



東和鋼鐵第二屆國際藝術家  
駐廠創作成果發表會

The 2nd Annual Tung Ho Steel International Artists in Residence Program

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# 東和鋼鐵文化基金會成立宗旨

東和鋼鐵公司一向積極多元的參與社會公益活動，彰顯了與台灣這塊土地共同成長的熱愛關切與責任。尤其與國藝會合作，讓藝術家進駐苗栗廠區的創作活動，扮演著推動台灣雕塑藝術現代化向前發展的推手。

為了能更積極地投入公益性文化藝術活動，於 2012 年東和鋼鐵公司創立五十周年之際，捐助新臺幣壹仟萬元整設立「財團法人東和鋼鐵文化基金會」，以提昇國人文化藝術素養為宗旨，培植藝術人才、推廣藝術教育、推動文創產業及辦理或贊助文化藝術活動，希冀串聯國際藝文網絡，建構兼具學術研究與創作之交流平台。



由高雄市政府文化局提供

# MISSION



Tung Ho Steel Enterprise Corporation has been always dedicating itself to various charity events in Taiwan, which demonstrates its passion and duty to grow together with this land. Collaborating with National Culture and Arts Foundation, Tung Ho Steel launched Artist-in-Residence Program to invite artistic creation at Miaoli Works and promoted the modernization and development of sculpture art on Taiwan.

To further participate in culture and arts events for social benefits, Tung Ho donated a sum of NT\$ 10 million to found “Tung Ho Steel Foundation” in 2012 to commemorate its fiftieth anniversary. The Foundation aims to further cultivate cultural and art literacy of people in Taiwan, foster artistic talents, promote art education, drive cultural and creative industry, and organize/sponsor cultural and art events, hoping to establish links with international art communities in order to build a platform of exchange that facilitates academic research and artistic creation.



基金會於 2012 年與高雄市政府文化局共同舉辦「高雄國際鋼雕藝術節——全民大戀鋼」，由東和鋼鐵公司贊助 100 公噸鋼鐵廢材，邀請 16 位國內外的藝術家在駁二藝文特區進行為期兩周的現場創作。藝術家於創作現場彼此相互激盪，其創作過程猶如煉鋼般地挖掘鋼鐵更多的可能性、可看性，以及藝術性；同時讓參與民眾藉由鋼鐵了解在地文化，並拓展對藝術認識之視野。

基金會侯王董事長說，基金會成立的理念是藝術必須進入生活，環境場所成為無形的美學課本。基金會的重要目標是產學合一，為一件好的事情而做，不是為了好名聲而做，不只是金錢的贊助，更要發揮我們策展的能力，為藝文界付出心力。



由高雄市政府文化局提供



The Foundation, donated with 100MT of steel materials by Tung Ho Steel, held “2012 Kaohsiung International Steel and Iron Sculpture Festival” with the Kaohsiung City Government and invited 16 local and international artists to work on site at the Pier-2 Art Center for two weeks. The artists brainstormed together, and the creative process resembled that of steel-refining, as they explored the possibilities, charms, and artistry of steel. At the same time, the festival helped visitors to appreciate the local culture through steel, and broadened their horizons in knowledge of art.

According to the Chairperson of the Foundation, Mrs. Suzie Ho, the principle of the Foundation is that art must be part of our daily lives and we can turn the environment into an intangible textbook of aesthetics. One important objective of the Foundation is to integrate academia and industry, and the Foundation strives to do the right things more than to earn a good reputation. In addition to monetary sponsorship, the Foundation will utilize its curatorial strengths to contribute to the development of culture and arts on Taiwan.

# 透過藝術，追求良善美真

文／侯王淑昭



2013年12月13日，東和鋼鐵苗栗廠舉行「第一屆國際鋼雕藝術家駐廠成果發表會」，廠區間陳列有 Phillip King（菲利浦·金）和劉柏村兩位藝術家作品，奪人目光，只聞讚嘆聲連連！典禮中介紹韓國藝術家成東勳先生將獲邀成為第二屆駐廠創作者；劉柏村教授亦推薦藝術家宋璽德和成東勳相互切磋、對話交鋒。

我個人支持的「春之文化基金會」，透過國藝會這個藝企平台幫忙，從2009年到2011年，共邀請了六位鋼雕藝術家到苗栗廠駐廠創作、發表作品，積累出巨大能量。由「東和鋼鐵文化基金會」所推動的「海外藝術家駐廠創作」，能在一開始就展現如此成績，實是接續了這個能量軌跡，相信「東和鋼鐵文化基金會」會貫徹這個理念，做出更好的成績。

