

《人間》有太極，《太極》在人間
—— 品讀朱銘人間雕塑之「日常生活美學」

*Taichi among Living World: On Everyday
Life Aesthetics of Ju Ming's Sculpture*

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摘 要

朱銘以「回歸人間」為旨歸的系列雕塑，正在構成一種獨具東方特質的「日常生活美學」之景觀。從他整個藝術生涯著眼，以鄉土之根為起點，《太極系列》與《人間系列》實乃內在貫通的：《人間系列》是《太極系列》的回歸，《太極系列》是《人間系列》的基礎。《太極系列》看似是單數的，實乃得以「複數性」的呈現；《人間系列》表現上看是複數的，但卻表徵出「單數性」的存在。朱銘的雕塑，儘管在「體」與「面」的運用方面，接受了西方現代雕塑的影響進而做出了重要探索，但更成功的地方，仍在於其在多種媒材雕塑當中所獨具的「用線的藝術」，而這一點恰恰是「最東方」的，同時也形成了不同於西方雕塑家的獨特樣式。

關鍵字：人間系列、人間性、單數與複數、用線的藝術

Abstract

The series of sculptures which Ju Ming based on the theme of ‘returning to the living world’ is forming a landscape of ‘Living Aesthetics’ embedded with unique quality of the East. Focusing on his life as an artist, with the root in the local complex as the starting point, the *Taichi Series* and the *Living World Series* are in fact connected with each other in nature: the *Living World Series* is the return of the *Taichi Series*, while the *Taichi Series* is the basis of the *Living World Series*. The *Taichi Series* is seemingly singular in nature but in fact is being represented in the form of ‘plural number’; the *Living World Series* looks as if in a plural form yet it exists as a singularity. Consider the aspects of ‘shape’ and ‘surface’ in sculpture, though Ju Ming’s sculptures have absorbed influences from modern sculpture of the West and made important exploration, the bigger achievement comes at Ju’s unique ‘art of playing with lines’ in sculptures of various media. This is exactly what is ‘most representative of the east’ and distinguish his art from western sculptors.

Keywords: *Living World Series*, living world-ness, singularity and plurality, the art of using lines