

第二屆
國立臺灣大學+東京大學 行動博物館展覽

形與力——型態的多样性

FORMS and FORCES: morpho-diversities

The University of Tokyo Mobliemuseum: "FORMS and FORCES: morpho-diversities"
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2011.11.23—2012.3.18

國立臺灣大學圖書館一樓中庭

指導單位：國立臺灣大學+國立大學法人東京大學
主辦單位：國立臺灣大學博物館群+國立大學法人東京大學總合研究博物館
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im INTERMEDIATEQUE

臺灣大學博物館群
THE NATIONAL TAIWAN UNIVERSITY MUSEUMS

THE UNIVERSITY MUSEUM, THE UNIVERSITY OF TOKYO

國立臺灣大學博物館群與日本東京大學總合研究博物館，基於推動教育與研究之發展，並促進雙方互動交流，自本年度起於臺大圖書館一樓中庭共同舉辦一系列展覽，首展即為今年五月中旬開展，展期三個月，至今仍令人記憶猶新的「人體測量法：人體·形態·運動」展。此次登場的系列展之第二展，焦點著重於各種天然物與人工製品的「形」，期望以各個展品為例證，帶領觀者理解現實生活中，「形」的世界是如此多樣，且富含變化，這點不管是既存於大自然的動物、植物、礦物，還是人類巧手所製作的器具與藝術品，都是如此。當我們嘗試用新的角度重新審視這些物件時，往往可以發現前所未見的「形」，亦可能意外發現「形」與「形」之間的共通性。構成宇宙萬物的質量，將其內在能量寄託於某一形體，並為人類肉眼所見，不管這些形體是圓形、三角形、正方形、多邊形、球體、圓錐體、正方體、多面體、紡錘體或流線體。藉著這些特殊的形狀，人類得以感知到「形體的力量」之美。換言之，「形」與「力」是一體的，唯有藉著特定形式，物質才能將其內在的能量表現出來，而為人類所見。本展覽旨在關注「形」如何被「力」所賦予，並發覺形體之間的關係，展示物不限類別、成分或來源，天然或人工。形體無法為語言所捕捉，只能透過人的眼睛來感知。因此，每個展品的解說我們都盡可能縮短篇幅，留待每位訪客運用其感知能力和想像力，自行發現展品間的相似性、相關性與各形體之類型性。為此，這次展覽與以往大不相同，是專門探討形體的展覽。在國立臺灣大學和日本東京大學同仁的合作之下，我們很高興能將這一個實驗性展覽呈獻給大家。最後向每一位促成本次展覽的合作夥伴，致上最深的敬意。

主辦者

In order to promote education and research as well as to encourage mutual exchange, the National Taiwan University and the University Museum, the University of Tokyo (National University Corporation), have initiated a series of exhibitions organized under the auspices of both institutions, with the National Taiwan University Library Atrium as the main exhibition venue. As many of you may already know, the first exhibition "ANTHROPOMETRIA -- Mode & Science," was held over three months starting in mid-May. The present exhibition, the second of our collaborative series, mainly focuses on the forms of natural and artificial things, and aims at exemplifying their considerable varieties. In fact, the world of forms is diverse and undergoes numerous transformations. This is true of animals, plants or minerals constituting the natural world, and instruments or aesthetic objects produced by human beings. When we take a new look at them, we are able to discover forms unnoticed before and may be surprised at the many relationships among them. By adopting a given form - whether it be a circle, a sphere, a triangle, a square, a cube, a polygon, a polyhedron, a spindle or a streamline - the matter in the universe makes its intrinsic energy visible to the human eye. Such energy is then perceived as a beautiful force inherent to its particular form. In other words, form is force. It is only by adopting a particular form that the matter manifests its intrinsic energy. We hope to turn viewers' attention to forms and their inherent force. The relationship between objects goes beyond nature, cultures, categories, their composition or source. Forms cannot be captured by language. They are only perceivable to the eye. This is why we have kept the descriptions of each exhibit as short as possible. The familiarities, correlations and formal analogies between forms are left to each visitor's perception and imagination. In this respect, the present project greatly differs from the past ones: it is an exhibition dedicated to the exploration of forms. We are particularly pleased to be able to present such an experimental exhibition, on the basis of the collaboration between the National Taiwan University and the University of Tokyo staff. Our words of deep gratitude go to each of our partners, without whom the present exhibition would not be possible.

