

具象與抽象之界限

Boundary Between Representational and Abstract

吳大光*

摘要

具象與抽象之藝術表現內涵與形態界定，向來令人多所錯覺而無法確切認知。本文藉由具體作品有關之創作內容與形式，論述並實證具象與抽象之界限及關係，同時分析其間可能衍化之過程與相異性質。當「具象」形態朝向「非具象」、「半具象」、「半抽象」發展，再轉化成「想象」、「心象」，最後變成純粹的「抽象」形態時，即顯示「具象」與「抽象」之間，並非單純的兩種對立的藝術形態。如此，對評論或賞析的角度或立場而言，即可多元方向地進行美感認知與價值批判，為具象與抽象之間所有可能的創作變化形態或風格，培養並塑造較明晰親切的審美心靈，與嚴明客觀的藝評通路。

關鍵詞：具象、想象、心象、抽象

Abstract

The classification of the substance and forms of representational and abstract artistic expressions has always been confusing and uncertain. In this paper, the author will discuss and demonstrate the boundary and relationship between representational and abstract art, through creative contents and forms of actual works of art, as well as discuss the processes, similarities and differences that may possibly arise between them. As the “representational” develops in the direction of “non-representational”, “semi-representational” and “semi-abstract”, then transforming into “conceptual representational” and “internal representational”, until finally taking the pure “abstract” form, this demonstrates that the “representational” and the “abstract” are not purely two contrasting art forms. From the perspective or position of an art critique or admirer then, one may carry out the aesthetic recognition and critique of values in a pluralistic fashion. This helps one develop an aesthetic eye that is more clear and thoughtful towards all possibilities of creative forms or styles between the representational and the abstract, as well as create more defined and objective art critique channels.

Keyword : representational; conceptual representational;
internal representational; abstract

* 吳大光，現任中國文化大學美術系專任副教授；淡江大學資傳系兼任副教授。