

國立清華大學課程大綱

科號 Course Number	JAD 525700	學分 Credit	3	人數限制 Class Size	12
中文名稱 Course Title	創作專題：藝術語言與圖式				
英文名稱 Course English Title	Research Topics of Visual Art: Visual Language and Pictorial Schemata				
任課教師 Instructor	吳宇棠 Wu, Yu-Tang				
上課時間 Time	R2R3R4	上課教室 Room	南大 8319		

課程簡述：

透過創作實踐，開展研究生對於自己作品形式與創作風格的分析能力，並研討藝術語言與繪畫圖式相關理論，深化個人獨立創作之風格語言與批判性視野。課程內容包含風格比較分析、主題導向之研讀討論、實作批評、展覽參訪等。

課程關鍵字：視覺藝術創作、藝術語言、圖形圖式、當代藝術、風格

課程大綱

課程說明：

透過創作實踐，開展研究生對於自己作品形式與創作風格的分析能力，並研討藝術語言與繪畫圖式相關理論，深化個人獨立創作之風格語言與批判性視野。課程內容包含風格比較分析、主題導向之研讀討論、實作批評、展覽參訪等。

教學進度：

- 第一週 基本概念與上課規定說明
- 第二~三週 創作風格比較分析
- 第四~五週 文本研讀與討論 (風格與圖式)
- 第六~七週 第一件新作討論
- 第八週 當代藝術面貌(PPT 與討論)
- 第九~十週 第二件新作討論 (創作理念與學理參照)
- 第十一~十二週 文本研讀與討論 (藝術語言與風格)
- 第十三~十四週 第三件新作討論 (創作論述)
- 第十五週 當代藝術的自由與現實 (PPT 與討論)
- 第十六週 期末報告與檢討

### 成績考核：

課堂參與及閱讀報告 30%；作品質量 50%；期末書面報告 20%

修讀本門課程之學生應注意本門課不得繳交使用生成式人工智慧所產出的圖像、作業、報告或個人心得。若經查核發現，教師、學校或相關單位有權重新針對作業或報告重新評分或不予計分。修讀本課程之學生於選課時視為同意以上倫理聲明。

### 指定用書：

1. Arasse, *Daniel. Histoires de peintures*. Paris: Folio, 2004. ( 達尼埃爾·阿拉斯。《繪畫史事》。孫凱譯。北京：北京大學出版社，2007。 )
2. Gombrich, E. H.. *Art and illusion: A Study in the Psychology of Pictorial Representation*. London: Phaidon, 1994. ( E. H. 貢布里希。《藝術與錯覺—圖畫再現的心理學研究》。楊成凱、李本正、范景中譯。南寧：廣西美術出版社，2015。 )
3. Danto, Arthur C.. *What Art is*. New Haven: Yale University Press, 2013. ( 亞瑟·丹托。《何謂藝術》。夏開豐譯。北京：商務印書館，2018。 )
4. Meecham, Pam and Julie Sheldon. *Modern Art: A Critical Introduction*. London: Routledge, 2000. ( Pam Meecham and Julie Sheldon 著。《最新現代藝術批判》。王秀滿譯。臺北市：韋伯，2006。 )
5. Wölfflin, Heinrich. *Principles of Art History: The Problem of the development of Style in Later Art*. 7th Ed. Trans. M. D. Hottinger. New York: Dover Publications, 1950. ( 沃爾夫林。《繪畫史的基本概念：後期藝術中的風格發展問題》。潘耀昌譯。北京：北京大學出版社，2011。 )
6. 謝東山。《當代藝術批評的疆界》。台北市：帝門藝術教育基金會，1995。

### Brief Course Description:

The curriculum designed to develop graduate students' analytical ability on the form and creative style of their own works through creative practice, and to study the related theories of visual language and pictorial schemata, and deepen the critical vision of personal creation. Discussions of the formal and expressive aspects in their works, critical exchange with fellows and the instructor, as well as visiting exhibitions are also covered in the course.

Course keywords: visual art creation, visual language, pictorial schemata, contemporary art, style

### Detailed Course Syllabus

## Course Description :

The curriculum designed to develop graduate students' analytical ability on the form and creative style of their own works through creative practice, and to study the related theories of visual language and pictorial schemata, and deepen the critical vision of personal creation. Discussions of the formal and expressive aspects in their works, critical exchange with fellows and the instructor, as well as visiting exhibitions are also covered in the course.

## Syllabus :

Week 1 Basic concepts and classroom requirements

Week 2-3 Comparative analysis of personal creative style

Week 4-5 Text Study Report and Discussion (styles and pictorial schemata)

Week 6-7 Discussion of the first new piece

Week 8 About contemporary art (PPT and discussion)

Week 9-10 Discussion of the second new piece (Creative concept and theoretical reference)

Week 11-12 Text Study Report and Discussion (Visual language and styles)

Week 13-14 Discussion of the third new piece (Art work statement)

Week 15 The liberty and limit of contemporary art (PPT and discussion)

Week 16 Final report and discussion

## Evaluation :

In-class participation and reading reports 30%; quality of creation work 50%; final written report 20%

## Text Books :

Arasse, Daniel. *Histoires de peintures*. Paris: Folio, 2004.

Gombrich, E. H.. *Art and illusion: A Study in the Psychology of Pictorial Representation*. London: Phaidon, 1994.

Danto, Arthur C.. *What Art is*. New Haven: Yale University Press, 2013.

Meecham, Pam and Julie Sheldon. *Modern Art: A Critical Introduction*. London: Routledge, 2000.

Wölfflin, Heinrich. *Principles of Art History: The Problem of the development of Style in*

*Later Art*. 7th Ed. Trans. M. D. Hottinger. New York: Dover Publications, 1950.

謝東山。《當代藝術批評的疆界》。台北市：帝門藝術教育基金會，1995。