

更勝自然：
米開朗基羅雕塑中的人體形貌與結構

Transcending Nature:
The Form and Structure of Michelangelo's
Figures

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摘 要

人類形體是文藝復興時期視覺藝術中的關鍵文本，師法自然以再現人體之論，普遍見諸於當時許多藝術家與理論家的主張之中。實際投入真實人體的探究、深入剖析人類身體的有機結構與組織運作，成為當時雕塑家的重要課題。米開朗基羅熱愛表現人體，亦投入研習解剖學。然而，他不分男女地以肌肉誇張、體格健碩的英雄典型來表現人體，卻致使他對解剖學的瞭解與運用，評價兩極；他刻畫兩性的方式，亦多方爭議。本文即是植基於此備受議論之問題的考查，分由「解剖學的探究與超越」與「男女性別典型的異化」兩方面，檢視米開朗基羅雕塑中的人體形貌與結構，藉以探討在一片模仿自然的呼聲中，米開朗基羅如何奠基於自然又超越自然，開創「更勝自然」的獨特人體形式與風格，證實他的藝術創作能量，也凸顯了「模仿」與「創造」的微妙關係。

關鍵詞：Michelangelo、雕塑、人體、模仿

Abstract

The Human form was the critical text of Renaissance's visual art, the claim of representing the human body by imitating nature was common among many artists' and theorists' contentions. The actual study of real human form, and thorough analyze of the organic structure and operations of the physical system were important subjects for artists, especially for sculptors, at that time. Michelangelo endeavored to express the human body, and was also devoted to anatomy. However, both male and female figures of Michelangelo were all in a muscle-exaggerated, and muscularly hero stereotype that received opposing reviews on his use and knowledge of anatomy, as well as the way he depicted male and female bodies. This article explores this controversial issue by the following two aspects: "the investigation and transcend of anatomy" and "the alienation of gender stereotype," to examine that with the trend of imitating nature, how Michelangelo's representations were based on nature while transcending it, and inaugurated the unique form and style of the body representation that approved his artistic creativity, also emphasizing the delicate relationship between "imitation" and "creation."

Keywords: Michelangelo, sculpture, human form, imitation