這麼多年來，持續不斷地努力，藝術家們有了更大的創作實驗場域，呈現嶄新作品；事實上，我覺得真正的最大受益者，應該是苗栗廠的工作同仁。首先，透過參與活動，讓現場技術人員對「鋼鐵」有了更深一層的認知，從技術精研到接觸藝術將其融入工作；其次，全廠同仁浸淫在創作氛圍中，領會見識到藝術家追求完美的精神。對鋼鐵更深一層的認知與追求完美的態度，無形中，潛移默化成東鋼人的

# Aspire after the True, the Good and the Beautiful through Art

Shu-Chau Wang Ho

The presentation of the First International Artist-in-Residence Program was held at Miaoli Works of Tung Ho Steel Corp. on December 13, 2013. The presentation displayed works of two artists, Phillip King and Po-Chun Liu, which were so splendid that gained a great amount of admiration. Meanwhile, the presentation welcomed Korean artist Dong-Hun Sung who would be the artist for the Second Artist-in-Residence Program. Professor Po-Chun Liu also introduced artist Hsi-Te Sung to Dong-Hun Sung and the two artists began a discussion and exchanged their views.

Spring Foundation that I have sponsored with the aid of National Culture and Arts Foundation invited six steel sculptors in total to create in residence and present their works at Miaoli Works from 2009 to 2011 and had accumulated strong energy. The International Artist-in-Residence Program implemented by Tung Ho Culture and Arts Foundation carried on such plentiful energy that it did a brilliant performance, and I believe the Foundation will continue to put into effort and make even better fulfillment.



特質，再轉為工作上一種自我要求的認知，這個況味，豐富了原本枯燥的鋼鐵生活，這個質變，也產生了力量，讓我們的產品更臻完美。

第一屆駐廠藝術家 Phillip King 和劉柏村兩人的創作，為臺灣藝術家相互間帶來衝擊和砥礪。這一次，成東勳先生用符號拼湊，讓圖像和圖像交談，用詼諧、幽默手法，不排除使用相互矛盾的語彙，訴說藝術創作的無限可能。宋璽德先生則用氧乙炔火焰切割，企圖以垂直力量凸顯鋼鐵在極高溫條件下，所營造出的機械振波傳導的視覺震撼力，看似斜角線切割成的鐵板，經肌理處理，一塊塊組合，重複拆解再焊接成各種作品。兩位藝術家在創作上各自以驚人的力量，影響了我們的工作人員，更進而影響了他們的家人。我深深相信，當社會充滿了正面的能量，環境必定會變得更加美好。

東和鋼鐵之所以成立文化基金會，就是想鼓勵藝術家，藉由藝術創作來影響更多的人。我確信，我們都有能力一起來追求、來延續、來推展藝術的良善美真，直至恆久。



For so many years of consistent endeavors, artists have had a wider experimental ground for creation and presentation of new works. However, in fact, I feel that the ultimate beneficiaries are the fellow workers at Miaoli Works. First of all, through the participation, the technical staff on site has broadened their conception of what “steel” is, and besides specializing in skills they starts to know art and embed art in their work. The second, the fellow workers of the Works were intoxicated in the creative atmosphere, comprehending and witnessing the artists’ vitality to pursue perfection. The profounder understanding of the essence of steel and the strong attitude to seek perfection have imperceptibly become part of characteristics of the employees at Tung Ho Steel Corp., and grown a self-disciplining attitude. This circumstance has enriched the originally monotonous life of steel, and this transformation has also generated new strength to make our products even more excellent.

The works of Phillip King and Po-Chun Liu of the first artists in residence have brought surges and inspirations among Taiwanese artists. This year, Mr. Dong-Hun Sung assembled various symbols and held dialogues between signs in witty and humorous ways without the exclusion of contradictory notations, expressing the unlimited possibilities of artistic creation. And Mr. Hsi-Te Sung applied oxyacetylene torch cutting and its power of vertical-motion in the attempt to construct visual convulsion caused by machinery vibration translation. The iron plates cut along the diagonal lines, after refining the skin textures, were pieced together one by one and re-took apart and welded into different works. By their own specialized creation, the two artists have respectively moved our fellow workers, and further affected their families. I deeply believe that the society will become better for living when positive energy keeps streaming down into it.

