

機械審美繪畫大師－雷捷

The painting master in style mécanique, le aesthete-Fernand Léger

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摘 要

法國藝術家費爾南·雷捷(Fernand Léger, 1881~1955)是機械主義(Mecbanism 1917-1920)繪畫大師，他對於藝術的三大中心信仰：一是對古典美術與古典大家的嚮往，嚮往那永恆的和諧性與氣勢磅口的藝術形式；其二是他對於為大眾服務的「公共藝術」擁有不變的熱情，他希望自己的作品能夠放給普羅大眾欣賞的公共場域，因此對於服務資產階級的小畫面一直興趣缺缺。他的繪畫主題執著於積極表現現代世界物質機械文明之美的可能性。他將有機的人與物予以機械化、幾何化視覺呈現的同時，依然能夠在他所駕馭的機械美學新世界中，賦予畫面一股不減的人性溫度，尤其是帶著人生光明面、理想化的共同生命慾望。雷捷的藝術可以說是同時集合、體現了古典藝術的感召、前衛畫風的實踐、普羅大眾的理念，以及對那個年代和未來所抱持的樂觀幻想。他曾說因發現機械之美，想把人也畫出機械的美，因此他所畫的女人體態給人的一致印象是機械的、幾何的，壯麗、健康，毫不矯飾做作的情感。

關鍵詞：機械主義、公共藝術、機械化、幾何化

ABSTRACT

The French artist Fernand Leger is a master of the age of machinery. He had two main beliefs about art. One of them was the hankering for traditional art and the masters of traditional art. He hankered for forever harmony and magnificent art. The other was his unchanging ardor to public art which served people. He hoped his works to be placed in public for public watching. Thus he was always lacking interests in small pictures which serves bourgeoisie. He persisted in the possibility of revealing the beauty of modern physical machinery. He displayed organic bodies and objects in machinery and geometric way. And at the same time he imbued the new world of machinery aesthetics with forever lasting human warmth .Leger's art could be said to be a complex of call of classical art ,fulfillment of avant-garde, belief of proletariat, and optimistic fantasy for that era and future. He said that he wanted to paint human in machinery beauty for finding beauty of machine. Therefore his women painting delivers a machinery、geometric、spectacular、healthy and emotion.

Keywords: age of machinery, public art, machinery, geometric

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