

民族歷史與人類命運的身體化想像
——Magdalena Abakanowicz的人體
雕塑

Embodied Images of National History
and Human Destiny
— Magdalena Abakanowicz's Figural
Sculpture

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摘要

本文旨在探究屬於二次大戰浩劫餘生世代的波蘭藝術家 Magdalena Abakanowicz (1930-) 的人體雕塑，聚焦討論其「身體化」的想像中如何再現歷史創傷與記憶，如何放寬表述格局，擴及普遍人類命運的反思。深刻的歷史創傷，形塑 Abakanowicz 作品的基調，本文據此而將首先檢視其作品中受創的身體意象，論證 Abakanowicz 承繼波蘭文化傳統中有關民族歷史的受難者意象，分享波蘭戰後具像雕塑家暗喻歷史殘酷真相的殘缺美學，以賦予個人及集體的創傷記憶既具體有力又悲愴感人的審美形式，而反映了自身的國家認同及其作品的時代特質。其次，量化的身體，是 Abakanowicz 雕塑中另一個常數，為本文繼而將著手探討的議題。她藉人像的數量視覺化浩劫所造成的大量死亡與創傷、對人類尊嚴與身份的摧殘，她對當時波蘭社會與政治現實的影射，以及對人類集體行為與歷史重複性的深刻思考，為討論重點。最後，本文將分析的是 Abakanowicz 作品中身體的「變態」，細察其中人類身體與自然有機世界的類比表現及其意義，並討論 Abakanowicz 如何結合儀式化的空間經營，訴諸人類共通的神聖性／宗教化情感，力使其觀眾深刻感悟自然萬物息息相連的神聖生命網絡、宇宙生命的生生不息，以求創傷情感的淨化與昇華、個人有限生命的超越。

關鍵字：Magdalena Abakanowicz、身體、人體雕塑、波蘭藝術

Abstract

This study searches for the figural sculpture by Magdalena Abakanowicz (1930-), Polish artist survivor of the World War II. It explores, through the discussion of three body images, how she represents the historic trauma and memory by her “embodied” imagination and how she broadens the pattern of interpretation to strengthen the reconsideration of human destiny. First, this paper examines the “injured body” in Abakanowicz’s work. This discussion reveals how Abakanowicz’s powerful and sorrowful aesthetic pattern for personal and collective traumatic memories is constructed, reflecting her national identity and feature of the age. Otherwise, the “quantified body” is another characteristic of Abakanowicz’s work, which is also an issue that this paper is further concerned about. It shows how by quantities of human body Abakanowicz visualizes the heavy casualties caused by the war, the devastation of human dignity and the loss of identity as well. Her complex relationship with Polish immediate sociopolitical reality, her reconsideration of collective behaviors and repetition of history are also the subjects to explore. Finally, it will analyze the “metamorphosis body” in Abakanowicz’s figural sculpture, and examine the analogy of human body and natural organic world and its meaning. As we shall see, the body in Abakanowicz’s work represents the body of the artist, the body of Poles, and moreover, the body of all human, and therefore its significance is defined, which is not only autobiographical, historical, but also transhistorical and universalistic.

Keywords: Magdalena Abakanowicz, Body, Figural sculpture, Polish art