The reason why we established the Tung Ho Culture and Arts Foundation is that we hope to encourage artists and influence more people through arts. We firmly believe that all of us have the ability to aspire after, to pass on and to promote the true, the good and the beautiful in art till the last day comes.\



## 成東勳



**學歷：**

- 1991 韓國中央大學美術學士
- 1986 韓國釜山陶瓷工藝學院畢

**現職：**

- 雕塑家
- 國際公共藝術指導人
- 國際沙漠藝術計畫藝術總監

**個展：**

- 2014 「神的重新轉譯」，草山行館畫廊，臺灣
- 2011 朱銘美術館邀請展，臺灣
- 2009 韓國當代藝術特展，Künstlerhaus Passage gallery，奧地利
- 「腦中的遊牧主義」，Savina 當代藝術博物館，首爾
- 2007 「無知的想像力及感性的實驗」，MOA 畫廊，韓國
- 2001 「愛神」，Savina 畫廊，首爾
- 1997 「怪誕的幽默」，Savina 畫廊，首爾
- 「金屬 & 造型語言」，Posco 畫廊，首爾
- 1996 第六屆 Chungdam 藝術博覽會，Mee 畫廊，首爾
- 1994 Midopa 畫廊，首爾
- 1993 Keumho 畫廊，首爾
- Binkel 畫廊，首爾
- 1992 首爾藝術博覽會，漢城藝術中心（Pyo Gallery），首爾

**聯展：**

- 2014 「新場景 #2」，Buk 首爾藝術博物館，首爾
- 2013 Otawara 市藝術展，公共設施畫廊，Otwara，日本
- 88 漢城奧運會 25 周年展覽，SOMA，首爾
- 新藝術收藏展，首爾美術館，首爾

## Dong-Hun Sung



**Education :**

- 1991 B.F.A. College of fine Art (Sculpture)- ChungAng University, Ansung, Korea
- 1986 Graduated College of Ceramic Sculpture- Pusan Craft Academy, Pusan, Korea

**Present :**

- Sculptor
- International Public Art Director
- International Desert Art Project, Art Director

**Solo Exhibitions :**

- 2014 “The Reinterpretation of the Gods”, The Grass Mountain Chateau Gallery, Taipei
- 2011 The Invited Exhibition, Juming Museum, Taiwan
- 2009 “The Special Exhibition of Korean Contemporary Art”, Künstlerhaus Passagegallery, Austria
- “Nomadism in Brain”, Savina Museum of Contemporary Art, Seoul, Korea
- 2007 “Ignorant Imagination & Sensuous Experimentation”, MOA Gallery, Gyunggi-do, Korea
- 2001 “EROS”, Savina Gallery, Seoul, Korea
- 1997 “Grotesque Humor”, Savina Gallery, Seoul, Korea
- “Metal & Formative Language”, 3rd Semiannual Special Exhibition to Promote Image of Metal” Posco Gallery, Seoul, Korea
- 1996 “6th Chungdam Art Fair”, Mee Gallery, Seoul, Korea
- 1994 Midopa Gallery, Seoul, Korea
- 1993 Keumho Gallery, Seoul City, Korea
- Binkel Gallery, Seoul City, Korea
- 1992 “Seoul Art Fair”, Hangaram Art Museum of Seoul Arts Center (Pyo Gallery), Seoul City, Korea

**Group Exhibitions :**

- 2014 New Scenes #2, Buk Seoul Museum of Art, Seoul
- 2013 Otawara City Art Exhibition, Public Facilities Gallery, Otawara, Japan

2012 Daejeon 計畫 2012: Energy, Daejeon 藝術博物館, 韓國  
特別專案展覽, Daesan 博物館, 韓國  
南海節 2012, Kilhyun 博物館, 韓國

2011 大邱 MOA 藝術博覽會畫廊, 特別邀請展, 大邱行政會議, 韓國  
移動藝術村展覽, 南浦藝術博物館, 韓國  
光的藝術, 慶南藝術博物館, 昌原的精彩世界, 韓國  
「從深海的飛躍」, Sungshin 女子大學, 首爾  
第二屆現代戶外的雕塑, Hantangang, Yeoncheon  
視覺創意藝術節, 夢幻森林藝術中心, 首爾

2010 Celadon 藝術專案, The Celadon Museum of Gangjin, Gangjin, 韓國  
杜尚衛生間的致敬, 畫廊皇家, 首爾  
京畿道藝術專案, 京畿道現代藝術博物館, 韓國  
Homo Ludens, Jeonbuk 省藝術博物館, 韓國  
2010 世界光子世博會, Gwang Ju, 韓國  
「雕塑的追蹤和證據」, 莫蘭博物館, 韓國  
「新石器鐵器時代的鐵匠」, 浦項藝術博物館, 韓國

