abstract metaphors of our works with the senior stonemasons. We need to watch carefully what they are doing and communicating, learning from continual observation, questioning and discussion. Nevertheless, it is very important not to disturb their total concentration on working."

At her young age, Sah immersed herself in the positive atmosphere of the workshops where she had been nurtured by the senior stonemasons' work philosophies in her quotidian existence. "At the two places I learned a great deal about what counts as an enthusiastic worker who treats his/her creative materials with utmost respect. Each block of marble is a classic in its own right. We should carve them by conforming to their textures and veins; otherwise we would destroy them. When we treat them nice, they will respond to our expectations in kind."

3.

It was not until the 1990s that Sah established her personal style of marble sculpture. Some of her artworks such as *Untenable Equilibrium* (1991) and *Relation* (1993) consist of two separated yet symmetrical units communicating with each other in terms of form. This is a characteristic signature of Sah's sculptural works, that is, the relativity unfolds in their internal plasticity. Put it another way, the interaction between her sculptural works and the viewers or the environment not only brings a subtle sense of motion, but also makes space between the components. Sah's outstanding work *Untitled* (1991) that earned her the first prize of the 1st R.O.C. contemporary sculpture exhibition appeared to be favored by the jury member Toshiaki Minemura who argued that the profundity of content and form is key to outdoor sculptures in addition to their monumental scale. "Sculptures' memorial significance has nothing to do with their social functions. Rather, it lies in the profound implications carried by sculptural works per se."⁵ Based on this perspective, Minemura thought very highly of Sah's entry, holding that *Untitled* "managed to create a profound and strong sense of space"⁶ and embodied the memorial significance of sculptures. In terms of the Asian perspectives of nature and being, Minemura believed that "the relationships between the object and the venue as well as between the bulk and the exhibition space were established by the two methods and two configurations that Sah employed to handle the same material (i.e. marble), giving her entry a powerful expression of plasticity. Observing this masterpiece carefully, we may find the relationship between its bulk and the exhibition space a perfect fusion of the oriental and occidental perspectives of being, and such fusion is by no means manifested through schemata."⁶ The work *Untitled* was based on the image of mountain ranges and rock strata, and the exhibition catalogue included an Italian critic's description of Sah's entry that "it not only stands as clear testimony to an organic form, but also pursues the ethos imbued with natural elements. This artwork leads us to a universe where time seems to stop elapsing in constantly inflated expectations."⁷

The so-called perspective of nature or perspective of being is little more than artists' reflection on their relationships with the environment. From the grasp and selection of materials to the plastic arrangement, Sah tends to make sure that her works are able to echo the nature and explore possible temporal and spatial dimensions therein.

4.

There is a long lapse of 18 years between Sah's last solo exhibition in Taiwan⁸ and the latest one titled *The Inner Garden, Secrets to be shared* in 2017. Sah has never stopped creating sculptures throughout this period, and also completed many large-scale commissioned works, including public art projects. These experiences gave her a better understanding of the dialogues among the relational trinity of human beings, artworks and the environment. Treating her real-life experiences as the point of departure, Sah's 2017 solo exhibition in Taiwan features 40 pieces of newly created marble sculptures that embody her spiritual values. "My sculptural works are dedicated to capturing the aesthetic beauty, elegance and simplicity of the nature through various ways of perception and observation," Sah mentioned in the statement about the exhibition.⁹ She also held that she tends to express the beauty, freedom and love she has experienced in her life by virtue of marble as in its natural form, although the realities are rife with injustice and indifference that render themselves disconsolate.

To create the new artworks for this exhibition, Sah followed her consistent organic style in terms of plasticity. Nevertheless, the sheets of curved surface and the installation structure based on 2-3 units commonly seen in her previous works since the 1990s have been largely replaced by the single, three-dimensional rounded smoothness. Many of her works created in 2016 reflect the image of flora and fauna. For instance, *Turning Inward* is as softly curvy as ferns, and *Leaf Variation* erects like

young leaves. *Full Petal* is every bit as round and sleek as mushroom caps that provide shelters. *Nourishment* and *Grain* are as saturated as healthy grains of rice. *Listen* takes up the posture of flowers in bud. *Fish* and *Changing Time* mimic the physical and skeletal structures of animals. On top of that, the image of mountains and seas are treated as a core of this batch of new works. The image of mountains and seas whose variation can be discerned only in a wider temporal dimension, converges on the small-scale marble sculptures. These simplified lines and planes created with symbolic techniques, explicitly articulate Sah's experiences and feelings of the infinite time and space.

Sah also extensively applied cavity and crevice to project the human body image. Take the pieces outlined with arcs as examples. Some of them have a bowl-like hollow or a running-through circular hole at the center that not only features the negative spaces but also brings a sense of containing. Others break the roundness of the bulks with a linear breach or crevice, a dynamic implication contrasting with the stable shapes. The breach, or crevice, conveys a somewhat destructive image, a symbol of feminine trait that suggests change or incubation. Of all the sculptures in this solo exhibition, none is so symbolic as *Orchid* that exactly echoes the exhibition title *The Inner Garden*. The kernel-like interior space is embedded in the organic arcs, which constitutes a specific body image brimming with spiritual strength.

5.

Chaos reigned supreme at the very beginning of the universe. According to Greek philosopher Anaxagoras, everything lurks in a decomposed state, and the term "cosmos" refers to the unification of these decomposed elements. It is ergo interpreted as "order." Chaos dictates the universe, and the universe evolves into a chaotic mixture. The two constantly interact with each other, implying the ceaseless alternation of creation and destruction in the human universe.¹⁰ Sah's marble sculptures faithfully reflect her opinions about life and the universe. Art critics have agreed on the description

that Sah's works represent an organic incarnation of human body or life which "animates the originally unapproachable blocks of marble by making each of their curved surfaces laden with flesh and blood wherefrom the spectators may feel great visceral thrills."¹¹

Sah has collaborated with her husband Nicolas Bertoux in large-scale commissioned works and public art projects since 1995. She stated in the interview that "we expect our sculptures to possess an innate capacity of communication, as if they are engaging the spectators in conversation. Many monumental sculptures exude the desire to dominate and intimidate through their sheer grandeur, thereby inspiring awe and respect among the spectators. In contrast, we seek to make our works part of people's quotidian existence. They should be touchable, passable, or allowing people to sit or lie on them. In other words, they should be viewer-friendly and exist in perfect harmony with the environment."¹² To conclude the discussion, Sah has encapsulated all her thoughts derived from and in response to life in the abstract sculptures she created in recent years. Over the years she has developed her own personal philosophy. Regardless of the hustle and bustle of the real world, she unflaggingly pursues meditative endeavors to unveil the truth of the universe, and conveys it with her riveting sculptural works.

- ¹ Sah staged two solo exhibitions at Hanart Taipei Gallery respectively in 1992 and 1997. She also presented her artworks in the dual exhibition with Gao Can-Xing in 1999.
- ² For the development of stone sculpture in Taiwan, see Hsu Yuan-Ta, "The Research of Taiwan Stone Sculptures Development from 1980 to 2003," *The Sculpture Research Semianually*, no. 1 (Sep. 2008), pp. 187-215.
- ³ Sah's experiences at the two workshops run respectively by Silverio Paoli and Sem Ghelardini described in this article were derived from an email interview with Sah conducted by the author between October and November 2016. All the following quotations are from the same provenance.
- ⁴ Toshiaki Minemura, "Thoughts on Being on the Jury for the 4th Contemporary Sculpture Exhibition," in 1991 *R.O.C. Contemporary Sculpture Exhibition*, ed. Shih Jui-jen (Taipei: Taipei Fine Arts Museum, 1991), p. 26.
- ⁵ *Ibid.*, p. 27.
- ⁶ *Ibid.*
- ⁷ "About the Award-winning Entries," in 1991 *R.O.C. Contemporary Sculpture Exhibition*, ed. Shih Jui-jen (Taipei: Taipei Fine Arts Museum, 1991), p. 34.
- ⁸ *A New Arena for Metal and Stone Sculpture: Dual Exhibition by Cynthia Sah and Gao Can-Xing*, Hanart Taipei Gallery, 4-26 December 1999.
- ⁹ Artist Statement by Sah in 2016, courtesy of the Double Square Gallery.
- ¹⁰ Hitoshi Ogawa, *A Lexicon of Ultra-translated Philosophical Terminology*, trans. Zheng Xiao-Lan (Taipei: Rye Field, 2013), pp. 60-61.
- ¹¹ Lu Ching-Fu, "Admiring Stone Sculptures by Straddling the Mountains and the Sea," in 1997 *Hualien International Stone Sculptural Festival: International Stone Sculpture Exhibition* (Hualien: Hualien County Cultural Center), p. 28.
- ¹² Cynthia Sah in an email interview conducted by the author, 3 November 2016.

