



朱铭

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JU MING

LIVING WORLD SCULPTURE

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北京 中国美术馆

2010.7.18 ~ 2010.8.13

Ju Ming Living World Series
Sculpture Exhibition

National Art Museum of China, Beijing

2010.7.18 ~ 2010.8.13

序

继 2006 年举办“朱铭太极雕塑展”后，中国美术馆高兴地与朱铭美术馆再度合作，举办“朱铭人间系列雕塑展”，使大陆美术界和广大公众有机会欣赏朱铭先生艺术另一方美丽的风景，以此全面了解朱铭先生的艺术世界。

记得 1999 年我访问朱铭美术馆时，就看到了先生的“人间系列”，它们让我眼前为之一亮，十分欣喜，因为在此之前，我只看到朱铭先生的“太极系列”。除了台湾，在世界上许多城市都可以看到他的“太极系列”作为公共艺术矗立在公共空间。他将现代雕塑语言与东方美学的理念相结合，创造了极具精神性的生命体，蕴涵天地之气，铸造雄浑之境，使“天人合一”这一中华传统文化的命题得到直观的视觉呈现。但是，在阳明山麓朱铭美术馆的前前后后，我却看到了另一个朱铭。那些散置于广场、庭院、水榭、草坪上的“人间系列”作品，极大地活跃了人们的视线，还有诸如从天而降的“伞兵”作品，更是让人惊喜不已。这个系列以极为丰富和生动的形象与形态，展现了艺术家对现实的洞察，对生活的感受。它们鲜艳的色彩和活泼的姿影与生活更加接近，甚至可以说，它们好像就活在现实的空间里，既与人为邻，也成为生活中的芸芸众生，让人产生无限的亲切感。由此，我看到了朱铭艺术世界的全部。

朱铭的“太极系列”与“人间系列”在艺术形态上具有强烈的反差，“太极系列”是单色的，也是单纯的，是高度提炼和浓缩的精神性作品，而“人间系列”是多彩的，也是具体的，

是极具生活化的现实再现。在这个系列中，朱铭用的是木雕、青铜、不锈钢、陶瓷等不同材质，但通过生动的造型和敷色，使材质退于形象之后，神采显于材质之前，体现了一位艺术大家驾驭和运用材质语言的能力，更展现了他幽默、乐观的生活情怀，甚至充满着天真的童趣。以艺术史的术语而论，前者是现代的，后者是后现代的，它表明朱铭先生的艺术创造有极大的张力，既在纯粹的冥想之中，又在具体的生活之间；既在抽象的世界里徜徉，又在风情的生活中漫步。我认为，只有既具人文情怀又具生活情调的大艺术家，只有充满旺盛生命力的创造者，才能在反差如此之大的两极自如穿梭，信手拈来。在两种迥然不同的创作中，一切宛若天成，一切呼之欲出。

我祝“朱铭人间系列雕塑展”圆满成功，祝朱铭先生的艺术创造常在常新！

中国美术馆馆长 | 范迪安

2010年7月于北京

Preface

Having co-organized the “Ju Ming Taichi Sculpture Exhibition” in 2006, the National Art Museum of China (NAMOC) is pleased to collaborate with the Juming Museum once again to present the “Ju Ming Living World Series Sculpture Exhibition” this year. This new show will open for the art community and general public of mainland China a window to another domain of Mr. Ju Ming’s masterfully crafted art, so that they may form a comprehensive view of his artistic world.