2009 「新潮流 2010- 圖像之外」, Gallery Moa, 韓國  
明日雕塑專案, 藝術谷 Art Valley 韓國  
「藝術在夏天」, 樂天藝術畫廊 Lotte Art Gallery, 韓國  
藝術的超級巨星, 2009 年藝術 & Funsters, 漢城藝術中心, 首爾

2008 聚會 The Party: 男人 C.J.L.L.P.S 雕塑展、Kayang 畫廊, 釜山, 韓國  
交換展覽哥斯大黎加 & 韓國, 韓國基金會中心, 海芋畫廊, 首爾  
浦項國際藝術節, 浦項藝術中心, 韓國  
新藝術空間邀請展, 湖畔畫廊, 韓國  
Changone 亞洲藝術節, 勝山藝術廳, 韓國  
國際雕塑研討會在利川, Woljeon 博物館, 韓國  
藝術在釜山 2008 年釜山藝術博物館, 韓國  
拉米拉達 Cruzeda, 三個雕刻家展覽會, Bandi 畫廊, 首爾  
COEX 首爾開放藝術博覽會, 韓國

“88 Seoul Olympics 25th Anniversary” Exhibition, SOMA, Seoul  
New Art Collection Exhibition, Seoul Museum of Art, Seoul

2012 Project Daejeon 2012:Energy, Daejeon museum of Art, Daejeon  
The 2012 Daesan Museum of Special Project Exhibition, Daesan  
Museum, Changwon  
South Sea Festival 2012, Kilhyun Museum, Namhae-gun

2011 Daegu Art Fair-Gallery MOA, Special invited Exhibition, Daegu Exco,  
Daegu  
“Moving Art Village” Exhibition, Nampo Art Museum, Goheung-gun  
The Wonderful World of light Art, Gyeongnam Art Museum, Changwon-  
si  
A Leap from the Deep-Sea, Sungshin Women’s University, Seoul  
The 2nd Modern Outdoor Sculpture of Hantangang, Yeoncheon  
Visual Creative Art Festival, Dream Forest Art Center, Seoul

2010 Celadon Art Project 2010, The Celadon Museum of Gangjin, Gangjin  
“Homage for toilet of Duchamp”, Gallery Royal, Seoul  
“Gyeonggi Art Project”, Gyeonggi Museum of Modern Arts, Gyeonggi-  
do  
“Homo Ludens”, Jeonbuk Province Art Museum, Jeonbuk  
World Photonic Expo 2010 Gwang Ju, Gwang Ju  
“Trace and Evidence of Sculpture”, Moran Museum, Namyangju-si  
“Blacksmith in the Neo Iron Age” Pohang Museum of Arts, Pohang

2009 New Wave 2010- Beyond Image, Gallery Moa, Paju City  
Tomorrow’s Sculpture Project, Art Valley, Yangju City  
Art in Summer, Lotte Art Gallery, Seoul  
Art in Superstar, 2009 Arts&Funsters, Seoul Arts Center, Seoul

2008 The Party: Man C.J.L.L.P.S Sculpture Exhibition, Gallery Kayang,  
Pusan  
The exchanged Exhibition Costa Rica & Korea, Korean Foundation  
Center, Gallery Arum, Seoul  
Pohang International Art Festival, Pohang Art Center, Pohang, Korea  
New Art Space Invited Exhibition, Lakeside gallery, Yongin, Korea  
Changone Asia Art Festival, Sungsan Art Hall, Changone, Korea  
International Sculpture Symposium in Icheon, Woljeon Museum, Icheon,  
Korea  
Art in Busan 2008, Busan Museum of Art, Busan, Korea  
La Mirada Cruzeda, Three Sculptors exhibition, Gallery Bandi, Seoul,  
Korea  
Seoul Open Art Fair, COEX in Seoul, Korea





## 宋璽德

### 簡歷：

- 1999 日本國立東京藝術大學美術研究科博士畢業。後赴日本 AIM 金屬加工株事會社研修至 2001 年
- 2001-2010 國立臺灣藝術大學設計學院視覺傳達設計學系專任助理教授
- 2010 至今 國立臺灣藝術大學美術學院雕塑學系專任副教授

### 個展：

- 2013 「光的饗宴」宋璽德機動藝術個展，東方藝術中心，高雄
- 2011 「宋璽德機動藝術個展」，正修科技大學，高雄
- 2010 「光・動」宋璽德機動藝術個展，國立臺灣藝術大學，臺北
- 2008 「海・光・雨——一個老港都的故事」個展，基隆市文化中心，基隆