自然之聲

Sound of

「在阿普安阿爾卑斯山區裡蘊藏著一片深埋的寶藏，
那是在山脈隆起生成時從海底深處升起的絕世瑰寶。」
瓦倫緹娜·佛格

"The marble comes from the Apuan Alps which rose powerfully
from the marine abyss as eternal guardians of a potent secret
hidden inside of their depths."

Valentina Fogher



Nature

苹果
Three Fruit



「創造力遵循一條非線性的路徑，它需要被我們
由自身內部認出並像植物一般地被耕耘，好令其
保持生氣盎然。」

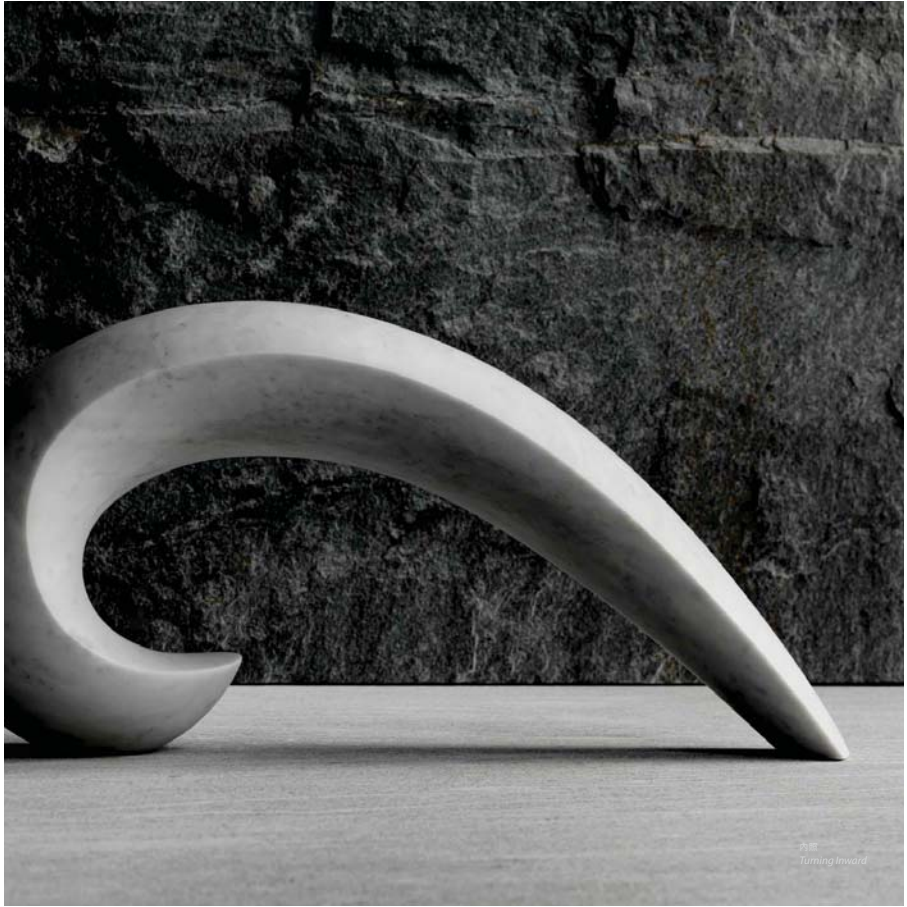
安德利亞·洛瓦堤

“Creativity follows a non-rectilinear path, it
needs to be recognized inside of ourselves and
to be cultivated, like a plant, to keep it alive.”

