



我的時空造形觀

My Concept of Space and Time as a Form

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## 摘要

回歸藝術創作的本質，一直是筆者的中心思考原則。其最高境界應是無形無式、渾然天成。它必得自創作者豐富的人生閱歷與精神觀注的昇華，又須具備精熟的表現技法與才能。境界雖然說無形無式，然而在創作思考與實現的過程裡，仍然具足形式，只是不拘形式。如同《道德經》所載「道常無爲而無不爲」，自然萬物各遂其性自生自長，好像無所作爲，其實是順應自然展現形態。如此不造作、不矯情的顯現作品，正是筆者創作心態與生活體現的寫照。立體造形存在於實質空間，它不僅僅只是占據形體範圍的空間而已。透過視覺感受與作品審美的對話，空間有無窮盡的可能。當作者賦予作品本身形態與質感，時間與空間即如影隨形地存在。筆者對於時空的創作觀，有別於科學的實證與哲學的思辯，它是一種主觀的直覺領悟，是一種形而上的精神狀態。

**關鍵詞：**時空、自然、直覺領悟、立體造形

## Abstract

Return to the essence of creation of art, has been always my central idea. Its highest realm should be not bounded by form and just be made naturally. It must be achieved by the creator's rich life, the sublimation of his spiritual concentration, and also the proficient performance in technique and endowment. Although the highest creation realm should not be bounded by the form as I had said, however, in the process of creation, still fulfill the form, but not indulge in the form. As the *Tao Te Ching* has been carried: "The Law often inactive, but is all." The nature things grow up from each their natural spontaneity. It seems like they accomplish nothing, but actually they comply their form by the natural development. It is so not artificial, so not affectedly to present the works. That is precisely my portrayal of my created mind and practical life. The three-dimensional form exists in the substantive space. That kind of space is not only the space inhabits the physique work. When we make the dialog between the feeling in visual and the aesthetics in work, that space will have the inexhaustible possibility. As I treat as entrusts the sense of reality and the shape into my work itself, the spatial and time namely existence closely. My creation idea of space and time as I mention above, is different with the scientific realism and the philosophical debates. It is one kind of subjective intuition comprehension, one kind of metaphysical state of mind.

**Keywords:** space and time, nature, intuitive comprehension, three-dimensional form