

國立臺南藝術大學

藝術創作理論研究所博士班

博士論文

山石物性：

現代之後山水繪畫的轉向

Thingness of Rocks:

The Transition After Modern Ink Landscape Painting

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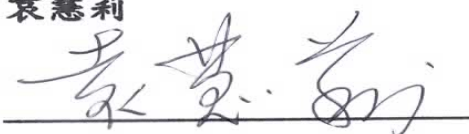
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山石物性：現代之後山水繪畫的轉向，

經本委員會審查，符合博士學位標準。

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摘要

台灣自 20 世紀 60 年代出現以抽象山水為「現代水墨畫運動」形式的變革，雖然簡化了傳統山水畫格式、革新傳統筆墨技法，在形式方面進行材質媒介物性與筆墨技術的多元創新，形成了現代化的轉向，而浮現了差異於傳統山水畫格式的樣貌。但是，「現代水墨」的抽象山水畫仍然依循着傳統山水畫以自然氣韻、師造化、似與不似為表述的自然觀論述路線，這形成了在形式上差異於古但意涵上仍同一於古典自然觀。因此，「現代水墨」並未在山石意涵的論述上提出新的推進，形成形異意同的部分現代轉向結果。

本論文聚焦於「現代水墨」抽象山水畫之後，特別是觀察 90 年代以後的山水繪畫衍變發展，如何在「現代水墨」既有的筆墨材質物性與形式解構之現代化革新基礎上，更進一步地透過對單一山石題材，提出有關山石意涵的差異性觀點，而使得其論述超越了傳統自然觀的圈限，達到山水繪畫形異意轉的全面現代化轉向。

本論文將以山石物性為全文的研究軸心，其中涉及的是山水畫轉向以山石為主的表現樣式，山石物性不僅涉及空間結構、筆墨材質等外部物性形式，同時也觸及對皴法意涵之內部觀念的表述。其論述層次為：

第二章首先探究現代山水繪畫的創作路徑轉向，其中以簡化格式、拼貼技術、注重媒材實驗為主等方法使傳統山水畫向現代化的形式轉向。第三章至第五章則以現代水墨之後的山水畫為探討主軸，分別從山水繪畫空間結構的衍變、山石筆墨材質的物性特質以及類山水的山石物性等面向，對現代水墨之後的山水繪畫所具有的形意轉變進行探討。例如第三章探討走向獨立與無名性的山石、轉-形的視點與畫幅的型變、以及皴法格式從一致性的整體轉向差異之合；第四章探討色彩的物性、紙張與用筆之間的物性關係、從時間性的角度探索筆墨與材質之間積墨物性的關係、從材質的拓展中提出火墨之燥氣美學，以取代「現代水墨」所依循的傳統水墨潤氣美學；第五章則是提出現代水墨之後的山水繪畫發展出具有「類山水」特質的山石物性，其中以模件性、換置性、假擬性的創作方法，使山石脫離傳統既有的創作路徑，以及不同於傳統自然觀的詮釋面向。由此，得以證明，90 年代之後的山水繪畫創作不僅形式上超出了現代水墨的創作方法論，也超出了傳統自然觀的論述路線，使山石物性的形意語法轉向差異並置性、多義複數性以及陰性的內在力量。

關鍵字：山石物性、現代之後、類山水、轉向、陰性

Abstract

The emergence of abstract landscapes during Taiwan's 60s "modernist brush and ink movement" of the 20th century may have successfully transitioned the artform into modernity through a simplification of form from traditional landscapes (*shanshui*) painting, by revolutionizing brush and ink techniques, as well as through the introduction of innovations in materials, media, and brush and ink techniques. However, the abstract landscapes (*shanshui*) paintings of modernist brush and ink remained faithful to the landscapes (*shanshui*) traditions of expressing perspectives on nature through a discursive route of natural essence, by the study of all creation, and in resemblance and non-resemblance. The paintings may have diverged from the old in form, but they remain one in meaning in their classical views on nature. Hence, modernist brush and ink did not propose new progressions in the discussion on the implied meaning of rocks, resulting in a partial modernization of divergent forms that remain consistent to tradition in - meaning.

This paper focuses on a singular theme of rocks as it examines ways in which modernist brush and ink further proposes disparate viewpoints on the implications of rocks that transcend the limitations of traditional views on nature in order to achieve a comprehensive shift toward the contemporary. Specifically, by inspecting the developments post-1990s in landscapes (*shanshui*) painting evolved from the existing materiality of brush and ink media based on modernist innovations in deconstructed form.

The thingness of rocks comprises the research axis of this paper, involving a shift toward rocks as a mode of expression in landscapes (*shanshui*) paintings. The thingness of rocks not only involve spatial structure, brush and ink media, and other external physical forms but also touch on expressions of internalized concepts and the significance of texturing techniques. The progression of the discussions will be as follows:

Chapter 2 begins with an exploration of the direction of creative paths in modernist landscapes (*shanshui*) paintings. A simplified format, collage techniques,

and an emphasis on experimental media are main methods in the modernist transition from traditional landscapes (*shanshui*) painting. Chapters 3 through 5 center on a discussion of landscapes (*shanshui*) paintings in the aftermath of modernist brush and ink. Aspects of the evolution of spatial construction in landscapes (*shanshui*) paintings, material characteristics of brush and ink in rock paintings, and the thingness of rocks in the landscapes (*shanshui*) style will be explored. For instance, Chapter 3 explores the independence and nameless of rocks, the trans-forming perspectives and changes in the shape and scale of painting, as well as the transition of texturing techniques from that of a unified whole to a unity of disparate forms. Chapter 4 discusses the materiality of color; the material relationship between paper and brush application; a temporal perspective on the material relationship of ink accumulation between materials and brush and ink; and a proposition on the fire aesthetics of charred ink as a replacement for the moist aesthetic of traditional brush and ink adhered to by modernist brush and ink painting. Chapter 5 expounds on characteristics of “*ambiguity landscape*” in the thingness of rocks in landscapes (*shanshui*) paintings subsequent to the advent of modernist brush and ink painting. Creative methods such as modularity, displacement, and simulation have enabled a departure from the traditional paths of painting and contributed to an interpretive perspective that diverges from the traditional views of nature. A conclusion can be drawn thus, that landscapes (*shanshui*) painting after the 1990s has not only transcended from the creative methodology of modernist brush and ink in form but also moved beyond theories of traditional views of nature. The syntactic content and form in the materiality of rocks have shifted toward an inner strength marked by a juxtaposition of differences, a plurality of meanings, and the energy of feminine.

Keywords: thingness of rocks, after modern ink painting, ambiguity landscape(*shan shui*), transition, feminine.

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