I remember that when I laid eyes on Mr. Ju Ming’s Living World Series on a visit to the Juming Museum in 1999, they were refreshing to behold, and they made me euphoric. Previously, I had only seen Mr. Ju Ming’s Taichi Series, works of which have been installed as public art in public spaces in Taiwan as well as many cities around the world. In these iconic opuses, the artist has married the language of modern sculpture to ideas from Eastern aesthetics, creating organic pieces that are pregnant with spirituality. Enfolded within them is cosmic energy, a majestic and vigorous presence cast in solid metal. They present in a directly perceptible, visual form an important notion in traditional Chinese culture – i.e., that of the “oneness of Nature and Man”. What I saw in 1999 all around the Juming Museum at the foot of Mount Yangmingshan, however, was a different Ju Ming altogether. Works from the Living World Series dotted the square, courtyard, waterside pavilion and lawns, and formed a highly invigorating sight. The “paratroopers” who seemed to have descended from the sky, among other wonders, were quite a delightful surprise. Through images and morphologies that were exceedingly rich and vivid, this body of work unfurled the artist’s observations on reality and his feelings about life. The sculptures were brought closer to life by their bright colors and vivacious forms. One could even say that they looked as if they were living beings inhabiting the real world alongside actual, flesh-and-bone people. This caused one to feel emotionally close to them in a very powerful way. It was only then that I got to see Ju Ming’s artistic world in its totality.

There is a sharp contrast between Ju Ming’s Taichi Series and his Living World Series in terms of artistic form. The Taichi sculptures are monochromatic and uncomplicated, spiritual works of heightened distillation and concentration. The Living World sculptures, on the other hand, are multicolored and specifics-centered, representations of reality that mirror everyday existence intimately. For the latter series, Ju Ming employs a variety of materials, including wood, bronze, stainless steel and ceramic clay. Through vivid figuration and coloration, the artist manages to make his materials serve the purposes of (and bring out the splendor of) his images, thus demonstrating not only a maestro’s prowess in controlling and deploying the language of materials, but also his humorous, optimistic outlook on life, and even overflowing, child-like innocence. To put it in art historical jargon, the Taichi Series is modern, whereas the Living World Series is postmodern. It goes to show that there is tremendous tension in Mr. Ju Ming’s art-making. He is engaged in both rarefied meditation and actual, earthly life. He roves casually in the twin realms of abstractions and mortal sentiments. What sort of person, one may ask, does it take to move so freely between these highly contrastive poles and to draw from these sources so readily? The answer, I believe, is this: a great artist who not only holds humanistic issues close to the heart, but also savors the flavors of everyday life – a veritable creator who brims with vitality. In the two completely different genera of art he produces, everything appears to have taken form so naturally ... Everything seems so ready to break forth into being.

I hereby wish the “Ju Ming Living World Series Sculpture Exhibition” consummate success. May Mr. Ju Ming always make fabulous art, and may his work be ever new.

Di'an Fan | Director,
National Art Museum of China
July 2010, Beijing

序

距离上一次朱铭先生在中国美术馆进行展览至今已经4年多了，那次是以“太极系列”作品为主题的回顾展，是在中国大陆举办的第一个朱铭先生的个展。而受到经费与场地限制，当时不能将朱铭先生另一精彩的“人间系列”创作介绍给大家，不论是中国美术馆还是敝馆的展览策划人员都感到非常的可惜，也因此大家相约等适当时机到了，一定要透过“人间系列”再次合作。很高兴这个约定在2010年实现了。

朱铭先生投入雕塑创作至今已近60年，早期以农村背景为创作题材的“乡土系列”在20世纪70年代中期发表后，受到台湾民众的热烈喜爱，而旋即出现的“太极系列”更是得到海内外不论是普通艺术爱好者抑或专业艺评人士的关注及认同，也为朱铭先生打响了他的国际知名度。然而，早在20世纪80年代伊始，不受拘束的朱铭先生早已开始发展他的“人间系列”，甚至曾悄悄地在美国发表。朱铭先生以修习中国太极拳心得，创作了大气魄的“太极系列”作品，而后，他更以自己日常生活的体悟与对周遭人物的关怀在“人间系列”中不断地修行他的艺术哲学至今。

了解朱铭先生的人都知道他对艺术很执著，也都知道他不爱重复的个性，是故我们都很能体会以太极拳招式为造型基础的“太极系列”对朱铭先生所造成的包袱与牵绊。反之，朱铭先生在“人间系列”中却可以得到无限的自由，不论在材质的选择、颜色的变化、次主题的发展，甚至落实创作的技术问题等，“人间系列”都让朱铭先生更有思考空间以及增加创作趣味，而朱铭先生正是这样一位喜爱挑战又充满幽默的艺术家。

