

心路刻痕——1970年代的朱銘

Ju Ming in the 1970s

林振莖 | Chen-ching Lin

朱銘美術館研究部副研究員
Associate Research Fellow,
Research Department, Juming Museum

來稿日期：2012年6月20日
通過刊登：2012年8月20日

摘 要

朱銘今日的成就，應該沒有人會否定；但他過去所走過的痕跡，卻留下許多震撼性的議題。人們至今仍津津樂道，他一夕成名的傳奇性故事，許多人對他還停留在「素人」藝術家的形象。

然而，不論是傳奇性的故事，或是「素人」藝術家的印象，還是蜚聲國際的太極系列作品，都是在1970年代發生。這個時代非常地關鍵，也非常地精彩。朱銘在這個時候與楊英風朝夕相處，也是在這個時候一夕成名，成為全國知名的雕塑家。因此，以朱銘作為代表，回顧1970年代，成為非常有意義的事。

本文以「傳統·生活美學」、「學院·現代美術」、「蛻變·中西鑄」三個面向，探析朱銘雕刻藝術風格及美學理論的轉變，並論及時代的氛圍與朱銘的關係。

關鍵詞：朱銘、木雕、雕刻、臺灣美術、鄉土運動

Abstract

Few people would doubt Ju Ming's achievement today. However, what he had done in the past has left some surprising issues. People like to talk about the legendary story of how he became famous overnight, and many of them still think of him as a "naïve artist."

The legendary story, the general impression of a "naïve artist" and the world-famous Taichi series all happened in the 1970s. The decade was critical and remarkable. It was during that time that Ju Ming studied closely with his master, Yu-yu Yang, and acquired his fame overnight as a nationally known sculptor. Therefore, it is quite meaningful to take Ju Ming as a key example to review the 1970s.

This essay analyzes Ju Ming's sculpture style and change of aesthetic ideas from three aspects: "Tradition / Life Aesthetic," "Academy / Modern Art," and "Transformation / Mixing the East and West." It also discusses Ju Ming in relation to the zeitgeist.

Keywords: Ju Ming, wood sculpture, sculpture, Taiwanese art, the Nativist Movement