

敘述性的集合藝術未來發展

Assemblage

賴永龍

摘 要

二十世紀初期人類藝術發展如火如荼地展開，由於第一次世界大戰人們厭惡戰爭，不論繪畫、文學、哲學戲劇、民主思想也有突破的發展，所以 1916 年達達主義(Dadaism)由瑞士的羅馬尼亞籍詩人茲阿哈(Tristan Tzara 1896-1963)以及一些文藝家開始提倡所謂的達達派，1917 年其中主要藝術家杜象(Marcel Duchamp 1887-1968)搬出了現成物〈便斗〉展出之後影響了美國新達達主義(Neo-Dadaism)、歐洲新寫實主義(Nouveau Realism)、以及本文所要探討與研究的集合主義(Assemblage)。

集合藝術(Assemblage)就是將隨手可得的現成器材或物品以各種方式接合聚集稱為集合主義或集合藝術。集合藝術將聚集物集結之後變成一座不用雕塑的具體物件或一盒聚寶盒，我們以藝術的眼光稱為藝術品。集合藝術所選用的組合物不一定有相關性，但是每一件組合物都是重要的，就像繪畫上的重要筆觸。

集合藝術所使用的器材並不限定，但是比新達達主義較精緻許多，主要在追求作品本身所要表現的意義，讓觀賞者有所省思，沒有新達達主義所要表達得那麼強烈而已；集合主義具極有幽默諷刺性的漫畫意味。

Abstract

Early 20th century witnessed as much abhorrence of war as the fervor for artistic development: the repugnance of World War I had spurred tremendous breakthrough in democratic and philosophical thinking as well as literature and art. In 1916 Swiss poet Tristan Tzara of Romanian origin (1896-1963) and his literary coterie started Dadaism, soon followed by the shocking urinal display in gallery by Marcel Duchamp in 1917 that triggered Neo-Dadaism in America, Nouveau Realism in Europe and the Assemblage this thesis aims to examine.

Assemblage pertains to uniting readymade, daily articles and materials together by various means, resulting in a final object or collection of objects that requires no conventional sculptural construction techniques. The elements incorporated in such approach may not be related, but every individual element is essential to the upshot as every brushstroke to a painting.

“Materials and articles used in Assemblage were not specific, but notably finer than Neo-Dadaism,” as the main pursuit lay with the meaning projected, to trigger reflection in the viewer, and not as intense as the subsequent school. “Assemblage has a strong sense of

satirical caricature.”