透过本次展览，我们可以一窥朱铭先生“人间系列”创作的发展脉络，不论是在其最熟悉的木头，还是创作难度最高的不锈钢，我们都可以看到朱铭先生在不同时期处理同一材质或色彩的不同哲学；而若依时间轴来看，我们亦可看到朱铭先生对任何材质的好奇与尊重，除了企图在了解、驾驭材质之外，还要让材质能说出自己的语言后，始肯转换，这在陶土、海绵翻铜、片状不锈钢与铜的发展上表现得最为清楚。

本次展览中，更有朱铭先生全球首次发表的作品“人间系列——囚”，这次朱铭先生着重于哲学思考，也尝试讨论世俗价值，并以与以往完全不同的方式来处理雕塑，作品显示出一直以来努力又勇敢地走出自己艺术之路的朱铭先生对于自由心灵的尊重。相信曾经为“太极系列”发出赞叹的人，透过这次展览，更能在时而朴拙、时而细腻、时而强健、时而温柔、时而多彩、时而单纯的“人间系列”作品中，体悟生命的无限可能，共鸣朱铭先生“艺术即生活”的创作态度。

感谢中国美术馆与敝馆共同举办这次朱铭“人间系列”雕塑展，4年里两次完整地将朱铭先生与其创作介绍给中国大陆的观众。此外，对展览得以顺利的落实，我谨代表朱铭文教基金会暨朱铭美术馆特别感谢文建会、谁先觉、谢石川先生对此展的慷慨赞助。

财团法人朱铭文教基金会执行长 | 吴素美

2010年4月于台北

Preface

It has been some four years since Mr. Ju Ming last exhibited at the National Art Museum of China (NAMOC). Back then, his *Taichi Series* retrospective was his first solo exhibition in mainland China. Due to limited funds and space, we were unable to showcase the *Living World Series*, another spectacular body of works by Mr. Ju Ming. To the curators from NAMOC and our museum, it was a great pity indeed. Thus, we promised ourselves that we would work together again someday to present the *Living World Series* when the time is right. And what a joy it is to see this promise finally being fulfilled in 2010!

Mr. Ju Ming has devoted himself to creating sculptures for almost 60 years now. His early rustic-themed *Nativist Series* was well-loved by the Taiwanese public when it was unveiled in the mid 1970s. It was soon followed by the *Taichi Series*, which not only attracted the attention and praises of both lay art aficionados and professional critics in Taiwan and beyond, but also made the artist an international celebrity. But Mr. Ju Ming, being an unfettered soul, was already working on his *Living World Series* in as early as the beginning of the 1980s. Some opuses from this series were even quietly exhibited in America. While the *Taichi Series*, in all its boldness of vision, was shaped by the artist's personal experience in practicing taichi boxing, the subsequent *Living World Series* is a crucible in which his artistic philosophy is constantly tempered (even till this day), driven by his insights into everyday existence and concern for people around him.

Those who know Mr. Ju Ming are no stranger to how persistent he is in artistic pursuits, as well as how averse he is, by nature, to repetitions. As the imageries of the *Taichi Series* were based on taichi boxing moves, we can appreciate how burdened and pinned down by this corpus he must have felt. In contrast, the *Living World Series* affords him unlimited freedom in terms of choice of material, variation of colors, development of sub-themes, and even technical issues in actual execution, and so on. This series requires more thought on Mr. Ju Ming's part, and makes art-making more interesting. It just goes to show what a challenge-loving and humorous artist he is.

The current exhibition offers a view of the evolution of Mr. Ju Ming's *Living World Series*. Whether the artist was working with wood, which he was most familiar with, or with stainless steel, the most difficult material, we can tell that the philosophy underlying his use of the same stuff or color varied from one period to another. As we trace the development of Mr. Ju Ming's art in time, we can also see his curiosity and respect for all the raw materials he dealt with. Not only was he striving to understand and exercise mastery over them, he would not switch to something else unless and until he was able to let the stuff at hand speak its own language. Nowhere is this clearer than in the development of his works of pottery clay, copper (based on sponge prototypes), stainless steel sheets and copper.

