

從圖像詩到視覺詩：

中國暨義大利當代詩人視覺詩畫聯展（1984）、 視覺詩十人展（1986）之理論與實踐文本

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摘要

台灣1984年、1986年的「中國暨義大利當代詩人視覺詩畫聯展」、「視覺詩十人展」除呈現了跨國、跨詩／畫的面向外，其核心的詩美學競爭焦點，乃在捨「圖像詩」之名，而轉以「視覺詩」拉展出新創作光譜。綜看兩次視覺詩聯展可以發現臺灣畫家、詩人之視覺詩理論焦點為「『詩—畫』辯證」與「華文漢字視／聽覺造型」；而創作之視覺詩文本，在發揮漢字形音義合一的方塊特性下，則有「構形—運動」、「跡軌—場所」特性。足見台灣畫家、現代詩人不只表達對既成文體、媒體疆界之僭越意圖，更在解放詩與畫疆界對主體之限制同時，以視覺詩整合文字與繪畫各自之時／空間，以及語音／圖像的優勢，實驗詩文字與繪畫有別傳統圖像詩與題畫詩的共時性組織方式，建構出帶整合性之新感覺美學表達。

關鍵詞：視覺詩、圖像詩、構形、運動、軌跡、場所

From Concrete Poetry to Visual Poetry:

Theoretic and Practical Text from “Visual Poetry & Painting of Chinese & Italian Contemporary Poets” (1984) and “Visual Poetry of Contemporary 10 Poets” (1986)

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Abstract

In addition to demonstrating the dimensions across borders and across poetry/painting, the two exhibitions of “Visual Poetry & Painting of Chinese & Italian Contemporary Poets” (1984) and “Visual Poetry of Contemporary 10 Poets” (1986) in Taiwan have possessed a core competition focus of aesthetics by abandoning the title of “concrete poetry” and turning to the embrace of “visual poetry,” developing a new creation spectrum. Viewing these two joint exhibitions from a chronological perspective, it could be found that the Taiwanese painters and poets have focused their theories of visual poetry on the “Dialectics of Poems and Paintings,” as well as the “Visual/Auditory Forms of Chinese Languages and Han Characters.” Giving full play to the cube-shaped Han characters that combine the shape, sound and meaning features, these artists have created the texts of visual poetry with characteristics of “configuration/movement” and “trajectory/site.” It shows that not only do these Taiwanese painters and modern poets express the intention of overstepping the boundaries between the existing literary genres and the media, but as liberating the subjects from the limitations to the boundaries of poems and paintings, they also use visual poetry to integrate the respective time and space of texts and paintings, and further utilize the advantages of phonetics and pictures to experiment the synchronic organizations of poetic texts and paintings that are dif-

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ferent from the traditional image poetry and paintings' inscribed poems, constructing a new sensory aesthetics with integration.

Keywords: Visual Poetry, Concrete Poetry, Configuration, Movement, Trajectory, Site

