

論波那爾的那比派創作風情

About Pierre Bonnard's creative consciousness of nabism

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摘 要

十九世紀末的藝術家們，內心極為苦悶，加上動盪不安的社會百態，使得作品所呈現出的儘是悲苦之激情。由於各個藝術家的創作思惟與表現技法大不相同，引發出藝壇百花齊放、派別林立的特殊景象，那比派（Nabis）的代表性畫家波那爾（Pierre Bonnard 1867-1947）亦趁勢崛起於此時。揚棄印象派（Impressionisme）畫風的波那爾，認為繪畫不只是將物象用繽紛的色彩和光線真實地描繪出來而已，更應該宣洩出畫家的內在心靈感受。簡而言之，也就是好的作品除了「美」的表達之外，還必需融入畫家創作時的心境。因而，那比派的畫家們：如波那爾、渥以雅（Édouard Vuillard 1868-1940）…等人的畫作不僅有新的繪畫見解，更把傳統繪畫的基本概念做一全新的詮釋，舉凡能夠服務大眾的藝術範圍：如插畫、版畫、屏風、海報設計、劇場設計…等裝飾性的作品，皆可視為藝術創作，這可從那比派畫家們的作品中清楚地看出。

關鍵詞：那比派、創作思維、表現技法

ABSTRACT

With the artists' bitterness and the instability of the society in the end of 19th century, Artists' works emit extremely sadness. Different artists, with their own creative minds and technical expressions make artistic domain very disparate, and full of various artistic movements. The most representative of nabism movement Pierre Bonnard (1867-1947) takes advantage during this time by deserting the impressionism. For him, painting is not only using various colors and lights to describe objects, but expressing artists' interior minds. That means, good works must have in the same time aesthetic expression and artist's creative mind. The nabists' works as Pierre Bonnard's and Edouard Vuillard's (1868-1940)... are not only a new comprehension, but a complete new reading on basic and traditional painting, by introducing an idea of public services inside artistic works as: pictures; engravings; screens; poster's design; scenography... and all kinds of decorative works. These can be clearly found in nabist artists works.

Keywords: Nabism - creative mind - technical expression.

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