



朱铭

JU MING

太极雕塑

TAICHI SCULPTURE

图书在版编目(CIP)数据

朱铭太极雕塑/朱铭美术馆编. —南宁: 广西美术出版社,
2006.3

ISBN 7-80674-823-7

I. 朱… II. 朱… III. 雕塑—作品综合集—中国—现代
IV. J321

中国版本图书馆 CIP 数据核字 (2006) 第 017716 号

朱铭太极雕塑

Zhuming Taiji Diaosu

编 者: 朱铭美术馆

文字作者: 朱 琦

设 计: 朱铭美术馆

图书策划: 姚震西 钟艺兵

责任编辑: 何庆军

责任校对: 尚永红 黄 艳

审 读: 欧阳耀地

出 版 人: 伍先华

终 审: 黄宗湖

出版发行: 广西美术出版社

地 址: 南宁市望园路 9 号

邮 编: 530022

制 版: 北京图文天地中青彩印制版有限公司

印 刷: 北京方嘉彩色印刷有限责任公司

版 次: 2006 年 3 月第 1 版

印 次: 2006 年 3 月第 1 次印刷

开 本: 889mm × 1194mm 1/16

印 张: 10

书 号: ISBN 7-80674-823-7/J · 600

定 价: 300.00 元

朱铭 太极雕塑

JU MING TAICHI SCULPTURE

朱铭美术馆 编

Edited by Juming Museum

广西美术出版社

Guangxi fine Arts Publishing House

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JU MING





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前言

朱铭的甜蜜挣扎

我感到非常荣幸和高兴能为这本书写几句话。我的荣幸是因朱铭是当代最杰出又尚健在的亚洲雕塑家之一。而我的高兴则来自于艺术家本身和他的作品所带来的对艺术，特别是对中国现代艺术的思考。

从某种程度来说，20 世纪的中国艺术几乎都受到西方文化的冲击，而这些冲击都反映在当代的艺术作品中。即使是最传统的水墨画也常被认为是受西方思潮影响而重申其中国文化的价值。但是当我们反观西方艺术，即使是当代，东方文化对其的影响向来都是很微弱的。日本版画对于印象派画家而言也不过是恰逢其时，版画只不过是告诉印象派画家该怎样来做。当东方被迫去接受西方的文化和技术来跟上文明的步伐时，西方则完全按照自己的喜好挑选东方的文化。在 19 世纪中叶前，西方人甚至认为东方没什么可学习的。但如今一切正在改变。随着中国和日本日益强大，东西方观念和形式的交流也逐渐变为双向。

这些与朱铭又有何联系呢？当然有。这是自然甚至是必然的。依我看，我们应从东西方对话的角度来理解他的作品。比如说，朱铭最出名的雕塑主题“人间”和“太极”系列显而易见的是扎根于中国文化，但其表现形式却很大程度或间接地借用了西方现代艺术。但不争的事实是朱铭所展示的作品已赢得了整个西方世界的赞誉。所以我们又要问：他的“太极”系列是否也能在中国引起相同的轰动？再者，假如借助于纯中国的表现形式，它们又是否依旧能在西方受到认可？我想对于习惯各种各样抽象和半抽象艺术的西方观众，他们的潜意识里受到冲击的原因仍旧是因为造型。这便更深层次地揭示了我们西方人，或甚至任何有着审美深度的观众，总是重视造型多过作品的主题。支持此观点的大多数是无神论者，好比我自己本身虽然深受如罗马雕塑式的宗教艺术吸引，却从不被它们所传达的宗教信仰所动。这些虽显而易见，但我觉得有必要把此记于脑海。由于当今时代我们的感官被充斥着各种可以想象得到的艺术或伪艺术，因此我们更必须了解真正优秀艺术之关键所在——造型。其余如主题、宗旨或历史内容能够了解则更好，不过它们对我们超越时空的审美标准只起辅助作用。

但是我们仍不能逃避历史。如有可能，我们必须辩证地看待各种文化活动对我们的帮助。任何对

中国有所了解的人都知道阴阳这对辩证关系。在西方，我们几乎看不到类似这样的辩证关系。过去和现在的对话，加上伟大悠久的中国的历史及传统与现代的挣扎很少出现在西方的作品中。但这种中国的民族意识情节和新的全球化背景的对话却生动地表现在朱铭的作品中。朱铭的作品非常中国。他的艺术不但表现了中国的观念，也在现代艺术的国际舞台上占有重要地位。他的艺术作品表现出了现代生活中中西方元素的冲撞，孔教式的对国家、社会、朋友、家庭的责任与同样强大的道教之间的较量。要表现出这些冲击，对富有创造力的人而言，是需要相当的个人创造天赋的。在所有这些矛盾的力量中，我们还要加上艺术家正直的特质和商业化的艺术市场的矛盾。在西方艺术中所有这些压力的表现并不强烈，而在中国艺术家作品中它们的反映是那么明显和重要，就如同朱铭的作品。