### 聯展：

- 2013 國立臺灣藝術大學美術學院雕塑學系師生美展，國立臺灣藝術大學，臺北
- 行政院農委會林務局「迎曦雕塑展——與四季對話的公共藝術」，嘉義
- 「雕刻五、七、五——國際藝術大學交流展」，日本，沖繩
- 「雕塑空間 × 立體夜店」，首都藝術中心，臺北
- 第二屆 AAM 精銳藝術節「迷中謎」，AAM 精銳藝術館，臺中
- 2013 FORMOSA 雕塑雙年展「我們的前面是什麼？」，駁二藝術特區，高雄

## Hsi-Te Sung

### Education :

- 1999 PhD. The Graduate School of Fine Arts from Tokyo University of the Arts, Japan
- Studied stainless steel production at Japan's AIM Corp, Japan
- 2001-2010 Department of Visual Communication Design. National Taiwan University of Arts. Assistant Professor
- 2010~ Department of Sculpture. National Taiwan University of Arts. Associate Professor

### Solo Exhibitions :

- 2013 “The Feast of Light” Sung Hsi-Te Kinetic Art Exhibition, Tungfang Art Center, Kaohsiung,
- 2011 Sung Hsi-Te Kinetic Art Exhibition, Cheng Shiu University, Kaohsiung
- 2010 “Light and Propulsion” Sung Hsi-Te Kinetic Art Exhibition, National Taiwan University of Arts
- 2008 “Sea, Shine, Rain- The story of an old part city, Keelung Cultural Center

### Group Exhibitions :

- 2013 National Taiwan University of Arts -The Sculpture Department “Faculty , Student Exhibition”
- “Looking Dawn Sculpture Exhibition- Dialogue with the Seasons of Public Art”, Forestry Bureau, Council of Agriculture, Executive Yuan, Chiayi Forest District Office, Chaoping Station, Chiayi
- 五、七、五 HAIKU –Sculpture” International University of Art Exchange Exhibition, Okinawa, Japan
- “The Space of Sculpture · The Three-dimensional of Nightclub” , Capital Art Corporation, Taipei
- The Second AAM Festival “Riddle My Riddle”, Art & Arch Museum, Taichung
- FORMOSA Sculpture Biennial 2013 “What’s ahead?”, The Pier-2 Art Center, Kaohsiung

- 2012 國立臺灣藝術大學美術學院雕塑學系師生美展，國立臺灣藝術大學，臺北  
 臺韓國際美術交流展「臺灣·韓國今日當代藝術」，國立臺灣藝術大學，臺北  
 高雄國際鋼雕藝術節——全民大戀鋼 LOVE, STEEL，高雄駁二藝術特區，高雄  
 國立臺灣藝術大學美術學院雕塑學系第三屆袖珍雕塑展，臺北
- 2011 國立臺灣藝術大學美術學院雕塑學系師生美展，國立臺灣藝術大學，臺北  
 國立臺灣藝術大學美術學院雕塑學系第二屆袖珍雕塑展，臺北  
 國立臺北藝術大學「雕刻五、七、五——國際藝術大學交流展」，關渡美術館，臺北  
 100 年度第 4 季教育部公共空間藝品展覽，臺灣  
 2011 韓國國際雕塑節——三維紀元的特性，韓國  
 羅馬尼亞第 37 屆拉札爾城堡國際創作營，羅馬尼亞  
 金門和平藝術季「鋼雕藝術節」之「藝百年饗和平」展，金門縣文化局，金門  
 花蓮國際石雕藝術季「石雕科技展——虛擬石景」，花蓮縣文化局園區，花蓮
- 2010 「幻象之丘」新媒體藝術展，鳳甲美術館，臺北  
 2010 南科藝術季，南部科學工業園區，臺南  
 2010 國際交流展，國立中正紀念堂，國立臺灣藝術大學，新莊文藝中心，臺北