Andrea Rovati









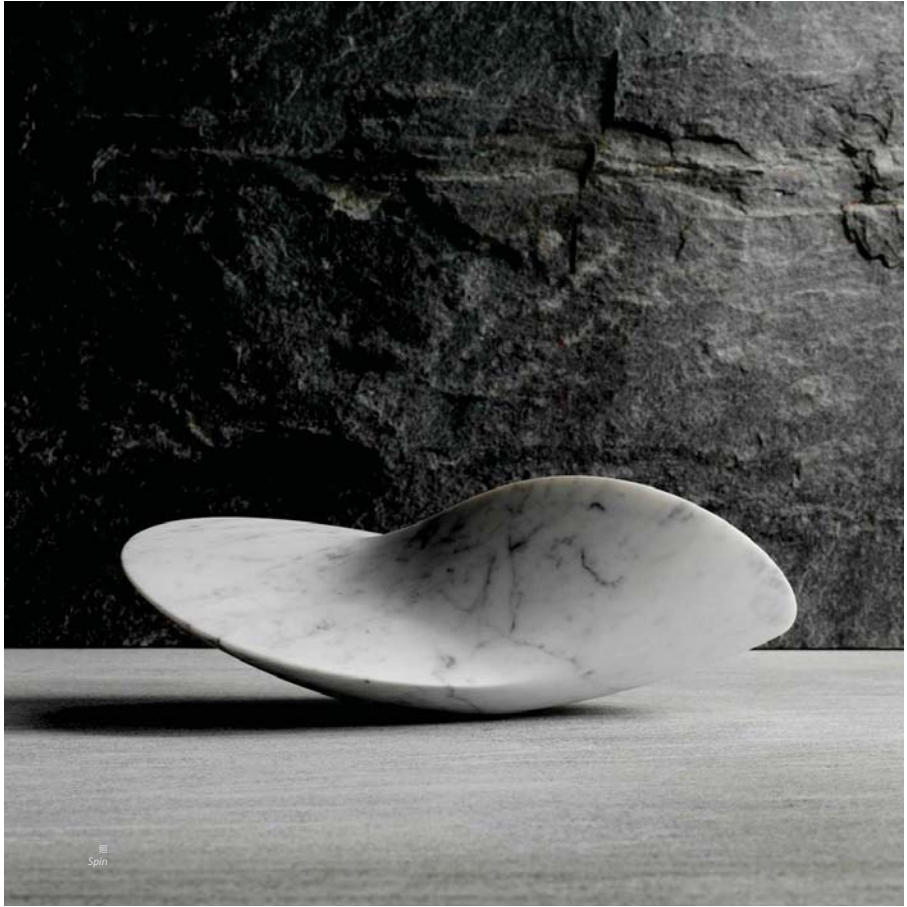






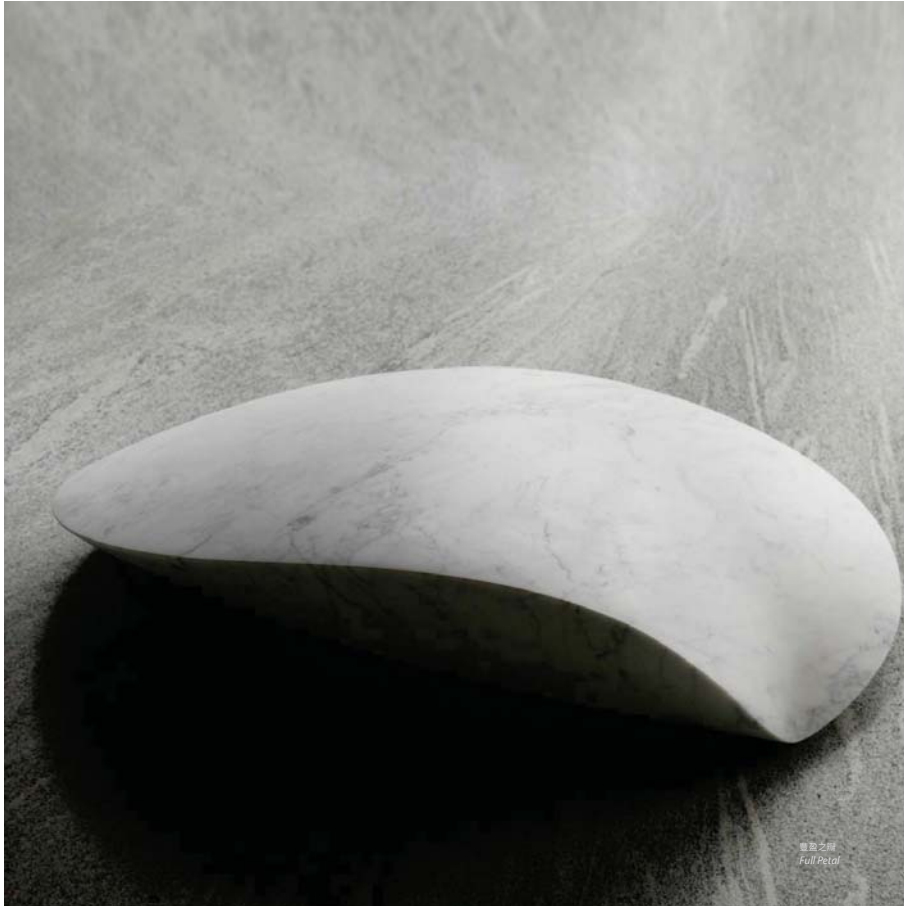












豐盈之瓣
Full Petal





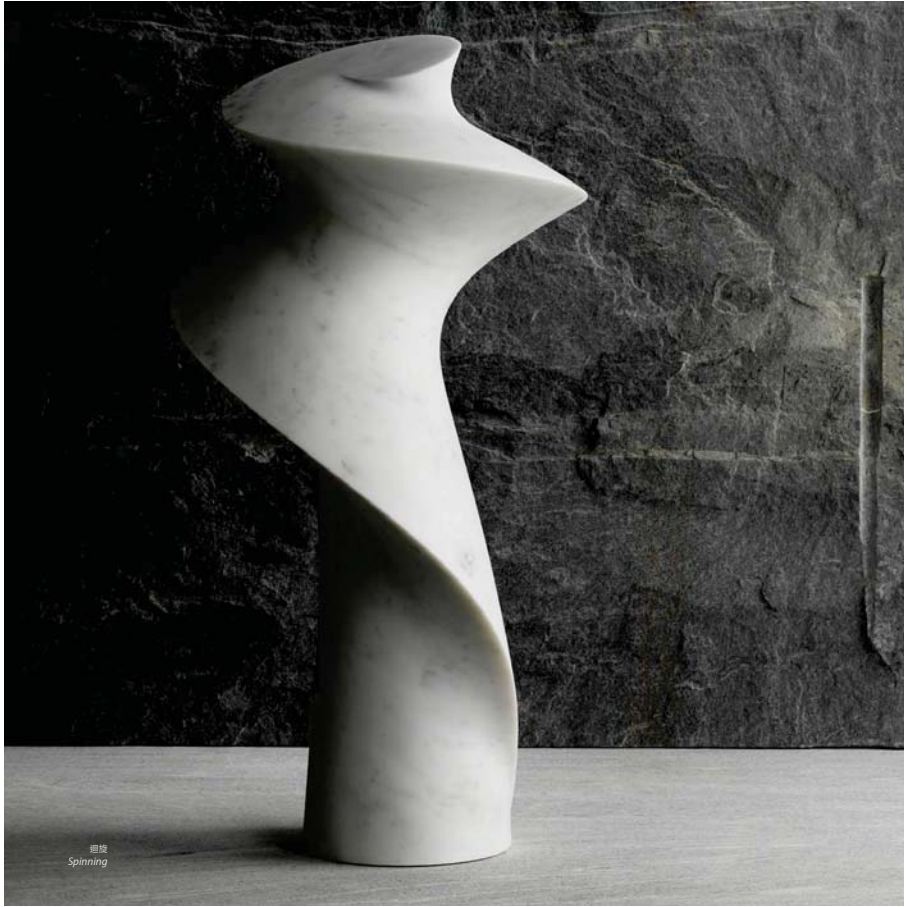


花鼓
Spiral Flower











宇宙之象

Patterns of Uni

「色不異空。空不異色。」
《心經》

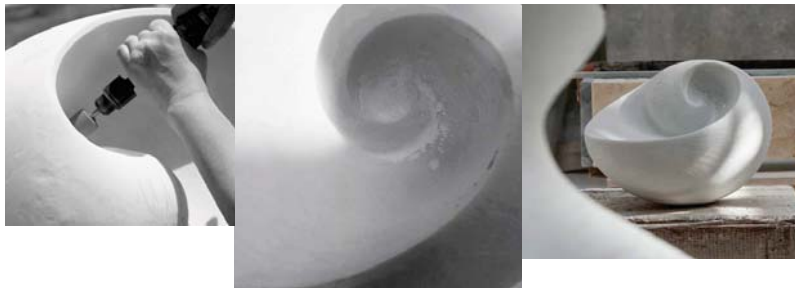
"Form is no other than emptiness. Emptiness no other than form."
Heart Sutra