一件创新作品的基础在于艺术家和材料的深入对话，好比诗人艾略特的名言“那是一种无法用任何语言表述出的无法忍受的挣扎”。当朱铭用手撕开原木，用斧劈开，或用手弯曲，卷绕细钢板时，他正陷入一场英雄式的和其难以驯服的材料之间的对抗。在朱铭完成的作品中，我们看到了这种争斗的痕迹，我们的确感同身受。在一种难以名状的情况下，我们参与了朱铭的挣扎，并成为当中的一员。在他的太极系列中，这种矛盾表现得非常明显。两个人的对决中，不管是出招或退让都有着一种戏剧化的关系，好似有一股无形的电流在他们中间。很自然的，他们逐渐融入了拱门里，以更为明显的造型来表达这种太极的力量。

然而，如果“太极”系列的人物中的对立主题最终被融合于传统中，那电流将被关闭，造型将被静止，创造力将停滞不前。可是当我看着这些人物的时候，仍有电流在他们之间流动，而他们之间的对决将恒久继续。对我而言，这便是中国文化令人着迷的力量。我震惊于朱铭能以如此的技法，如此的激情来表现中国文化的内涵。

麦克·苏立文

于牛津大学

2004年4月

Preface

The Joyous Struggle of Ju Ming

It is both an honour and a pleasure to write a few words as a preface to this book: an honour because Ju Ming is one of the most distinguished of living Asian sculptors; a pleasure because he himself and his work invite challenging thoughts about the nature of art, and of modern Chinese art in particular.

There can be little twentieth century Chinese art that does not reflect, to some degree, the impact of Western culture. Even purely traditional Chinese painting may be regarded as, to some degree, a reassertion of Chinese values provoked by the challenge of the West. When on the other hand we look at Western art, even in the modern era, the Oriental impact has been, until recently, slight. The influence of the Japanese print on the Impressionists only came about because it fitted in with what they were already trying to do themselves, and helped to show them how to do it. Whereas the East was forced to accept Western culture and technology in order to modernise, the West took the culture of the East purely on its own terms; there was little sense before the mid-twentieth century that we in the West had all that much to learn from the East. Today that is changing. China and Japan are world powers, and the flow of ideas and forms between East and West goes both ways.

What has all this to do with Ju Ming? A great deal: for it is natural, even inevitable, that we should see his work in the light of the East-West dialogue. For while the subject-matter of his sculpture, notably the Living World and the Taichi series, is rooted in his own Chinese culture, the forms they take owe much, even if indirectly, to modern Western art. It is not without significance that Ju Ming's work has been shown to great acclaim all over the Western world. We must ask: do his Taichi (Taiji) figures have the same impact in China? Would they have the same impact in the West if they were in a purely "Chinese" style? I think that what first, if subconsciously, strikes a chord in the Western viewer, attuned to a wide range of abstract and semi-abstract art, is the forms themselves. This suggests that at a deep level our response - or that of the more aesthetically sophisticated viewer at any rate - is to the form, rather than to the subject matter. Support for this view is the fact that many non-believers, such as myself, respond powerfully to religious art - Romanesque sculpture, for instance, without subscribing to the beliefs it depicts. This may all seem very obvious to us today, but I think it is good to bear it in mind, for in a situation where our senses are saturated with every conceivable kind of art and pseudo-art, we need to have a sense of what is critical, fundamental to all good art, and that is form itself. All else - subject matter, purpose, historical context - these are things it is helpful to know about, but they are ancillary to our aesthetic response, which crosses all frontiers of time and distance.

