

# 境界型態：朱爲白空間美學的文化意象 之轉譯與轉化

## Realm Patterns: The Translation and Transformation of Cultural Imagery in Chu Wei-Bor's Space Aesthetics

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## 摘 要

「東方精神」的追尋與表達，是出身於「東方畫會」的臺灣前輩藝術家朱為白(1929-)在進行任何媒材或形式的創作上，皆視之為最重要的創作動機。縱觀朱為白長達一甲子的創作歷程，不難察覺藝術家在面對西方新潮的衝擊之際，所引發之「自覺」促使其視東方哲思為形塑其藝術思維中美感主體的唯一出路；而符號與意象的挪用與轉化，是藝術家傳達其東方哲思——精神性——的手段。循此，本文乃著意於探討朱為白作品中的意象思維與其他類同的美學概念對話之可能，並聚焦於釐清朱為白作品中的主體精神意識問題：試圖以「境界型態」的概念解讀朱為白於其複合藝術創作中，所欲傳達的精神面向和藝術表現——即道之「無方」與禪之「造空」的藝術語言——這可說是藝術家針對「傳統的東方」與「現代的西方」如何相契合的創作難題所作的回應與示範，亦是藝術家為其一甲子的創作生涯所作的一次階段性的總結。

**關鍵詞：**朱為白、境界型態、空間美學、文化意象、複合藝術

## **Abstract**

As one of the members of the “Ton-Fan Group” (literally, the Orient Painting Society), Taiwanese veteran artist Chu Wei-Bor (1929- ) viewed the “Oriental Spirit” as the most important inspiration for his creation. Throughout Chu Wei-Bor’s artwork over a period of six decades, it is apparent that the impact of facing Western art triggered his self-consciousness, which led him to turn to an Oriental philosophy which is the only way to shape his artistic thinking. The employment of the appropriation and transformation of symbols and imagery serve as a mean to convey his Oriental philosophy as a spiritual process. This paper is intended to explore the potential of Chu Wei-Bor’s works on “Imagery Thinking” with other similar aesthetic concepts and clarify his focus on the subject works in terms of spirit awareness. The concept of “Realm Patterns” is proposed for interpreting the artistic performance of “Oriental Spirit” in Chu Wei-Bor’s complex art work namely, “A square has no corners” in Tao and “Sunyata” in Zen. The language of his artwork can be considered as his respond and demonstration regarding the synthesis of the Traditional Orient and the Modern Occident. This is also a phasic conclusion of the six decades in the artist’s career.

**Key words: Chu Wei-Bor, Realm Patterns, Space Aesthetics,  
Cultural Imagery, Complex Art**