「臺藝大·跨世紀薪傳——教授創作展」，國立國父紀念館，臺北  
 國立臺灣藝術大學美術學院雕塑學系第一屆袖珍雕塑展，臺北

- 2012 National Taiwan University of Arts -The Sculpture Department "Faculty, Student Exhibition"  
 Taiwan-Korea International Fine Art Exchange Exhibition "Taiwanese · Korean Contemporary Art Today", Taipei  
 National Taiwan University of Arts -The Sculpture Department "The 3rd Shoebox Sculpture Exhibition"  
 Kaohsiung International Steel Sculpture Festival "All People love Steel", the Pier-2 Atr Center
- 2011 National Taiwan University of Arts -The Sculpture Department "Faculty, Student Exhibition"  
 National Taiwan University of Arts -The Sculpture Department "The 2nd Shoebox Sculpture Exhibition"  
 "五、七、五 HAIKU -Sculpture" International University of Art Exchange Exhibition, Taipei National University of the Arts  
 Ministry of Education The Fourth Quarter of Public Space Art Exhibition, Taipei  
 Internation Sculpture Festa2011 in Korea-Contemporary Sculpture Identity in 3 Dimension Era, Seoul Arts Center, Seoul Arts Center, Korea  
 The 37th International Sculpture Workshop in the Lazar Castle of Lazarea in 2011, Lazarea, Harghita County, Romania  
 KINMEN Peace Arts Festival - Iron Sculpture Festival, Kinmen  
 Hualien International Stone Sculpture Festival "Technology of Stone Sculpture Exhibition-Virtual Stone Show, Hualien
- 2010 "BEYOND THE MIRAGE" New Media Art Exhibition, HONG-GAH MUSEUM, Taipei  
 STSP Art-Festival, Southern Taiwan Science Park, Tainan  
 International Exchange Exhibition, co-organized by National Taiwan University of Arts and Daegu University, Korea  
 A Legacy across the Centuries – An Exhibit of Art by NTUA Professors, National Dr. Sun Yat-sen Memorial Hall, Taipei  
 National Taiwan University of Arts -The Sculpture Department "The 1rd Shoebox Sculpture Exhibition"



## 我在東和鋼鐵的三個月

文／成東勳

鋼鐵的機能在產業化的現代社會有非常重要的功能，簡單的說，大都會都是建築叢林，現代化的社會皆需要鋼鐵，水泥也要有鋼鐵才能扮演好自己的功能完成宏偉的摩天大樓，所以第一線功臣非鋼鐵莫屬。東和鋼鐵煉製鐵的過程是一般人無法輕易看到的，我每天接觸高溫熔爐裡散發出紅橙橙色澤的流動鋼液，並感受到它的生命力，鋼鐵充滿不可限量的爆發力是任何物質都無法比擬，這個社會需要鋼鐵來繁榮，它也是人們生活的必需元素。

2011 年我造訪東和鋼鐵時，發現到熔鐵剩餘殘渣的碎塊——「地金」，深受到它原始面貌的吸引，但因為它的屬性不好切也不好熔解，所以當時相關人員不建議用此材質創作。我經過 2～3 年的嘗試，找到了方法，並在這次駐廠有機會利用它，材質的特性的確很不好駕馭，所以很常的時候我是和它一起痛哭。

從 80 年代後半開始，我一直嘗試通過作品來表達對觀望世界的痛苦的譏諷，用充滿狂氣的作品來表達時代的特徵，面對悲傷的時



## Three Months with Tung Ho Steel

Dong-Hun Sung



The functions of steel play a crucial role in an industrialized society. Simply putting it, the forests of metropolitan buildings and modernized societies demand steel, and cement needs steel to bring its properties into full play and sustains majestic skyscrapers, and therefore the front-line part is nothing but steel. The procedure for steel-making at Tung Ho Steel Corp. is not easily open to the public, but every day I got along with the flowing liquid steel emitting red blazes from the high-temperature furnace and felt its vitality, and I realized that the infinite explosive force of steel is not comparable with any other substance. The society needs steel to prosper and people need it to be a necessary of life.

When I visited Tung Ho Steel in 2011, I was deeply fascinated with the primitive features of the slag left in the furnace after melting iron. However, at



代，我用藝術來痛哭。作品在痛哭後脫胎換骨，眼前的犧牲換來新生命的誕生，本次駐廠的作品《痛哭——對浮華世界的反抗》的定位就是如此。很多人認為我的作品很堅強，但其實我的作品是對因悲哀而痛哭的反問過程。

本次參與「東和鋼鐵國際藝術家苗栗駐廠創作」計劃，對我來說，是非常難得的機會，東和鋼鐵公司有一群專業的技術人員，雖然第一個月我們有溝通上的問題，但經過一段時間，彼此有默契後，一個眼神就了解對方需要什麼。駐廠期間廠區提供多樣化專業器具及環境，讓我全心全意投入工作，專心製作作品，讓藝術家無後顧之憂地往前邁進。我參加過很多國家的企劃案，如日本、歐美、韓國各地，比較之下，台灣提供的非常完善，且在策劃能力與分工上都很優秀，是具備世界級水準的企畫和執行的能力。



that time the related co-workers did not recommend me to use it on account of its properties that it is hard to be cut and melted. After two or three years of trial, I had found some ways of management and when got chance I put them in effect. Still, its properties were really hard to manipulate, so I quite often shed bitter tears with it.

