

前衛藝術是這樣子嗎？ Is That “Avant-garde” ?

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摘 要

「前衛藝術」這個名詞，既令人感覺熟悉卻又很陌生。

2005年初，在臺北一個標題為「台灣前衛文件展」的展演會場，其所展演的作品，藝術風格與表現技法都是歐美已進入二十世紀歷史數十年、甚至近百年的「前」前衛藝術樣式，令筆者懷疑是否正在觀看一個數十年前的「台灣前衛文件」展。並興起前衛藝術是這樣子嗎？的研究動機。

本研究文從詮釋學、藝術史論探討此一疑惑。研究結論：求新、求變、反因襲、反傳統是前衛藝術的生命動力及行動準則，但相反的，前衛藝術最大的錯誤就是重複、模仿、重製，抄襲傳統。台灣前衛藝術的發展，此為殷鑑。

關鍵詞：前衛、前衛藝術；前衛主義

ABSTRACT

About the term “Avant-garde”, we are familiar with it but unfamiliar with it.

In the beginning of 2005, there is an exhibition titled “Avant-Garde Document of Taiwan” in Taipei. The style and technique of the art works in the exhibition are all from American and European “pro-avant-garde” art that it had taken several ten years or even closed a hundred-year in the 20th century. The author was wondering to appreciate the art works of the exhibition titled “Avant-Garde Document of Taiwan” whether it was just through several ten years. So that, the author has a motive about the study—“Is That Avant-garde?”

The study discusses the above confusion from the sources of Hermeneutics and Art History. The conclusion of the study includes four active criteria in “Avant-garde” — being innovative, being varied, opposing convention, and opposing tradition. In the other hand, the mistakes in “Avant-garde” are reduplication, imitation, reproduction, and traditional following. The study is about the development in “Avant-garde” of Taiwan.

Keywords: Avant-garde, vanguardism

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