The Organizers

「形／力」與「空間／時間」

與其說「形」與「力」之間並非毫無關聯，倒不如說在時間與空間之中，彼此複雜交錯的相互關係不斷在上演著。「力」對於「形」的生成有其貢獻。輪廓初生之「形」，在空間當中靜止，意圖朝向安定的狀態前進；而「力」的能量卻在時間的流動中，持續運動及變化著，盡其所能抵抗「形」的靜止與安定。「力」產生出「形」，但破壞「形」的也正是「力」本身。因此，「形」與「力」有著辯證上的關係。欲瞭解這層涵義，可嘗試由人類自身來思考。人體具有屬於物質存在的「形」，是故被空間所束縛。然而於此同時，生物（或者說是能量載體）不斷反覆進行細胞分裂，在時間的洪流當中生存著。人類的存在樣貌被「生物」特有的辯證關係所囚，無法從中掙脫。「形」與「力」之間的辯證關係也就是「時間」與「空間」之間的辯證關係。從時空中編織交錯出森羅萬象的形態與現象，人們能以雙眼感受到，於是，借用法國學者勒內·于格的詞彙來說，「可見之物」也因而誕生。「可見之物」種類各式各樣，變化五花八門。這些可見之物構築成自然界中舉凡動物、植物、礦物等物體，就連人類出現以來不斷被創造出來的器具、藝術品、嗜好食品也是同樣道理。天然之物也好，人為之物也罷，倘若重新審視在我們生活周遭的事物或現象，或許會在始料未及之處發現想像不到的「形」，抑或是意外領會出形態上的共通性。非憑藉文字知曉，而是透過雙眼感覺，這才是所謂的「形」。世界各地所觀察到的「形」的親緣性、關聯性、類型性，經由人人各異的感受力和想像力發揮之後，從中發現了什麼，的確是見仁見智。話雖如此，可窺知我們居住的宇宙是受某種規律支配下而形成的「完整世界」，這是不是很值得呢？

西野嘉章

“Form/Force” and “Time/Space”

“Form” and “force” are not unrelated. And, more importantly, they are constantly acting together in a complex way within time and space. On the other hand, “force” contributes to the generation of “form.” “Form,” as it begins to develop a contour, is frozen in time. It attempts to reach a more stable state, but “force”—an energy that moves and transforms in time—attempts to obstruct the stabilization of “form.” “Force” creates “form,” yet it is also “force” that destroys “form.” Thus “form” and “force” share a dialectical relationship. To understand this, it is best perhaps to look at ourselves. The human body is a physical, “form”—bearing presence. Thus, we are bound by time. Yet, at the same time, as living organisms whose cells are constantly dividing, or as an energy bearer, we live in time. Human life is bound by a particular dialectic relation unique to living organisms. We cannot free ourselves from it. The dialectic relationship between “form” and “force” is, at the same time, that of “time” and “space.” It is from the configurations and phenomena that form all of creation that those which can be perceived by the human eye, or, to borrow from French scholar René Huyghe, “the visible” is born. “The visible” is varied and always in flux. This is true of the animals, plants and minerals that constitute the natural world and also of the tools, artworks and luxury items that man has continued to produce since his infancy. Whether natural or artificial, when we re-examine the things and events that have surrounded our existence, we find unexpected “forms” in unexpected places. We find surprising formal commonalities. It is not something learned by means of the word, but sensed by the eye: It is “form.” Of course, the extent of these affinities and similarities of forms found throughout the world is indeed left up to the sensitivity and imagination of individual viewers. Nevertheless, is it not enough to suggest that our universe was created by some kind of singular providence?

Yoshiaki Nishino

2011.11.23—2012.3.18