

論新客觀主義的批判創作思維

A Study of the critical creative imagination In New Objectivity

傅基芬*

摘 要

本文所要探討的「新客觀主義」，是二十世紀初期，崛起於德國的新藝術革命，叫做「New Objectivity」又叫做「Magic Realism」¹神奇的寫實主義。

這個名稱「Neue Sachlichkeit」是為了1923年在曼汗地方(Mannheim)的一項設計展所新創的名詞，參展的藝術家須保有忠貞不二的誠實，對當時社會進行苛刻而諷刺性的批判，因此成為挖苦當代社會的犀利畫家。其作品多半描寫一些戰爭的受害者，跛腳的老兵和戰爭的恐怖經驗，以及人類的貪婪、殘忍、痛苦和令人生厭的景象。「新客觀主義」仍保有一些表現主義的重要特徵：對現實的直接寫照、藝術家用扭曲變形來強調他的觀點、常使作品具有奇異的張力。我們可以回顧表現主義，再進一步地分析新客觀主義以及剖析畫作，並從研究中吸收養分。

關鍵字：犀利畫家，扭曲變形，張力。

ABSTRACT

The purpose of this paper is to discuss the development of New Objectivity in 20th early century. There is an art revolution, called “New Objectivity”, also called Magic Realism.

The dominant personality of the trend was known as “New Objectivity”. The label “Neue Sachlichkeit” was coined for a projected exhibition in Mannheim in 1923 of Artists who have retained or regained their fidelity to positive, tangible reality. Those artists also made the mark as the cutting and cynical satirists of contemporary society; horrific experience in war and disillusionment, afterwards were bitterly expressed in their greed, brutality and to their suffering, and the war-victims with view of the cripple ex-soldiers and their formulation of repulsive human type. It sustained some central characteristics of Expression are the directness of the artist’s confrontation with reality, his use of distortion to emphasize his view of the world, that often invested his work with eerie tension. therefore, we can review the Expressionism. and then the New Objectivity, by discursive analysis, we get a lot of lesson from those programs and the study.

keyword: satirist, distortion, tension.

* 傅基芬 私立中國文化大學藝術研究所碩士研究生

¹ 摘錄自大衛·派柏(David Piper) The Illustrated History of Art.P.442 Octopus Publishing Ltd, 1981 London.