

## 摘要

臺灣近年來視覺藝術相關研究所之數量快速成長，出現了許多所謂「創作論述」、「創作研究」的論文。然由於視覺藝術創作之研究涉及廣泛而複雜的課題，也存在著許多爭議及尚未成熟的理念與方法。因此，有關創作論文之撰寫架構差異甚大，且往往為遷就架構而與實際創作歷程產生衝突。這些都造成實際撰寫的困擾，也影響了閱讀的流暢性及合理性。本文作者基於創作實務及藝術本位研究的觀點，分析視覺藝術實踐的過程及特徵，給有關創作類型的論文撰寫提供一個可資參考的建議。並且，認為以藝術實踐為主要目的之論文，應尊重創作者感性的人格特質，避免單純地以傳統研究及論文架構所強調的理性客觀為標準來主導論文的寫作。

**關鍵詞：**創作研究論文、實務導向研究、藝術本位研究

## Abstract

Visual arts-related graduate programs have multiplied in Taiwan in recent years; consequently, many artist statements and theses have concerned studio art. However, research in studio art involves wide-ranging and complex tasks, controversies, and immature concepts and methods; thus, the frameworks of such theses vary. Moreover, these frameworks often contradict the process of creation in practice. The aforementioned factors lead to difficulties in writing theses as well as influence reading fluency and rationality. In this paper, on the basis of creative practice and from the viewpoint of practice-led research, the author analyzes the process and features of visual art practice as a form of guidance on writing theses in studio art. In conclusion, theses that focusing on creation practice should respect the sensibilities of creators and avoid simply using a rational standard as the dominant framework of thesis writing.

**Keywords:** thesis in studio art, practice-led research, art-based research