verse



倒置
Inverted

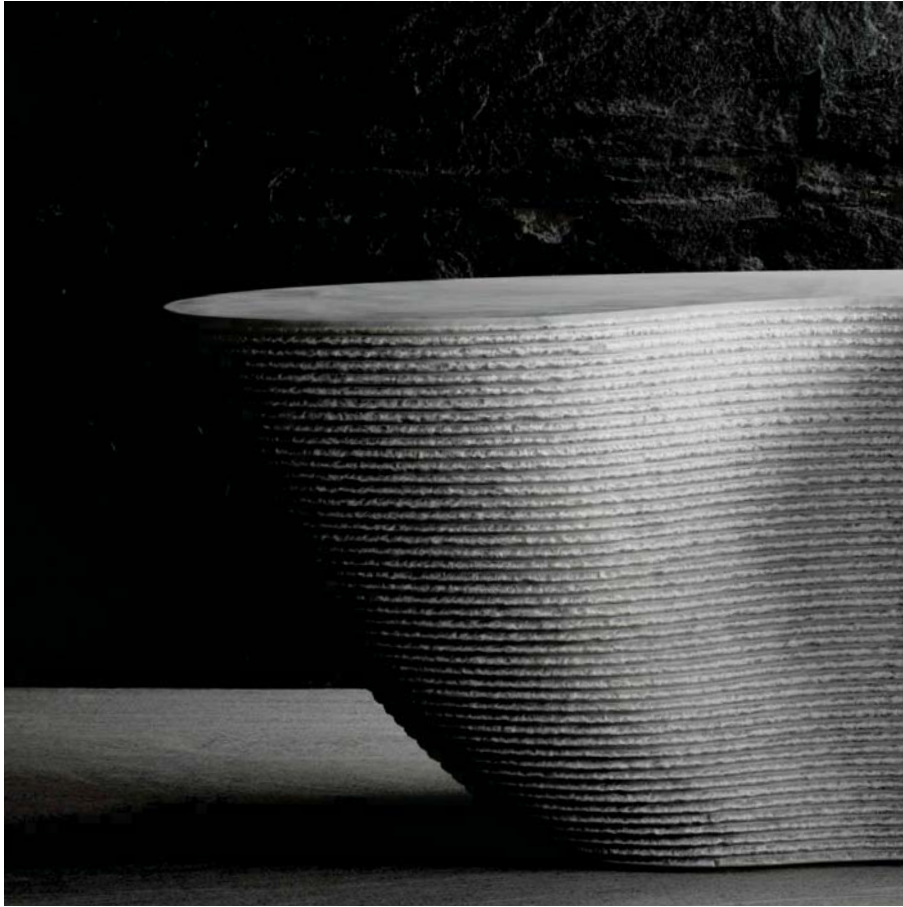


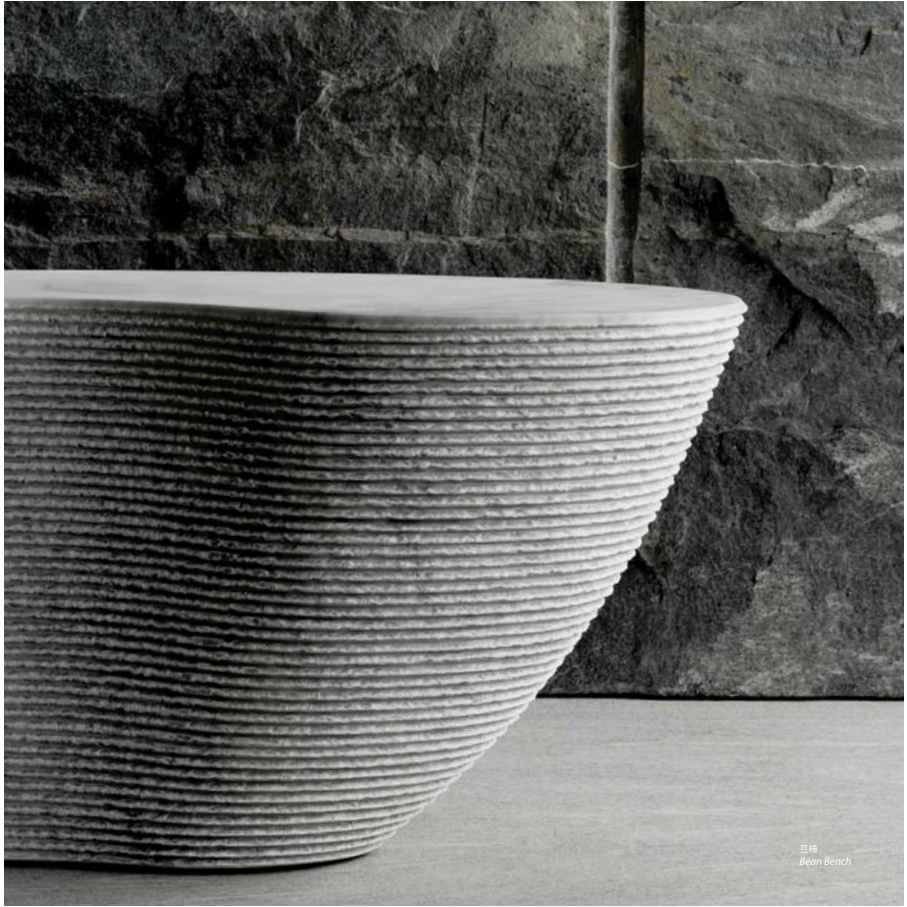
「就像那些愛情故事，它們體現了親密關係及愛的表情，卻也為現實賦與了重量。」

凱薩·瑞伊

“Like stories of love, they embody intimacy and expression, yet also the weight of reality.”

Cesar Reyes









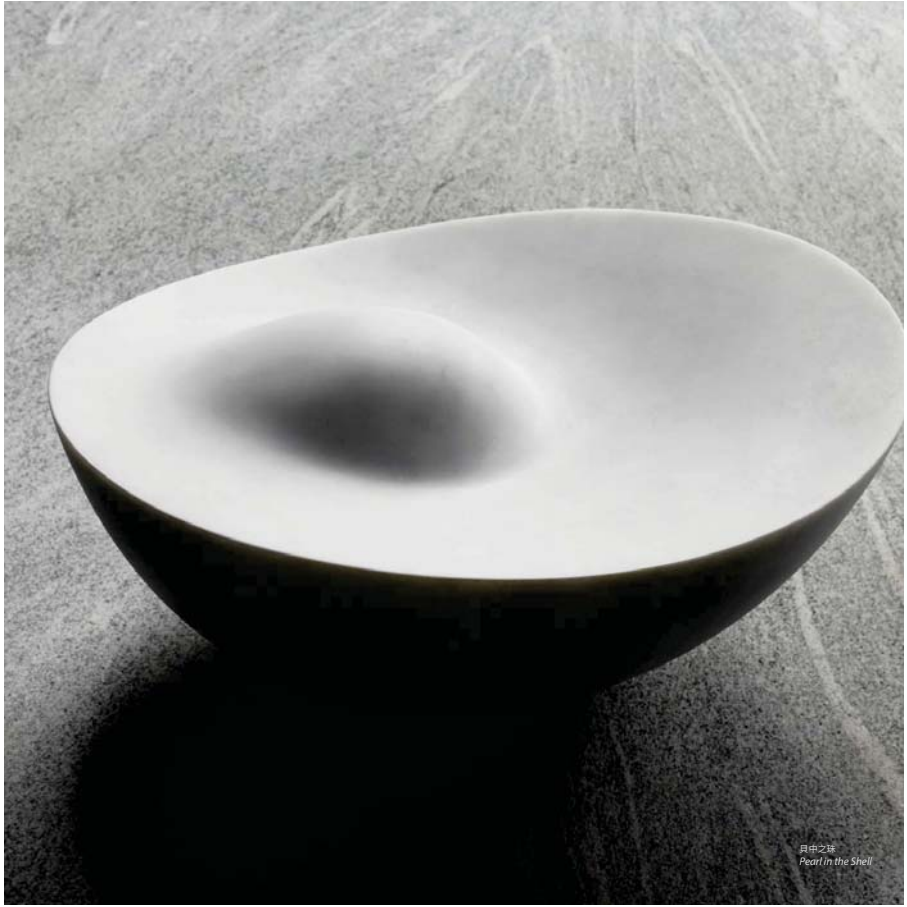




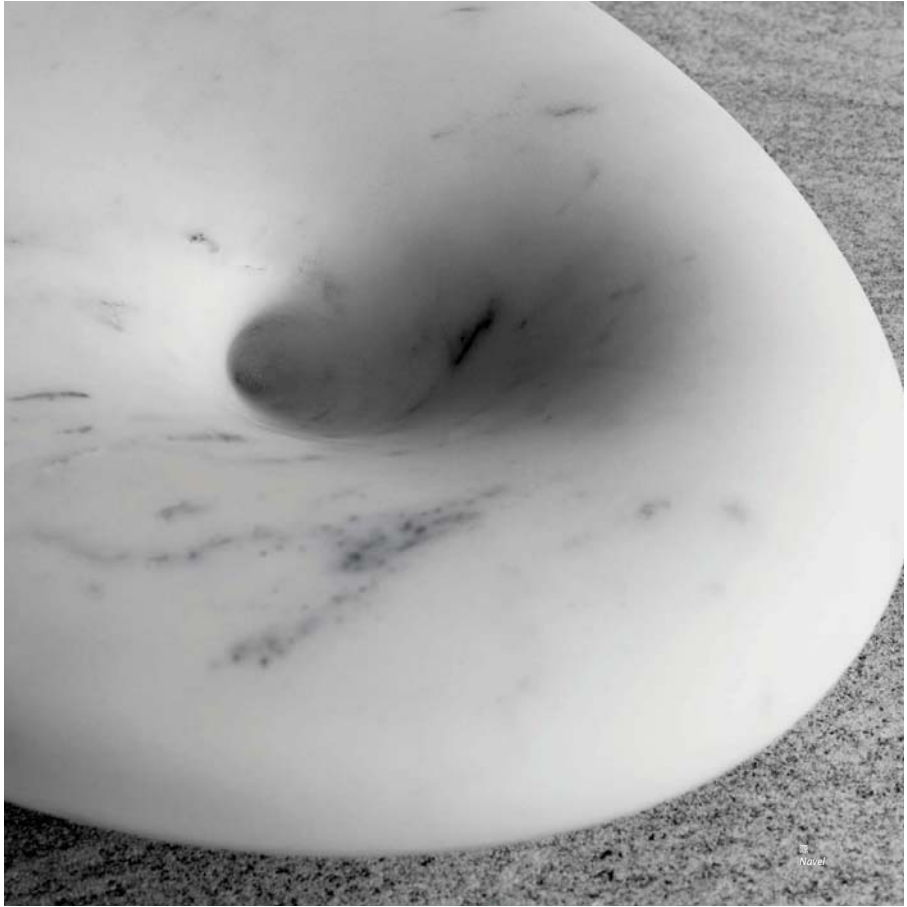




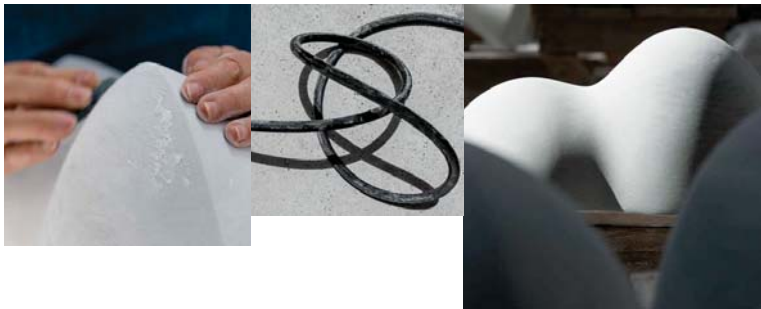












「一場和悅的協作，終將因時間蛻變
為穩固強壯的繫絆。」
安德烈·比昂齊

"A harmonious collaboration will, in
time, transform into a strong bond."
Andrea Bianchi





