

追求自我理想的悲劇英雄

The Tragic Hero Pursuing the Ideal

邵仕毅*

摘 要

十九世紀是印象派自然主義盛行的時期，高更卻以堅持傳統的構圖方式，對色彩堅持的調配，並保持一定的密度，以顯示另一種觀察現實的方式。超越表象世界的創作概念，更深沉地發掘出人類內在的情感，透過繪畫的方式表達出真正的思想和感情。畫面的油彩是以非常「平塗」的手法塗上去，不同於印象派的表現手法，畫面少有陰影且無意凸顯個人的筆法，透過物像簡單的形狀及強烈分明的色彩，傳達出內心真實且質樸的感動和感情，或許他的作品無法為當時的文明社會所接受，但他瑰麗與大異於文明世界情調的繪畫，將永遠震撼及征服這個曾經遺棄他的世界。

關鍵詞：印象派、自然主義、瑰麗。

ABSTRACT

Contrary to the 19th century mainstream – impressionism, Paul Gauguin, in his own unique way, observes reality and exhibits through his insistence on conventional framework, remarkable color harmony and constant density. Beyond the surface, he digs deeply into human emotions and expresses genuine sense and sensibility through painting. His oil colors are painted in a “flat” form, different from the usual impressionist’s expression means, in that he seldom uses shadow or emphasizes individual style. Instead, with simple subject and distinctive colors, he expressed the most sincere and primitive emotions.

Gauguin’s artwork perhaps was not well received by his contemporaries with all the appearance of a flight from civilization. However his exotic and fascinating painting style will forever influence this world, which once abandoned him.

Keywords: Impressionism, Naturalism

* 邵仕毅 台北縣汐止市崇德國民小學教師