Since the latter half of 1980s, I have been trying to satirize the sorrow at the sight of the world, representing the characteristics of the time through works with domineering air. Facing the grievous time, I cry bitterly through art. The work will be reborn after wailing, and we will have the rebirth of new life in return for the present sacrifice. This is the orientation of Wail—Rebel against the Vanity Fair, the work created this time in residence. Many people deem my work strong and resolute; nevertheless my work is a wailing interrogation to sorrow.

It was a scarce opportunity to participate in the International Artist-in-Residence Program at Miaoli Works of Tung Ho Steel which had a group of professional technicians. We had difficulties in communication at first, but after a short time we cultivated a tacit understanding and only one expression in one's eyes could convey the need of the other. The various professional implements

這個計劃我覺得很不簡單，兩個生長背景很不同的藝術家在同個場所一起工作三個月實屬不易。我們的工作因為需要全神貫注所以常感覺疲勞，壓力也變得很敏感，但我們相處上一點問題都沒有，互相配合得很好。我們的作品如同我倆的個性「南轅北轍」，這是好事，因為相互觀摩可以刺激更多元的創作面向。

宋老師在作品的細膩度上掌握得非常好，對物質的屬性很了解，發揮物質纖細的特質，在外人看來沒有差別的鋼鐵原料，用巧手把厚重的材料切成一半，再從特性發展出新的特色，改變成完全不一樣的面貌，創作的深度就在此，真的很不簡單！個人在駐廠期間相互的交流當中受益良多，宋老師是有計畫性而且細心努力的在工作上耕耘，一步一步求進步的態度值得學習。

我很喜歡台灣，有朋友告訴我，台灣有另外一個名字叫 FORMOSA，意思是美麗之島，這裡的人事物讓我覺得無比親切：和善的人民、美味的食物、舒適的天氣，讓我深愛這塊土地，我愛台灣甚至不輸我自己的國家。最後，再一次感謝東和鋼鐵執行長侯王淑昭女士的誠摯邀請。



and environment provided during the period of residence at the Works let me plunge into creation and focus on production at ease; it let artists make progress without fear of disturbance in the rear. I have been involved in many projects in different countries such as Japan, Korea and those in Europe and America, and Taiwan provides artists sufficient resources by comparison and is excellent in planning and team work at international level for organization and execution.

This execution of this project was not easy to me. It is really hard to come by to have two artists from entirely different backgrounds work at the same place for three months. Our works required full concentration so that we were easily tired and became sensitive to pressure. But we got along completely well and cooperated in harmony. Our works were diametrically opposed to each other just like our distinct characteristics, which is a good thing because inspecting and learning from each other's work can stimulate more diverse facets of creation.

Professor Hsi-Te Sung skillfully cultivates the delicacy of his work, knows well the natures of substances, and elaborates the exquisite features of matters. He masterfully cut thick and heavy steel material which seem undifferentiated to normal people in a half, and derived new features from its natures, generating completely new forms. This process, which is not easy, shows the essence of creation. I have benefited greatly from the interchange of ideas during the period of residence at the Works. Professor Sung nurtures his career of an artist in a planned and detailed way, and his attitude to pursuing the goal of advance steadily is what we should learn.

I like Taiwan very much. One friend of mine told me that Taiwan has another name: FORMOSA, meaning the Island of Beauty. Everything here lets me feel peerlessly cordial; affable people, delicious cuisines and comfortable climate make me fell in love with this land. I even love Taiwan as much as how I love my own country. At last, once again thank COO of Tung Ho Steel, Ms. Shu-Chau Wang Ho, for sincerely inviting me to Tung Ho Steel.



# 「能量」與「雕塑」

文／宋璽德

非物質性材質一直是我的創作的要素，從我接觸造形的領域開始，環繞在身邊的「動力」、「風力」、「水力」、「磁力」、「光」等等的非物質性要素是我創作的核心。或許存在於我們生活周遭的「能量」一直是我觀察的重點，我大多利用不鏽鋼鏡面材質表現雕塑並且透過材質、造形與環境的關係表現「能量」的趣味性，至今很少改變。自從 2012 年受邀參加東和鋼鐵及高雄文化局共同主辦鋼雕藝術創作營製作，也是個人第一件鋼鐵雕塑作品的開始，此次利用鐵的創作是第二次機會。