山丘 |
Hills |

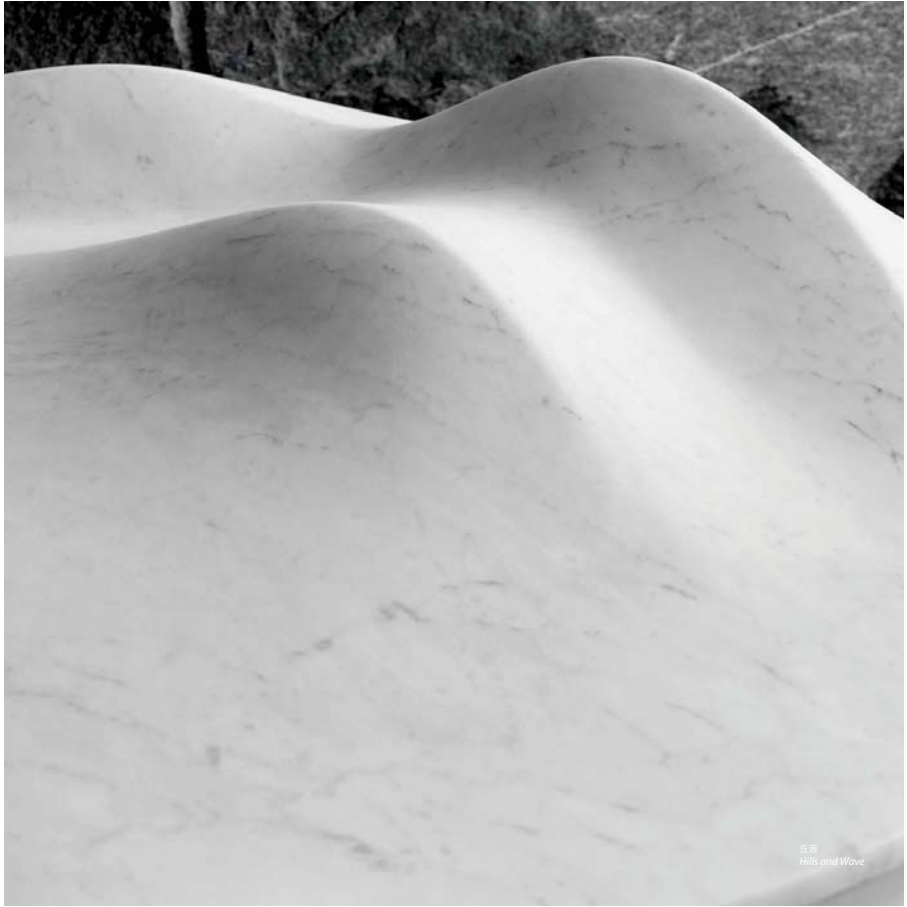


「短暫瞬逝的形式形塑了我們對自然的感受；平滑的表面同時暗示著天空、海洋與大地的輪廓。」

凱薩·瑞伊

"Ephemeral forms that shape our feelings about nature; smoothed surfaces that suggest the contour of sky, ocean and earth simultaneously."

Cesar Reyes







聆聽一瞬

Listen for the

「視之不見名曰夷，
聽之不聞名曰希，
搏之不得名曰微。
此三者不可致詰，故混而為一。」

《道德經》

"Look, it cannot be seen - it is beyond form.
Listen, it cannot be heard - it is beyond sound.
Grasp, it, it cannot be held - it is intangible.
These three are indefinable, they are one."

Tao Te Ching

Moment





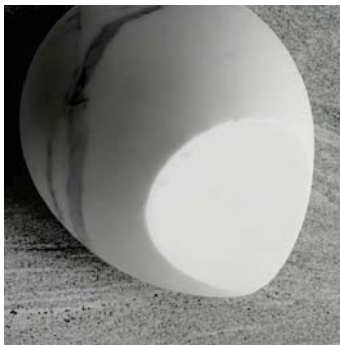


「我們接受渺小之物也可以是巨大的，而思想一如我們想像所能推及的那般廣袤。」

凱薩·瑞伊

"We accept that small can be big and the idea is as large as our imagination allows."

Cesar Reyes

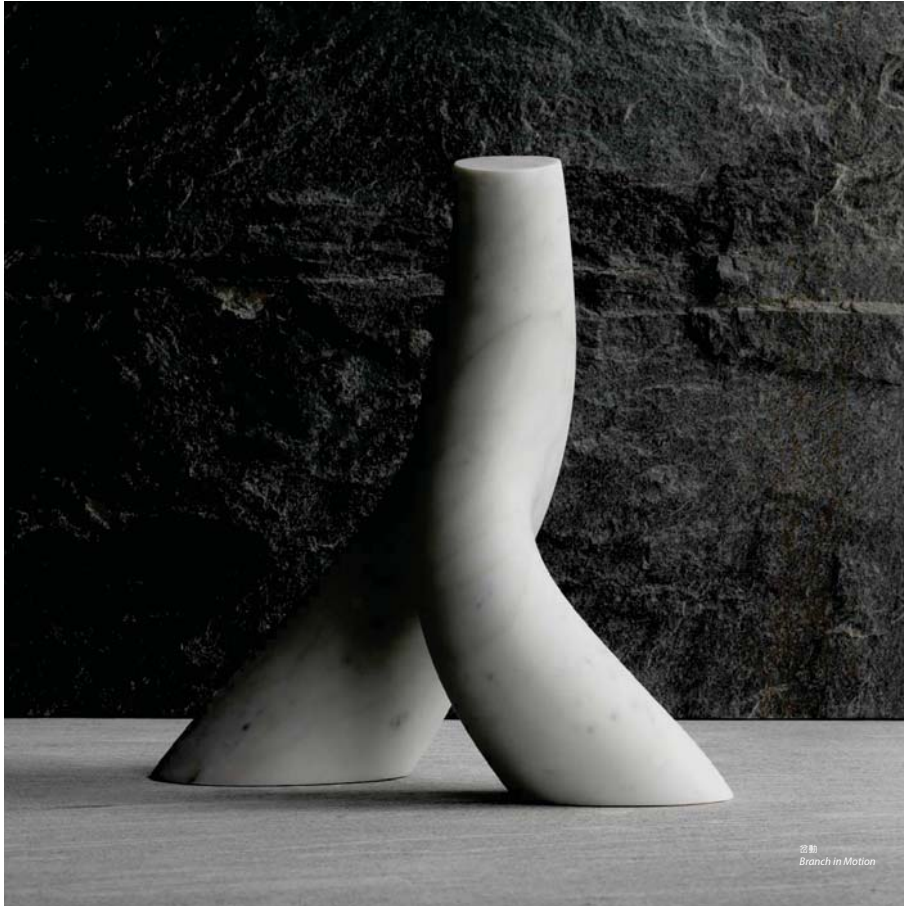












習動
Branch in Motion



















南瓜花
Zucchini Flowers









A close-up photograph of a light-colored, textured surface, possibly paper or fabric. A prominent, dark, wavy line runs diagonally across the lower half of the frame. The background shows faint, repeating patterns that suggest a woven or printed texture.