But we cannot escape our situation in history, and it is possible, even helpful, to see any cultural activity in dialectical terms. Dialectics expressed through the yang-yin dualism, is familiar to all who are involved

in China, for built into Chinese culture are a whole series of dialectical tensions which are not present in Western culture to the same degree. For instance, the dialectic between past and present, accentuated by China's powerful, sometimes overpowering sense of history, and the consequent struggle between tradition and modernisation. The dialectic between the Chinese national consciousness and the new internationalism - vividly illustrated by Ju Ming's sense of being Chinese and expressing Chinese ideas while he occupies a key position in the world of international modern art; the tension between the Chinese and Western elements in modern Chinese life; for creative people in particular, the tension between what may be called the 'Confucian' sense of responsibility to the State, to society, friends and family, and the equally powerful 'Daoist' demands of the individual's creative talent. Add to all these conflicting forces, we now have the increasing conflict between the artist's integrity and the demands of the art market in a world of rampant commercialism. These elements of stress, which do not all play so powerful a role in the world of Western art as they do in that of China, give to the creative work of the modern Chinese artist added tension and power, which is vividly expressed in the work of Ju Ming.

Fundamental to the creative process is the intense dialogue between the artist and the medium - what the poet TS Eliot called in a celebrated phrase "the intolerable struggle with words and meanings." Ju Ming, in tearing the wood apart, in hacking at the Styrofoam with a knife, in rolling, twisting and buckling thin sheets of steel with his bare hands, is engaged in a heroic dialectic struggle with the recalcitrant medium. It fights back, but in the end, he gets his will. We see the evidence of this struggle in the finished work; we feel it ourselves. So, in a mysterious way, we come very close to the struggles and feelings of Ju Ming himself, and are one with him. Moreover, in his Taichi Series, this conflict of forces is explicit, in the dualism of the figures who thrust and retreat, give and take, in a dynamic relationship with one each other. An invisible electric current seems to flow between them. What more natural that they should be joined in an arch, to give tangible, visible form to this powerful force?

In the joined Taichi figures is the dialectical thesis - antithesis resolved in a traditional synthesis? If that were so, the current would be switched off, the forms would be still, and the creative process brought to an end. But I feel, looking at these figures, that the current still flows between them, they strain against each other, and will to the end of time. That, it seems to me, is a clue to the dynamism of Chinese culture itself. It's wonderful that Ju Ming should express so much of what it means to be "Chinese", with such skill, and such passion.

Michael Sullivan

Oxford
April 2004

前言

多年以来，我一直期待朱铭先生的作品有机会在北京展出，我相信，中国大陆雕塑界和艺术界的同仁们都有这种期待。

朱铭先生作为著名雕刻艺术家的名望和他在雕刻艺术上的卓越创造，是我们了解和敬重的。在现代以来中西文化碰撞交融的情境中，他以充沛的睿智、非凡的胆魄和勤奋的劳作，在雕刻艺术上取材现实，参悟生活，收揽自然神韵，吸纳造化之气，创造出了深含东方文化内蕴而又独具个性面貌的雕刻风格，在中国雕刻艺术的当代承传与开拓上堪称重量级的楷模。

这次前来本馆展出的《太极系列》无疑是朱铭雕刻中最有代表性的一个系列，它集中体现了朱铭先生雕刻艺术的精湛手笔。唐代诗学家司空图《二十四诗品》赞推“雄浑”为第一品，认为雄浑之状之境“大用外腴，真体内充，返虚入浑，积健为雄，具备万物，横绝太空”。以此对应《太极系列》，可以照见朱铭先生创造的入混沌而整一的雄浑意境。他刀凿大形，斧切大块，从容把握，轻松勾勒。作品尊尊座座，皆集远古与汉唐艺术之博大意象与民间艺术之拙朴意趣为一体，在生动的像影之中，透溢出来自华夏文化灵山道海深处的元气。

本馆高兴地在朱铭美术馆筹组、新加坡美术馆共力的基础上合作主办朱铭先生艺术的北京之行。台湾朱铭美术馆是朱铭先生艺术创造的乐园和他众多艺术作品的家园。我曾踏访过那片青山绿水之地，朱铭先生难以计数的作品就散布、坐落在山野坡地上，蔚成一片生命的世界。新加坡美术馆曾举办过朱铭雕刻与另一位世界雕塑大家波特罗作品的合展，使东西方两种艺术创造的方式相互照映，构成比较与对话的机缘。相信这次在本馆举办的展览将让中国大陆的广大公众得以面对朱铭先生的大作，寻味品意，感受和领略他创造的精采与分量。

祝展览圆满成功，祝朱铭先生的艺术创造力永远旺盛！

中国美术馆馆长 范迪安
2006年3月于北京

Preface

For years I have been expecting Mr. Ju Ming to exhibit his works in Beijing. I believe that would also be the expectation of colleagues in the sculpture and art circles of China.

