

由未來主義的先驅與傳承論「後立體主義」之理論與研究方向

Discussion about Post-Cubism through its Theory and its Centre of Research from the Precursor Role and the Heritage of Futurism

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摘 要

未來主義是「後立體主義」綜合應用的九個透視法之一。最早的未來主義之作品於十三世紀的杜契爾與十五世紀的利比，菲力浦已經開始，然後一直到二十世紀初馬利內提才正式發表了「未來主義宣言」及其理論，緊接著杜象也抄襲了理查《移動人體》的草圖畫出了《下樓梯的裸體第二號》。證明「創新」常常是將過去已有的理論和觀念加以吸收、融合和改造，再發揚光大。所以「後立體主義」在理論及研究方向是可以成立的。

關鍵詞：未來主義、透視法、後立體主義

ABSTRACT

The Futurism has one of the nine methods of perspective that the Post-Cubism synthesizes in the applications. The earliest works of Futurism already with Duccio in the Thirteenth Century and Lippi Filipp in the Fifteenth Century; then, Marinetti Filippo declared the “Manifesto of Futurism Painting” (1910) and its theory officially until the beginning of the Twentieth Century; and Duchamp followed it with the work “Nude Descending a Staircase, II” in copying “L’Homme en mouvement”, a sketch of Richard. In fact, “innovations” often come from assimilating, merging and recreating past theories and ideas with, then, large developments. So, the Post-Cubism is undeniable about its theory and its centre of research.

Keywords: Futurism, perspective, Post-Cubism

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