作品
Artworks

自然之聲

Sound of Nature



丰果 *Three Fruit*

卡拉拉白大理石 Carrara white marble

48 x 48 x 20 cm

2016



内照 *Turning Inward*

卡拉拉白大理石 Carrara white marble

64 x 23 x 30 cm

2016



蘭 *Orchid*

卡拉拉白大理石 Carrara white marble
160 x 90 x 150 cm
2016



銀杏葉 *Ginkgo Leaf*

卡拉拉白大理石 Carrara white marble
80 x 80 x 19 cm
2016



葉的變奏 II *Leaf Variation II*
卡拉拉白大理石 Carrara white marble
17 x 36 x 72 cm
2016



迴 *Spin*
卡拉拉白大理石 Carrara white marble
51 x 38 x 25 cm
2016



豐盈之瓣 *Full Petal*

卡拉拉白大理石 Carrara white marble

61 x 60 x 20 cm

2016



直立的銀杏 *Ginkgo Vertical*
卡拉拉白大理石 Carrara white marble
60 x 18 x 60 cm
2016



花漩 *Spiral Flower*

卡拉拉白大理石 Carrara white marble

98 x 38 x 31 cm

2016



迴旋 *Spinning*

卡拉拉白大理石 Carrara white marble

56 x 54 x 107 cm

2016



滋養 *Nourishment*

卡拉拉白大理石 Carrara white marble

29 x 33 x 22 cm

2016



葉的變奏 | *Leaf Variation I*

中國白大理石 Chinese white marble

62 x 21 x 10 cm

2014



歇息之瓣 *Petal Rest*

卡拉拉白大理石 Carrara white marble

54 x 42 x 22cm

2017

宇宙之象

Patterns of Universe



迴返 *Inverted*
卡拉拉白大理石 Carrara white marble
52 x 34 x 36 cm
2016



豆椅 *Bean Bench*
卡拉拉白大理石 Carrara white marble
118 x 52 x 47 cm
2016



無限 *Infinite*
卡拉拉白大理石 Carrara white marble
46 x 68 x 55 cm
2016



貝中之珠 *Pearl in the Shell*
卡拉拉白大理石 Carrara white marble
55 x 47 x 21 cm
2016



源 *Navel*

卡拉拉白大理石 Carrara white marble

60 x 39 x 15 cm

2016



一座山丘 *A Hill*

卡拉拉大理石 Carrara marble

36 x 24 x 21 cm

2016



山丘 I *Hills I*
卡拉拉大理石 Carrara marble
52 x 20 x 25 cm
2016



山丘 II *Hills II*
卡拉拉大理石 Carrara marble
55 x 22 x 23 cm
2016



丘浪 *Hills and Wave*
卡拉拉白大理石 Carrara white marble
140 x 100 x 47 cm
2016



周而復始 *The Circle of Universe*
卡拉拉白大理石 Carrara white marble
51 x 33 x 26 cm
2014



連續 *Continuous*

卡拉拉白大理石 Carrara white marble

59 x 51 x 40 cm

2016



臨丘 *Ascending Hill*

卡拉拉白大理石 Carrara white marble

55 x 44 x 19 cm

2016

傾聽一瞬

Listen for the Moment



舞者 *Dancers*

卡拉拉白大理石 Carrara white marble

29 x 17 x 36 cm

2016



月面 *Face of the Moon*

卡拉拉白大理石（雪花白）Carrara white marble (Statuario)

37 x 27 x 35 cm

2014



旋 *Spiralis*
卡拉拉白大理石 Carrara white marble
95 x 63 x 19 cm
2016



岔動 *Branch In Motion*
卡拉拉白大理石 Carrara white marble
51 x 30 x 55 cm
2016



魚 *Fish*

卡拉拉白大理石 Carrara white marble
45 x 16 x 14 cm
2002

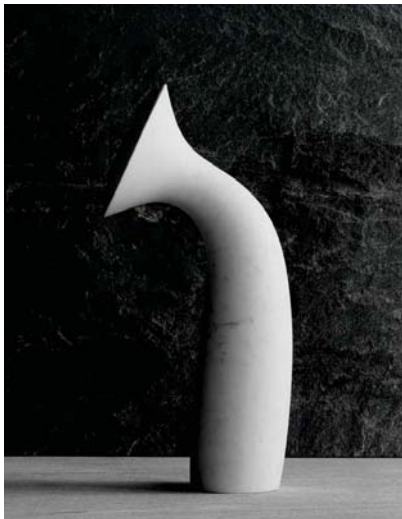


流光 *Changing Time*

黑蛇紋方解石 Bardiglio
60 x 14 x 10 cm
2001



穀 *Grain*
卡拉拉白大理石 (雪花白) Carrara white marble (Statuario)
60 x 22 x 22 cm
2014



傾聽 *Listen*
卡拉拉白大理石 Carrara white marble
30 x 24 x 66 cm
2016



柳瓜花 *Zucchini Flowers*
卡拉拉白大理石 Carrara white marble
76 x 32 x 35 cm
2016



隨筆 | *Stroke I*
卡拉拉白大理石 Carrara white marble
55 x 28 x 12 cm
2005



隨筆 II *Stroke II*
卡拉拉白大理石 Carrara white marble
39 x 20 x 40 cm
2005



隨筆 III *Stroke III*
卡拉拉白大理石 Carrara white marble
70 x 31 x 13 cm
2005



歷史之碑 | *Stele I-Tablet of History*

中國白大理石 Chinese white marble

28 x 15 x 72 cm

2017



歷史之碑 II | *Stele II-Tablet of History*

中國白大理石 Chinese white marble

22 x 9 x 48.5 cm

2017



一枕甜甜 *Sweet Dream Pillow*
卡拉拉白大理石 Carrara white marble
45 x 30 x 12.5 cm
2017

薩璨如

1952 生於香港

1979至今 居住並創作於義大利

學歷

- 1979 哥倫比亞大學教育學院藝術與教育碩士，紐約，美國
1976 哈德遜亞納達爾巴德學院心理學系學士，紐約，美國

經歷

- 2004 英國皇家雕塑藝術學會會員，倫敦，英國
2002 與尼古拉·貝杜共同創設ARKAD基金會，塞拉維札，義大利

個展

- 2017 「內在之塵—薩璨如個展」，雙方藝廊，台北，台灣
1999 「薩璨如個展」，台北漢雅軒，台北，台灣
1997 「薩璨如個展」，李豐軒藝術中心，香港
1995 「薩璨如個展」，珠品畫廊，台中，台灣
「薩璨如個展」，漢雅軒TZ，香港
1994 「薩璨如個展」，台北漢雅軒，台北，台灣
1992 「薩璨如個展」，台北漢雅軒，台北，台灣
「雙個展」，交易廣場，香港
1991 「薩璨如個展」，蘇比亞藝廊，卡馬伊奧雷，義大利
1988 「薩璨如個展」，賈格麗藝廊，沃蓋拉，義大利
1985 「薩璨如個展」，賈格麗藝廊，沃蓋拉，義大利

聯展

- 2015 「兩顆頭、四隻手、一顆心、聖瓦倫丁」，烏戈及彌博物館，馬爾米堡，托斯卡納，義大利

- 2015 「差異的形式」，總督宮，馬薩，義大利
「喚魂」，雕塑與建築美術館，彼德拉桑塔，義大利
2013 「水火木金土——雕塑五行廿五人聯展」，伊通生活空間，台北，台灣
2012 「第十屆女性與雕塑」，聖奧古斯汀教堂，彼德拉桑塔，義大利
2011 「英國皇家雕塑學會成員聯展」，聖奧古斯汀教堂，彼德拉桑塔，義大利
2007 「第五屆女性與雕塑」，彼德拉桑塔，義大利
2005 「畢尼尼—玻璃與雕塑」，彼德拉桑塔，義大利
「陶匠之女」，馬里納迪馬薩，義大利
2004 「女性的四季，生活與工作在義大利的女性雕塑家」，洲際酒店港軒餐廳，香港
「ARKAD基金會裝置展」，ARKAD基金會，塞拉維札，義大利
2002 「花園雕塑展2003」，萊特斯大學，萊特斯，英國
「百分之五十」，ARKAD基金會，塞拉維札，義大利
2000 「都市藝術」，拉斯佩雷亞，義大利
「維西利亞和盧加諾的藝術家」，盧加諾，瑞士
「製作於彼德拉桑塔：雕塑家、實驗室、鑄造廠」，彼德拉桑塔，義大利
「開放2000雕刻展廳展」，麗都，威尼斯，義大利
1993 「Saibu-Gas美術館亞洲現代雕塑展」，福岡，日本
「聯展」，Tonbek藝術中心，釜山，韓國
1983 「中國海外藝術家展」，台北市立美術館，台北，台灣
1982/83 「凡夕里安雕刻展」，彼德拉桑塔，義大利
1981/82 「當代藝術家展」，大堂宮，巴黎，法國

獲獎與典藏

- 2007 波利辛奈海洋公共藝術獎與典藏，羅比哥，義大利
- 2006 烏托邦基金會典藏，談震，荷蘭
- 2000 北宜高速公路石碇休息站公共藝術首獎與典藏，台北縣，台灣
- 1999 國際雕刻公園典藏，法魯姆，丹麥
- 1997 新竹市空軍三村公共藝術首獎與典藏，新竹，台灣
- 宇都宮市公共藝術典藏，栃木縣，日本
- 1995 安土町國際水景雕刻首獎與典藏，滋賀縣，日本
高雄市立美術館國際雕刻獎首獎與典藏，高雄，台灣
- 1994 國立台灣美術館典藏，台中，台灣
香港美術館典藏，香港
- 1993 文建會暨台北市立美術館石雕徵件首獎與典藏，台北，台灣
- 1991 台北市立美術館'91中華民國現代雕塑展首獎與典藏，台北，台灣

公共藝術與景觀創作

- 2016 《圓舞曲》，國美建設／貝森朵夫，台北，台灣
- 2015 《日昇月恆／對話》，頂禾開發／頂禾園，台北，台灣
- 2013 《月之華》，展悅建設／展悅美術館，台北，台灣
- 2010 《啟蒙》，太古地產／港島東中心，香港
《人魚》，川普大樓私人宅邸，紐約，美國
- 2009 《對月系列》，太古地產／奕逸酒店，香港
- 2008 《風的獨奏》，聯邦麗山林／麗山林博物館，台北，台灣
- 2007 《海神》，波利辛奈海洋，羅比哥，義大利
《隨風》，皇冠酒店，澳門