Ju's prominence and outstanding achievements in the sculpture art are acknowledged and respected. In the modern atmosphere where the eastern and western cultures influence one another and combine with one another, Ju has created works containing rich oriental flavor and character with realistic, everyday life, natural and transcendent elements through rich wisdom and farsightedness and extraordinary courage and diligence, thus setting out a heavyweight example in the modern heritage and development of Chinese sculpture art.

The Taichi Series which Ju exhibits at this museum is by far the most representative series of his works because it displays the artist's consummate skills and originality in sculpture art. According to the Twenty Four Poems by poetry scholar Sikong Tu (837-908) of the Tang Dynasty, "simplicity and vigor" is the first class. He believes that "the unknown changes in appearance because the form has been taken inside; like the universe whose force evolves constantly, thus forming the beauty in itself; when everything is ready, one can freely sail across the universe." Comparing Taichi Series with Sikong's description, Ju's creativity has reached the state of simplicity and vigor. He shapes with the outline and cuts the silhouette and depicts with confidence and ease. Every work reflects the greatness and splendor of art in the ancient time and the Han and Tang dynasties, as well as the simplicity and naturalness found in folk art. In between the vivid images, one can see the essence of spirit and power as found in the Chinese culture.

It is an honor for us to organize the Beijing exhibition of Ju's work under cooperation with the Juming Museum and the Singapore Art Museum. The Juming Museum in Taiwan is the paradise of creation and the home of artworks of the artist. I have stepped on that place of green mountains and clear water where countless works of Ju were spread all over the spur which was a world of life in itself. The Singapore Art Museum has organized a joint exhibition of Ju's sculptures and the works of another sculpture maestro Fernando Botero (1932-). It was a comparison and dialogue between the eastern and western cultures. I believe that the public of China will meet Ju's works face to face at this exhibition in order to enjoy and experience the greatness of the artist's originality and thoughts.

May the Beijing exhibition of Ju be a great success and the creativity of Ju grow and blossom forever!

Fan Di'an

Director, National Art Museum of China
Beijing, March 2006

华人国际艺术名家论丛

On the Sculptures of Ju Ming

情融人间 意行太极

朱琦

在香港、新加坡、东京、巴黎、伦敦、纽约，在冬雪皑皑的广场、春草茵茵的公园、夏日炎炎的海滩、秋风瑟瑟的旷野，在古老的庭院或现代建筑环境中，朱铭的太极题材雕塑都能自由地生长着，呼吸着，运动着，仿佛天生就是这自然造化中的一部分。这些蕴涵丰富的木、石或金属形象不仅让东方人心驰神往，也让西方观者为之倾倒。

20世纪以来，随着科技的进步和文化交流的日趋深入，探讨东西融合成为国际艺坛的一个重要命题。一些悟性高、创造力强的东西方艺术家开始以他者的目光反观传统，并尝试从不同的文化中汲取灵感，从而使自己的作品直逼对方的心灵，成为沟通彼此情感和精神的桥梁。林风眠、赵无极、亨利·穆尔等都是这类探索的登峰造极者。他们善于了解彼此的哲学和内在感受，能从不同的造型语言中提炼出具有共性的元素，使东西艺术因子在精神层面得以诗化融合，达到炉火纯青、天衣无缝的地步。他们的艺术创作具有自然、简洁、深邃的共同特质，表现出在人生与艺术上的睿智和高超的归纳能力。因此，当林风眠于1979年在巴黎举办画展时，塞尔努西博物馆馆长瓦迪默埃利塞夫称其为“唯一的已经接近东西方和谐与精神融合的画家”。^①同样，当亨利·穆尔的雕塑首次被介绍到日本、新加坡、港台地区和中国大陆时，所赢得的赞誉也远非其他西方当代艺术家所能比拟。