Notably, the current exhibition also incorporates the world premiere of *Living World Series – Imprisonment*. In this new opus, Mr. Ju Ming places emphasis on philosophical thought, attempts to discuss secular values, and adopts a sculptural approach that is totally different from all that he has been doing in the past. It reveals, veritably, reverence for our free soul on the part of Mr. Ju Ming, who has always worked hard and pressed on with courage as he carves out his own artistic path. It should be noted that the *Living World* sculptures range from the unsophisticated to the highly exquisite, from the robust to the gentle, from the multifarious to the pure and simple. I believe that those who have marveled at the *Taichi Series* will also gain something out of this exhibition as they savor such a kaleidoscopic body of works. They will come to a profound appreciation of the infinite possibilities of life, and resonate with Mr. Ju Ming's creation concept of "Art-as-Life".

I would like to thank NAMOC for co-organizing the "Ju Ming *Living World Series* Sculpture Exhibition" with our museum, such that mainland Chinese viewers can finally get a complete overview of Mr. Ju Ming and his work through two exhibitions in the space of four years. In addition, I also hereby express my gratitude, on behalf of the Juming Culture and Education Foundation and Juming Museum, to the Council for Cultural Affairs, iPRECATION and Mr. Shih-chuan Hsieh for their generous sponsorship. This exhibition could not have been held successfully without their contribution.

Su-mei Wu | Executive Director,
NPO Juming Culture and Education Foundation

April 2010, Taipei

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JU MING

LIVING WORLD SCULPTURE

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Having co-organized the “Ju Ming Taichi Sculpture Exhibition” in 2006, the National Art Museum of China (NAMOC) is pleased to collaborate with the Juming Museum once again to present the “Ju Ming Living World Series Sculpture Exhibition” this year. This new show will open for the art community and general public of mainland China a window to another domain of Mr. Ju Ming’s masterfully crafted art, so that they may form a comprehensive view of his artistic world.

I remember that when I laid eyes on Mr. Ju Ming’s Living World Series on a visit to the Juming Museum in 1999, they were refreshing to behold, and they made me euphoric. Previously, I had only seen Mr. Ju Ming’s Taichi Series, works of which have been installed as public art in public spaces in Taiwan as well as many cities around the world. In these iconic opuses, the artist has married the language of modern sculpture to ideas from Eastern aesthetics, creating organic pieces that are pregnant with spirituality. Enfolded within them is cosmic energy, a majestic and vigorous presence cast in solid metal. They present in a directly perceptible, visual form an important notion in traditional Chinese culture – i.e., that of the “oneness of Nature and Man”. What I saw in 1999 all around the Juming Museum at the foot of Mount Yangmingshan, however, was a different Ju Ming altogether. Works from the Living World Series dotted the square, courtyard, waterside pavilion and lawns, and formed a highly invigorating sight. The “paratroopers” who seemed to have descended from the sky, among other wonders, were quite a delightful surprise. Through images and morphologies that were exceedingly rich and vivid, this body of work unfurled the artist’s observations on reality and his feelings about life. The sculptures were brought closer to life by their bright colors and vivacious forms. One could even say that they looked as if they were living beings inhabiting the real world alongside actual, flesh-and-bone people. This caused one to feel emotionally close to them in a very powerful way. It was only then that I got to see Ju Ming’s artistic world in its totality.

There is a sharp contrast between Ju Ming’s Taichi Series and his Living World Series in terms of artistic form. The Taichi sculptures are monochromatic and uncomplicated, spiritual works of heightened distillation and concentration. The Living World sculptures, on the other hand, are multicolored and specifics-centered, representations of reality that mirror everyday existence intimately. For the latter series, Ju Ming employs a variety of materials, including wood, bronze, stainless steel and ceramic clay. Through vivid figuration and coloration, the artist manages to make his materials serve the purposes of (and bring out the splendor of) his images, thus demonstrating not only a maestro’s prowess in controlling and deploying the language of materials, but also his humorous, optimistic outlook on life, and even overflowing, child-like innocence. To put it in art historical jargon, the Taichi Series is modern, whereas the Living World Series is postmodern. It goes to show that there is tremendous tension in Mr. Ju Ming’s art-making. He is engaged in both rarefied meditation and actual, earthly life. He roves casually in the twin realms of abstractions and mortal sentiments. What sort of person, one may ask, does it take to move so freely between these highly contrastive poles and to draw from these sources so readily? The answer, I believe, is this: a great artist who not only holds humanistic issues close to the heart, but also savors the flavors of everyday life – a veritable creator who brims with vitality. In the two completely different genera of art he produces, everything appears to have taken form so naturally ... Everything seems so ready to break forth into being.