- 《大地迴旋》，和暘建設／和暘新象，台北，台灣
- 2006 《相位》，烏托邦基金會，談震，荷蘭
- 2005 《相依》，置地中華東方酒店，香港
- 2000 《時光漂鳥》，北宜高速公路／石碇休息站，台北縣，台灣
《平衡與使之平衡》，大陸工程／浩然基金會，台北，台灣
- 1999 《戲浪》，國際雕刻公園，法魯姆，丹麥
- 1998 《舞台》，台南社教館，台南，台灣
- 1997 《蘊生系列》，花旗銀行，香港
《蘊生系列》，宇都宮市公共藝術，栃木縣，日本
《和風竹韻》，新竹空軍三村，新竹，台灣
- 1995 《水精靈》，安土町文化中心／國際水景雕刻賞，滋賀縣，日本
《迴浪》，高雄市立美術館，高雄，台灣
- 1993 《禮運大同》，國立台灣美術館，台中，台灣

薩嘎如與尼古拉·貝杜共同創作

- 2016 《澄權》，長虹建設／長虹天璽，台北，台灣
《樂山樂水》，達麗建設／世界灣，台北，台灣
《雲門之森／雲端之森》，富邦建設／天空樹，台中，台灣
- 《季節之音》，德林建設／至善樂山，台北，台灣
《大鐘》，國美建設／國美大真，台北，台灣
- 2014 《環界》，華南銀行／世貿總部，台北，台灣
《聚》，大埔天賦海灣，香港，中國
《協奏曲》，富邦人壽／敦南大樓，台北，台灣
- 2013 《見山》，德林建設／台灣科學園區，台北，台灣
《轉級站》，全聯企業／美大樓總部，台北，台灣

- 2012 《水之交響》，大陸建設／謙岳，台北，台灣
- 2011 《迴峰》，大陸建設／楨峰，台北，台灣
- 2008 《雙重奏／敘事曲》，忠泰建設／忠泰交響曲，台北，台灣
《起舞！葉影／微醺》，聯邦麗山林／麗山林博物館，台北，台灣
《歸潮》，大昌地產／賞吉道3號，香港
- 2007 《魚躍》，勝王閣房地產開發／廈門海峽城，福建，中國
《名伶》，忠泰建設／忠泰國舞曲，台北，台灣
《啟蒙》，麗思卡爾頓酒店，北京，中國
- 2006 《抱月懷璞》，宏盛建設／宏盛帝寶，台北，台灣
- 2005 《逸想臥遊》，瑞安地產／上海企業新天地，上海，中國
《片羽》，勝王閣房地產開發／麗島國際會所，成都，中國
- 2003 《虹波》，恆隆地產／九龍地鐵站，香港
- 2001 《清蘊》，澳門旅遊塔／澳門會展娛樂中心，澳門
- 2000 《光陰隧道》，北宜高速公路／石碇休息站，台北縣，台灣
- 1998 《行坐如風》，精粹特珠學校，高雄，台灣
- 1996 《麗躍》，南潭集合式住宅，高雄，台灣

Cynthia Sah

1952 Born in Hong Kong.
1979-present Lives and works in Italy.

Education

- 1979 M.A. Teachers, Columbia University, New York, USA
1976 B.A. Bard College, Annandale-on-Hudson, New York, USA

Membership

- 2004 Associate Member of The Royal British Society of Sculptors, London, UK
2002 Co-founder of Foundation ARKAD with Nicolas Bertoux, Seravezza, Italy

Solo Exhibitions

- 2017 *The Inner Garden—Secrets to be shared Cynthia Sah Solo Exhibition*, Double Square Gallery, Taipei, Taiwan
1999 *Solo Exhibition*, Hanart Taipei Gallery, Taipei, Taiwan
1997 *Solo Exhibition*, Kwai Fung Hin Art Gallery, Hong Kong
1995 *Solo Exhibition*, Galerie Pierre, Taichung, Taiwan
Solo Exhibition, Hanart TZ Gallery, Hong Kong
1994 *Solo Exhibition*, Hanart Taipei Gallery, Taipei, Taiwan
1992 *Solo Exhibition*, Hanart Taipei Gallery, Taipei, Taiwan
The Rotonda, Exchange Square, Hong Kong
1991 *Solo Exhibition*, Subbia Art Studio, Camaiore, Italy
1988 *Solo Exhibition*, Bottega Art Gallery, Voghera, Italy
1985 *Solo Exhibition*, Bottega Art Gallery, Voghera, Italy

Group Exhibitions

- 2015 *Two Heads, Four Hands, One Heart, for San Valentine*, Ugo Guidi Museum, Forte dei Marmi, Italy
The Forms of Difference, Palazzo Ducale, Massa, Italy
Evocation, Musa, Pietrasanta, Italy
2013 *Group Show*, IT Park, Taipei, Taiwan
2012 *The 10th edition of Woman and Sculpture*, Sant'Agostino Complex, Pietrasanta, Italy
2011 *Royal British Society of Sculptors Members Working in Pietrasanta*, Chioostro di Sant'Agostino, Pietrasanta, Italy
2007 *The 5th edition of Woman and Sculpture*, Pietrasanta, Italy
2005 *Venini, Glass and Sculpture*, Pietrasanta, Italy
Daughters of Vasoia, Marina di Massa, Italy
2004 *Women of All Seasons, Female Sculptors Living and Working in Italy*, Harbourside, Hong Kong
Scraps as Material Workshop and Exhibition, Foundation ARKAD, Seravezza, Italy
2002 *Sculpture in the Garden 2003*, University of Leicester, Leicester, England
Cinquanta Per Cento (Fifty Percent), Foundation ARKAD, Seravezza, Italy
2000 *Art In The City*, La Spezia, Italy
Versilia e Lugano Terre di Artisti, Lugano, Switzerland
Made in Pietrasanta: Scultori, Laboratori, Fonderie, Pietrasanta, Italy
Open 2000, Lido di Venezia, Italy
1993 *Group Show*, Saibu-Gas Museum, Fukuoka, Japan
Group Show, Tonbek Art Center, Busan, South Korea

1983 *Overseas Chinese Artist Exhibition*, Taipei Fine Arts Museum, Taipei, Taiwan

1982/83 *Mostra di Scultura alla Versiliana*, Pietrasanta, Italy

1981/82 *Grands et Jeunes d'Aujourd'hui*, Grand Palais, Paris, France

Awards and Collections

2007 Porto Levante Polesine, public art award and collection, Rovigo, Italy

2006 Foundation Utopa, collection, Voorhout, Holland

2000 Chiang Wei-Shui Memorial Freeway Shiding Service Area, public art first prize and collection, Taipei County, Taiwan

1999 International Sculpture Park, collection, Farum, Denmark

1997 Hsinchu Air Force Residence, public art first prize and collection, Hsinchu, Taiwan
Utsunomiya, public art collection, Tochigi Prefecture, Japan

1995 Cultural Center Azuchi-cho, first prize and collection, Shiga Prefecture, Japan
Kaohsiung Museum of Fine Arts, first prize and collection, Kaohsiung, Taiwan

1994 Taiwan Museum of Fine Arts, collection, Taichung, Taiwan
Hong Kong Museum of Fine Arts, collection, Hong Kong

1993 Open Competition in Stone Sculpture, first prize and collection, Council for Cultural Affairs and Taipei Fine Arts Museum, Taipei, Taiwan

