

抽象、寫實與雕塑中的表現——
朱銘《太極——單鞭下勢系列》
之演化的美學研究

Abstraction, Realism and
the Expression in Sculpture ——
Aesthetic Study of Evolution of Ju Ming's
Taichi - Single Whip Series

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摘 要

抽象與寫實的對立是藝術的一大課題。朱銘早年由寫實起家（包括傳統雕刻與《鄉土系列》），在受到現代藝術的啟發後，逐步走向抽象。其著名的《太極——單鞭下勢系列》由1976年最早的兩個版本，到1986年的朱銘美術館收藏的〈館藏版〉的演變，乃至《人間系列》，都是這個抽象化過程的成果。單就《單鞭下勢系列》的發展來說，這個過程最後並沒有走到絕對抽象的路途上去，而是保留了相當程度的寫實成分。〈館藏版〉雖然是抽象與寫實並存，卻不失其為一件巨作，也因此要求我們重新思考抽象與寫實之間的區分。本文試圖在不處理更為抽象的〈太極拱門〉等作品的狀況下，透過分析《太極——單鞭下勢系列》〈1976年版〉與〈館藏版〉之間的差異，來為抽象與寫實兩個表面上看來截然不同的手法，在藝術創作中分別與共同能扮演的角色，做初步的釐清。在簡短澄清「寫實」與「抽象」的意義之後，我們首先將梳理歷年來評論家對《太極——單鞭下勢系列》的看法，以掌握這個系列的轉變與兩個關鍵階段的作品可能帶給一般觀賞者的印象。鑒於「太極拳精神」本身的模糊性，分析的部分將以「重力」此一雕塑藝術的普遍課題為切入點，來審查抽象與寫實這兩個手法如何共同營造出涉及雕塑重力經驗的藝術效果。最後再探討，更進一步的抽象化是否會妨礙〈單鞭下勢〉表現出一種「自然」而非「人為造做」的感覺。

關鍵詞：《太極——單鞭下勢系列》、抽象、寫實、重力、自然

Abstract

The opposition between abstraction and realism is a major subject in art. The sculpture of Ju Ming was dominated by the realism in the very beginning (including the "Native series" and even earlier works), and started to try the abstraction under the inspiration of modern art. The evolution from the two earliest versions of Taichi-Single Whip Series carved in 1976, to the "Museum" version cast in 1986 and exhibited nowadays in the Ju Ming Museum, as well as the Living World Series, are all results of the process of abstraction. Without taking into account works other than the Taichi-Single Whip Series, this process did not evolve to practice total abstraction in the end. The "museum version" contains therefore at the same time elements of realism and abstraction in it, without stopping being a masterpiece. It incites us then to inquire into the distinction between abstraction and realism. Without taking into consideration more abstract works such as the Taichi Arc, this paper will attempt to clarify the roles abstraction and realism, if they may seem to be two absolutely distinct ways of creation, can play separately or in cooperation in the artistic creation. After elucidating briefly the sense of "realism" and "abstraction", we will retrace comments made by critics on Taichi-Single Whip Series, in order to understand the evolution of its two critical stages and impressions products of each stage might bring to spectators. In consideration of the obscurity of the meaning of the "Taichi spirit", the analysis will have as point of view a general theme in sculpture: the gravity, to examine how realism and abstraction

cooperate in the creation of artistic experience of gravity in sculpture. The paper will then proceed to investigate if an abstraction of higher degree would hinder the Single Whip from expressing a sentiment of naturalness instead of artificiality.

Keywords: Taichi-Single Whip Series, abstraction, realism, gravity, nature/natural