I hereby wish the “Ju Ming Living World Series Sculpture Exhibition” consummate success. May Mr. Ju Ming always make fabulous art, and may his work be ever new.

Di'an Fan | Director,
National Art Museum of China
July 2010, Beijing

序

距离上一次朱铭先生在中国美术馆进行展览至今已经4年多了，那次是以“太极系列”作品为主题的回顾展，是在中国大陆举办的第一个朱铭先生的个展。而受到经费与场地限制，当时不能将朱铭先生另一精彩的“人间系列”创作介绍给大家，不论是中国美术馆还是敝馆的展览策划人员都感到非常的可惜，也因此大家相约等适当时机到了，一定要透过“人间系列”再次合作。很高兴这个约定在2010年实现了。

朱铭先生投入雕塑创作至今已近60年，早期以农村背景为创作题材的“乡土系列”在20世纪70年代中期发表后，受到台湾民众的热烈喜爱，而旋即出现的“太极系列”更是得到海内外不论是普通艺术爱好者抑或专业艺评人士的关注及认同，也为朱铭先生打响了他的国际知名度。然而，早在20世纪80年代伊始，不受拘束的朱铭先生早已开始发展他的“人间系列”，甚至曾悄悄地在美国发表。朱铭先生以修习中国太极拳心得，创作了大气魄的“太极系列”作品，而后，他更以自己日常生活的体悟与对周遭人物的关怀在“人间系列”中不断地修行他的艺术哲学至今。

了解朱铭先生的人都知道他对艺术很执著，也都知道他不爱重复的个性，是故我们都很能体会以太极拳招式为造型基础的“太极系列”对朱铭先生所造成的包袱与牵绊。反之，朱铭先生在“人间系列”中却可以得到无限的自由，不论在材质的选择、颜色的变化、次主题的发展，甚至落实创作的技术问题等，“人间系列”都让朱铭先生更有思考空间以及增加创作趣味，而朱铭先生正是这样一位喜爱挑战又充满幽默的艺术家。

透过本次展览，我们可以一窥朱铭先生“人间系列”创作的发展脉络，不论是在其最熟悉的木头，还是创作难度最高的不锈钢，我们都可以看到朱铭先生在不同时期处理同一材质或色彩的不同哲学；而若依时间轴来看，我们亦可看到朱铭先生对任何材质的好奇与尊重，除了企图在了解、驾驭材质之外，还要让材质能说出自己的语言后，始肯转换，这在陶土、海绵翻铜、片状不锈钢与铜的发展上表现得最为清楚。

本次展览中，更有朱铭先生全球首次发表的作品“人间系列——囚”，这次朱铭先生着重于哲学思考，也尝试讨论世俗价值，并以与以往完全不同的方式来处理雕塑，作品显示出一直以来努力又勇敢地走出自己艺术之路的朱铭先生对于自由心灵的尊重。相信曾经为“太极系列”发出赞叹的人，透过这次展览，更能在时而朴拙、时而细腻、时而强健、时而温柔、时而多彩、时而单纯的“人间系列”作品中，体悟生命的无限可能，共鸣朱铭先生“艺术即生活”的创作态度。

感谢中国美术馆与敝馆共同举办这次朱铭“人间系列”雕塑展，4年里两次完整地将朱铭先生与其创作介绍给中国大陆的观众。此外，对展览得以顺利的落实，我谨代表朱铭文教基金会暨朱铭美术馆特别感谢文建会、谁先觉、谢石川先生对此展的慷慨赞助。