1991 R.O.C. Contemporary Sculpture Exhibition 1991, first

prize and collection, Taipei Fine Arts Museum, Taipei, Taiwan

Public Arts and Monumental Sculptures

2016 *Waltz*, Bosendorfer Residential Building, Taipei, Taiwan

2015 *Fans / Conversing*, Ting Ho Garden Residential Building, Taipei, Taiwan

2013 *Bench Shell*, Gallery Residential Building, Taipei, Taiwan

2010 *Enlightenment*, Swire Office Building, Hong Kong

Akolatt, Private Apartment, Trump World Tower, New York, USA

2009 *Grain-Lifted-Face of the Moon*, The Upper House, Hong Kong

2008 *Involuted*, RSL Museum Residential Building, Taipei, Taiwan

2007 *Guardiano del Mare*, Porto Levante, Polesine, Rovigo, Italy

Dancing in the Wind, Crown Hotel, Macao, China

Cultivating, Ho Young, Taipei, Taiwan

2006 *A Couple*, Foundation Utopa, Voorhout, Holland

2005 *A Couple*, Landmark Mandarin Oriental Hotel, Hong Kong

2000 *Moebius*, Chiang Wei-Shui Memorial Freeway Shiding

Service Area, Taipei County, Taiwan

Balance & Counterbalance, Hao Ran Foundation, Taipei, Taiwan

1999 *Playful Wave*, International Sculpture Park, Farum, Denmark

1998 *Stage*, Tainan Cultural Center, Tainan, Taiwan

- 1997 *Cultivating*, Citibank Plaza, Hong Kong
Cultivating, Utsunomiya public art, Tochigi Prefecture, Japan
Peaceful Breeze, Hsinchu Air Force Residence, Hsinchu, Taiwan
- 1995 *Water Fairy*, Cultural Center Azuchi-cho, Shiga Prefecture, Japan
Gentle Return, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
- 1993 *Relation*, National Taiwan Museum of Fine Arts, Taichung, Taiwan
- Cynthia Sah & Nicolas Bertoux Cooperative Works**
- 2016 *Ring*, Imperial Seal Residential Building, Taipei, Taiwan
Water and Hills, Golden Bay Residential Building, Taipei, Taiwan
Double / Single, Sky Tree Residential Building, Taichung, Taiwan
Season, Lo Shang Villa, Taipei, Taiwan
Rice, The Hermit Residential Building, Taipei, Taiwan
- 2014 *Spiral*, Hua Nan Bank Office Building, Taipei, Taiwan
To Gather, Taipo Residential Building, Hong Kong
Concerto, Fubon Insurance Building, Taipei, Taiwan
- 2013 *Crossover*, Telin Taiwan Science Park Office Building, Taipei, Taiwan
Turning Point, Chuan Lien Office Building, Taipei, Taiwan
- 2012 *Aquarium*, Qian Yue Residential Building, Taipei, Taiwan
- 2011 *Bridge*, Peak Residential Building, Taipei, Taiwan
- 2008 *Duet / Rhapsody*, Symphony Residential Building, Taipei, Taiwan
Dancing Leaves / Twisted, RSL Museum Residential Building, Taipei, Taiwan
Shells, Plunkett Road Residence, The Peak, Hong Kong
- 2007 *Dancing Fish*, Hai Xia Cheng Sculpture Park, Xiamen, China
La Diva, Avenue Park Residential Building, Taipei, Taiwan
Enlightenment, Ritz Carlton Hotel, Beijing, China
- 2006 *Moon Benches*, Di Bao Residential Building, Taipei, Taiwan
- 2005 *Welcoming Repose-Fluid Presence*, Corporate Avenue, Xin Tian Di, Shanghai, China
Inspiration, Egret Island Residential Building, Chengdu, China
- 2003 *Waves of the Rainbow*, Harbourside Residential Building, Hong Kong
- 2001 *Lotus*, Congress & Entertainment Center, Macao
- 2000 *Tunnel*, Chiang Wei-Shui Memorial Freeway Shiding Service Area, Taipei County, Taiwan
- 1998 *Eole's Bench*, Special Education School, Kaohsiung, Taiwan
- 1996 *Dancing Dragon*, Nan Tan Residential Building, Kaohsiung, Taiwan

誌謝

數十年來，我非常幸運能有許多支持我的朋友們。其中必須特別一提的是一路陪我經歷順逆起伏的摯友、同時也是我的工作夥伴，洪致美。她讓我在離家的時候，在台灣能有個棲身之所，一個我能放下沉重行囊與種種負荷的所在。致美總能給予我悉心的照顧，讓我重振精神與活力。她也總是保護我遠離藝術圈中的窳穢以及有時難免的「藝術的政治性」。我想我大概是她合作經驗中最不具知名度的一位藝術家吧。

在後來的創作過程中，尼古拉 (Nicolas Bertoux) 也受惠於致美為我所設下的保護機制：她為我們保留盡情發揮創意的空間，而得以忠於真我，甚至讓我們能夠近乎縱容地創作，不受成規與窠臼所限。對於能夠從事自己所深愛的藝術創作、在保有熱情的同時還擁有揮灑的空間，我們感到萬分慶幸。雖然我知道致美向來細心入微，但我不確定她是否知道她的努力對我們的創作帶來莫大的幫助與影響；對於她所做的一切，我們由衷地感謝。

在我早期的藝術歷程中，許多朋友與藝廊對我的作品抱持著信心，邀請我展出作品。這回歷經將近18年再度舉辦個展，醞釀的時間之久，非比尋常。非常高興這次能應朝聖邀請，到台北來展覽。早在二十年前初識朝聖時，他還是位藝術圈的新人，但當時他就以過人的熱情還有立志在藝術界打拚的決心讓我們留下深刻的印象。在那之後，我一路見證了他的成長、看他成為一位膽識與影響力兼具的策展人，更重要的是我們成為了互相鼓勵支持的知交。

對我而言，和一位了解我的創作歷程與生命經驗的人合作是件更重要不過的事；這能讓我們用屬於自己的律動和語彙呈現出最美好的成果。

我把這次的展覽當作是一次深切的深呼吸：吸進了大量的新鮮空氣，在自己的體系裡內化、並吐納出一系列新作與新意。這次個展是個讓我與老夥伴、新朋友一同分享我內在庭園滿面盛放的契機。我們在此埋下種子，用關懷守候，並藉此讓「內在之庭」得以繁茂常青。縱使有時知音難尋，我仍樂意敞開心扉的一角，讓大家能窺見其中的光景幾許……來探索我的內在之庭吧，或許你也能在其中尋見屬於自己的芳菲。

特別感謝我的合作夥伴

我想對尼古拉、貝杜致上深切而全面的感激，他是最棒的人生伴侶與志業夥伴，除了對我的悉心照顧以及支持，他在藝術上的豐富經驗，對我創作這系列近作助益良多。

我想進一步對這些高度專業的工作夥伴表達我誠摯的謝意：

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2016年12月20日，於塞拉維札（Seravezza）

薩潔如

¹ 尼古拉·貝杜（Nicolas Bertoux）為薩潔如創作上的夥伴。兩人共同製作了許多大型公共藝術案件，作品見於上海、香港、澳門、台灣等地。現與薩潔如居住在義大利塞拉維札（Seravezza）。

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For many years and decades, I have been fortunate enough to be surrounded by so many supportive friends. One person, who stands out and survived with our ups and downs, is my dear friend and accomplice, Joyce Hung. She has given me a home base here in Taiwan when we had to be away from home, where I can completely lay down my heavy bags of feelings and doubts. She refreshes me with care and sincerity and keeps me away from the negative discourse of the art world and sometimes the politics of art. I am probably the least well known artist she ever had to handle in her profession.

This protective net Joyce created for me, and later on also for Nicolas, gave us space to be creative, to be natural, to be reflective as needed and sometimes even self-indulgent and not to have to follow the norm. Together with Nicolas, I am grateful to be doing what we love to do, to have passion and to have creative space. I don't know if Joyce, in her discreet manner, knows how effective and influential she has been for us in our development; we are forever grateful to her.

In earlier days of my artistic path, many people and galleries graciously put their faith in me and invited me to exhibit. This time, after almost 18 years since my last solo exhibition, it has been a long incubation. I am very pleased to be invited by Sean Hu to exhibit in Taipei. When I first met Sean, more than 20 years ago, he was a relative new comer to this art world. But we were impressed by his passion and will to stay and be active in the art world. Since then, I have seen Sean grow to be a courageous and significant art curator but most of all, a dedicated and loving friend.

It is important to me that I am working with people who have followed my artistic path, understood our way of life and allowed us to flourish in our own rhythm and persuasion.

I see this exhibition as a deep breath, taking in lots of air into the depth of my system and out again with a set of new works and expression. This exhibition is a way to gather old friends and new to share my "inner garden" where there is time for blossom; seeds have been planted and with nurturing, we will keep alive "The Inner Garden". Sometimes, it is not understood or may be overlooked but I want to keep a small opening so you can take a look inside... discover my inner garden, perhaps you will discover yourself.

Special Thanks to My Collaborators

Affectionate and overall gratitude to Nicolas Bertoux best partner in life and in profession for his support, caring and offering his artistic experience to help to me make these latest collection of works.

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