对于许多置身于中西文化交汇地带，或接受过中西艺术熏陶的战后一代华人艺术家来说，走融合中西的艺术之路，是他们的一种自然而自觉的选择。他们对于意境深邃的中

华传统文化有着与生俱来的崇敬心理，而对于西方的艺术，尤其是重在个性表达的现代艺术，怀有同样敏锐的鉴赏力和深刻的共鸣。他们明白自己的处境，了解自己的优势，在艺术道路的选择上或融西于中，或融中于西，按照个人不同的教育背景和美学取向，由浅入深、由表及里，执着地探索于中西艺术之间，寻求建立自己的面貌。回顾20世纪50和60年代，许多港台和海外华人艺术家不约而同地从中国古文字入手，将传统的书法艺术采纳到自己的创作中来，希望能创作出带有浓郁东方色彩且能为西方所理解和接受的现代艺术作品。从采用文字符号起，艺术家们沿着传统文化长河溯流而上，探幽寻秘于中国的古代建筑、雕塑、绘画、手工艺品乃至古老的神话和哲学，从更广泛的领域中汲取营养，进而造就了具有东方神韵和现代情怀的艺术佳构。

朱铭即属于这一艺术家范畴。他的天赋、勤奋与良好的师承，使他能在前人的基础上充分发挥自身潜力，成为享誉国际的现代艺术大师，华人世界最具代表性的雕塑家之一。回顾朱铭的艺术历程，可约略分为这样几个发展阶段：

^①郎绍君“林风眠的一生”，见《现代中国画论集》，广西美术出版社，1995年。

The Passion for Living World and the Practice of Taichi

Zhu Qi

English translation by
Goh Ngee Hui

Inspired by the ancient Chinese martial arts form, Taichi, Ju Ming's monumental sculptures from this series are found in Asia, as well as in major cities in the West. From Hong Kong, Singapore and Tokyo, to Paris, London and New York, these signature works grace snow-covered plazas of major buildings, luxuriant gardens, sunny beaches and the windy outdoors. These timeless pieces are never out of place in a traditional courtyard or within a modern urban setting. They thrive in these environments as if they were part of the nature. Created from wood, stone or metal, these stunning works of art capture the imagination of viewers from the East and the West.

With the phenomenal advancement in science and technology and the intensification of cultural exchanges in the 20th century, the international art arena has been preoccupied with the pursuit of synthesizing art of the East and the West. A number of highly intelligent and creative artists, who among the pioneers are Lin Fengmian, Zao Wou-ki and Henry Moore, begin to re-look at tradition from the perspective of an outsider. By drawing inspiration from different cultures, their works attempt to create a bridge between the artist and its audience as a communication channel for feelings and emotions. A profound understanding of each other's philosophies and sentiments has enabled the creation of a harmonious fusion of East and West. Moreover, their artistic creations display a natural, simple and sublimed appeal that demonstrated their ingenuity in integrating life and art. It is small wonder that when Lin Fengmian held his exhibition in Paris in 1979, Vadime Elisseff, Director of Musée Cernuschi hailed him as "the only artist that had already come close to finding spiritual fusion and harmony between the cultures of East and West."¹ Similarly, when the sculptures of Henry Moore were introduced to Japan, Singapore, Hong Kong, Taiwan and China, they were highly regarded as unprecedented for any contemporary artist from the West.

Many post-war Chinese artists are deeply influenced by both Chinese and Western art, particularly those who lived in

cosmopolitan areas where cultural exchanges take place. For them, embarking on the path of combining Western culture with Chinese art is a natural and conscious undertaking. They inherit a natural respect for traditional Chinese culture for its richness and diversity. At the same time, they have a keen sense of appreciation for Western art, particularly contemporary art that emphasises individualistic expression. They understand their position well and know where their strengths lie. In charting their artistic direction, they choose either to incorporate Western elements into Chinese art, or to infuse Western art with Chinese influence. With diverse education backgrounds and aesthetic inclinations, these artists laboured at different paces and depths to push beyond artistic conventions. In the 1950s and 1960s, overseas Chinese artists, especially those from Hong Kong and Taiwan, begin adopting traditional Chinese calligraphy in their art, starting with ancient Chinese characters. They aimed to create contemporary works with a strong Chinese presence that can be appreciated and accepted by the West. Soon after, these artists extended their experimentation into other areas of traditional Chinese culture such as ancient Chinese architecture, sculpture, paintings, handicrafts, even legends and philosophies provided rich sources of inspiration, resulting in works that have both the charm of the Chinese spirit and modern ethos.

Ju Ming belongs in this category of artists. His talent, diligence and the excellent training have enabled him to realise his full potential in being an internationally renowned contemporary master and one of the greatest Chinese sculptors of all times. Ju's artistic development can be broadly categorised in the following stages:

1. Lang Shaojun, *The Life of Lin Fengmian, An Anthology of Essays on Modern Chinese Art*, Guangxi, China: Guangxi Fine Arts Publishing House, 1995.