鐵的熔點約在攝氏 1500 度，具有相當好的穩定性。此次創作我利用高溫穿透鋼鐵，高溫的鐵水在厚鋼材的內部累積、流竄與爆裂。有如火山岩漿擠壓地表一般形成自然界的紋理，溫度讓鐵回歸到最原始的物質性，也讓我體會到「火」的原始與能量。火之於鐵是一體兩面的關係，我觀察已切割完成的鋼板造型與紋理，以素材的特性為思考中心完成作品。



# Energy and Sculpture

Hsi-Te Sung

Non-matter materials have always been an important factor in my creation. Since I started the work in the sphere of graphic arts, non-matter elements around our life such as power, including wind power, water power and magnetic force, and lights have been the essence of my creation. It may



be true that “energy” in the living environment has always been my observation subject, and I usually—and rarely not—employ mirror-finished stainless steel to make sculptures and draw support from the relation between materials, forms and the environment to display interest of “energy.” In 2012, I was invited to create for Kaohsiung International Steel and Iron Sculpture Festival co-sponsored by Tung Ho Steel Corp. and Bureau of Cultural Affairs of Kaohsiung City Government, and then created my first work of steel. This time was the second time to utilize iron to create.

The melting point of iron is around 1,500 degrees centigrade, which makes it highly stable. This time, I utilized high temperature to penetrate the steel, and high-temperature molten iron accumulated, running and cracking within the thick steel materials. The temperature made iron resume its material primitive natures, displaying the natural texture like the traces left by the lava extruding the surface of the earth, and showed me the primitive and energy of “fire.” The relationship between fire and iron is like two sides of a coin. The concepts of the finished works centered on the natures of the materials based on my observation on the shapes and the textures of the cut steel plates.



其實，我們的生活中也充滿著各種能量轉換的方式。如我們欣賞音樂與藝術、信仰宗教帶來的沉靜的力量、人性中喜怒哀樂的能量也無時無刻影響著生活，在數位化資訊的生活中或許更需要理解如此的心靈轉換與創作間的關係，並且充分了解如此能量帶來的力量，時而沉靜、時而震撼。在長時間切割鋼材的作業中，深化了我對鐵的認識與溝通，此次我在東和鋼鐵駐廠創作所感受到的事情應該可以說是重新思考能量與雕塑之間的關係與定位。亦即在造型的能力上，幾乎是一次脫胎換骨的經驗。



這次和成東勳一起駐廠過程中，發現他對造型的掌握擁有豐富的想像，所以他很熟練地、迅速地完成作品。幾乎每週都有新作品出現，每天都有新的變化。我和助手都有很大的壓力，但我知道掌握了鋼鐵材質與溫度變化的關係是我此次創作的新價值。同時，在正面的壓力情況和創作條件之下，現場除了緊張和刺激之外，也在過程當中有許多成長。

感謝東和鋼鐵文化基金會給我這個機會，一個企業能贊助藝術家材料、提供協助人力，廠區的工作人員都有自己原先的工作，現場也有進行的事情，此次活動讓他們暫停了原本的工作。感謝東和鋼鐵能有如此的熱情，並把這份力量挹注藝術創作。



Our daily life, in fact, is instinct with manners of energy transformation; for example, we enjoy music and art, religious belief brings us the power of peace, and emotions affect our lives every minute and every moment. Perhaps lives full of digital information need more desperately than before to understand such kind of energy



transformation between creation and spirit and to fully apprehend its successive power which sometimes is tranquil and sometimes is intense. The long-term task of cutting steel materials has enriched my knowledge of iron and my dialogue with iron. What I have learnt and undergone via creation in residence this time at Tung Ho Steel could be described as a lesson on rethinking and re-orientating the relationship between energy and sculpture; regarding the improvement in forming abilities, this was almost like an experience of rebirth.

This time I worked in residence with Dong-Hun Sung and by this chance I found he is a man of abundant imagination and mastery of forms design. He could finish his creation skillfully and rapidly, and almost done a piece of work per week and made novel progress every day. Because of that my assistants and I faced to great stress, but I knew that to grasp the relation between the nature of steel material and the temperature was the new value of this time. Besides, in the face of positive pressure and suitable conditions for creation, one would not only feel the air of tension and excitement, but also be aroused to make considerable advancement.

Thank Tung Ho Culture and Arts Foundation for giving me this opportunity. The enterprise patronized the artists with materials and offered assistant human resources; the fellow workers at the Works originally had their own routine jobs, and some activities were going on at the venue, but this event suspended every normal works. Thanks to Tung Ho Steel which showed such enthusiasm and has devoted itself in artistic activities.





主辦單位：財團法人東和鋼鐵文化基金會

贊助單位： 東和鋼鐵企業股份有限公司

協辦單位： 橘園國際藝術策展股份有限公司