财团法人朱铭文教基金会执行长 | 吴素美

2010年4月于台北

Preface

It has been some four years since Mr. Ju Ming last exhibited at the National Art Museum of China (NAMOC). Back then, his *Taichi Series* retrospective was his first solo exhibition in mainland China. Due to limited funds and space, we were unable to showcase the *Living World Series*, another spectacular body of works by Mr. Ju Ming. To the curators from NAMOC and our museum, it was a great pity indeed. Thus, we promised ourselves that we would work together again someday to present the *Living World Series* when the time is right. And what a joy it is to see this promise finally being fulfilled in 2010!

Mr. Ju Ming has devoted himself to creating sculptures for almost 60 years now. His early rustic-themed *Nativist Series* was well-loved by the Taiwanese public when it was unveiled in the mid 1970s. It was soon followed by the *Taichi Series*, which not only attracted the attention and praises of both lay art aficionados and professional critics in Taiwan and beyond, but also made the artist an international celebrity. But Mr. Ju Ming, being an unfettered soul, was already working on his *Living World Series* in as early as the beginning of the 1980s. Some opuses from this series were even quietly exhibited in America. While the *Taichi Series*, in all its boldness of vision, was shaped by the artist's personal experience in practicing taichi boxing, the subsequent *Living World Series* is a crucible in which his artistic philosophy is constantly tempered (even till this day), driven by his insights into everyday existence and concern for people around him.

Those who know Mr. Ju Ming are no stranger to how persistent he is in artistic pursuits, as well as how averse he is, by nature, to repetitions. As the imageries of the *Taichi Series* were based on taichi boxing moves, we can appreciate how burdened and pinned down by this corpus he must have felt. In contrast, the *Living World Series* affords him unlimited freedom in terms of choice of material, variation of colors, development of sub-themes, and even technical issues in actual execution, and so on. This series requires more thought on Mr. Ju Ming's part, and makes art-making more interesting. It just goes to show what a challenge-loving and humorous artist he is.

The current exhibition offers a view of the evolution of Mr. Ju Ming's *Living World Series*. Whether the artist was working with wood, which he was most familiar with, or with stainless steel, the most difficult material, we can tell that the philosophy underlying his use of the same stuff or color varied from one period to another. As we trace the development of Mr. Ju Ming's art in time, we can also see his curiosity and respect for all the raw materials he dealt with. Not only was he striving to understand and exercise mastery over them, he would not switch to something else unless and until he was able to let the stuff at hand speak its own language. Nowhere is this clearer than in the development of his works of pottery clay, copper (based on sponge prototypes), stainless steel sheets and copper.

Notably, the current exhibition also incorporates the world premiere of *Living World Series – Imprisonment*. In this new opus, Mr. Ju Ming places emphasis on philosophical thought, attempts to discuss secular values, and adopts a sculptural approach that is totally different from all that he has been doing in the past. It reveals, veritably, reverence for our free soul on the part of Mr. Ju Ming, who has always worked hard and pressed on with courage as he carves out his own artistic path. It should be noted that the *Living World* sculptures range from the unsophisticated to the highly exquisite, from the robust to the gentle, from the multifarious to the pure and simple. I believe that those who have marveled at the *Taichi Series* will also gain something out of this exhibition as they savor such a kaleidoscopic body of works. They will come to a profound appreciation of the infinite possibilities of life, and resonate with Mr. Ju Ming's creation concept of "Art-as-Life".

I would like to thank NAMOC for co-organizing the "Ju Ming *Living World Series* Sculpture Exhibition" with our museum, such that mainland Chinese viewers can finally get a complete overview of Mr. Ju Ming and his work through two exhibitions in the space of four years. In addition, I also hereby express my gratitude, on behalf of the Juming Culture and Education Foundation and Juming Museum, to the Council for Cultural Affairs, iPRECATION and Mr. Shih-chuan Hsieh for their generous sponsorship. This exhibition could not have been held successfully without their contribution.

Su-mei Wu | Executive Director,
NPO Juming Culture and Education Foundation

April 2010, Taipei