

作為藝術學的影像學與媒體藝術：德國藝術史學之新徑
Image-Science and Media Art as Art Science: A New Perspective of Art History
Studies in Germany

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中文摘要

新、舊思維間，無論是矛盾衝擊或相輔相成之磨合，在八〇年代這一波藝術史學自身的省思，卻也因為「數位化」發生了客觀條件的質變。在「圖像轉向」(iconic turn)聲浪中，影像科學(Bildwissenschaft)成為德國藝術史學的最新跨學科研究路徑。另外新媒體藝術(Neue Medienkunst)最為研究主軸的藝術學(Kunstwissenschaft)逐步在九〇中期購築「當代版的藝術史學」架勢。這當中的佼佼者例如：八一年代便提出的「第貳現代」(Zweite Moderne)說法的德國卡斯魯爾〈藝術暨媒體科技中心〉(ZKM)已故總執行長間 Hfg Karlsruhe 創校校長，藝術史學者 Heinrich Klotz。他大力推銷的理念，也為同學者 Belting 所支持並名以「全球的現代」(die globale Moderne)推向藝術學舞台的新主流學術戲碼。不可諱言地，用來回應八三年舊版本所提出之「終結論」的「媒體藝術理論」。是為藝術史學科帶來開拓新生之路。世紀轉折求新求變之際，幾進從傳統藝術史學出身並著稱的推動者有 W.Herzogenrath、R.Frieling、現任萊比錫視覺藝術學院媒體藝術理論所教授 D.Daniels 及現〈蘇黎世設計暨藝術學院〉校長 H.-P. Schwarz 等。不可忽略的是當年 Klotz 鼓吹後現代所推薦的美學家 Wolfgang Iser 不謀而合在九〇年代所提出的「再設計」(Re-Design)新形態美學觀。一種由「超學科性設計的學科」(Transdisziplinäres Design der Disziplin)所設計出的新現象，同列在全球化的新一波學術脈動。

關鍵字：影像學；媒體藝術；圖像轉向；第貳現代；全球的現代；超學科性設計的學科

Abstract

The self-evaluation of art history as a discipline itself since the 1980s has had a qualitative change because of the paradigm shift induced by "digitalization." According to the wave of Iconic Turn, Image-Science (Bildwissenschaft) has recently become the latest productive research field of the trans-discipline studies in art history. On the other hand, Art Science (Kunstwissenschaft) is seeing New Media Art (Neue Medienkunst) as the main shaft has key concept that is constructing its own frame of Contemporary Art Historiography. One of the foremost proponents was Hinrich Klotz, the historian, the former director of Center of Art and Media (Zentrum für Kunst und Medientechnologie/ ZKM) in Karlsruhe, Germany; also the principal of The State Academy for Design in Karlsruhe (Hfg Karlsruhe), who bought up the theory of Second Modern (Zweite Moderne) in 1981. The concept put forward by him has also initiated the concept of The Global Modern (die globale Moderne) that was named and advanced into the main stream of art history research by his colleague Hans Belting. Undoubtedly, The Media Art Theory (that Belting uses to respond to his own 1983 book *The End of Art History?*) carves out a new path for art history discipline. At the turn of the century many of those who had trained as traditional art historians have joined Belting's movement, such as W. Herzogenrath, R. Frieling, D. Daniels, and H.-P. Schwarz. Worthy of note is the aesthetician Wolfgang Iser who was recommended by Klotz when in the 1990s he evolved the concept of post modern, and his new aesthetical concept of re-Design. Since then, during globalization, a new phenomenon of "designed discipline of Trans-discipline" ("Transdisziplinäres Design der Disziplin") together with Second Modern has become next wave of art history studies.

Key words : Image-Science/ Bildwissenschaft; Media Art; Iconic turn; Second Modern; The Global Modern; Designed discipline of Trans-discipline