

現代繪畫之父「塞尚」 The father of modern painting 「paul cezanne」

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摘要

當所有的藝術家致力於模仿自然時，塞尚卻獨自一人追尋著超越自然的路，他透過不同的視點，把繪畫對象畫在同一畫面上，並利用圓柱體、圓錐體及球體等幾何圖像發展出「二次元的空間」¹，在塞尚的觀念裡，物體的外形才是他主要的描繪對象，光和影只是畫面構成的主要元素，畫面無遠近距離之分，僅以大小不一的色塊來描繪，塞尚認為色彩就是光線，同時也是實體。他不斷地重複描繪同樣的題材，肖像、靜物及風景等，題材並不是繪畫的核心所在，他只想純粹地擺脫模仿自然，所形成的圖像可能看起來並不和諧，但他的視野是一種心靈的視野；也就是所謂純粹的繪畫，也因為塞尚的畫論，使得繪畫藝術漸漸地變成概念化了。

關鍵詞：塞尚、印象派、現代繪畫、幾何圖形

Abstract

When all artists are devoted to imitating naturally, but Cezanne is pursuing the natural way of surmounting alone, he passes different view points, draw the painting target on the same picture, and utilize geometry pictures, such as round cylinder, cone and spheroid, etc., developing out 1 'rooms of yuan two times', in Cezanne's idea, the appearance of the object is his main description target, between light and shadow only main element that picture form, picture have from distance to its difference, describing only with color one not of uniform size, Cezanne thinks that color is the light, at the same time it is the entity too. He is describing the same subject matter repeatedly constantly, portrait, still life and scenery, etc., the subject matter is not the key of painting, he hopes that the pure one gets rid of and imitates it naturally, the picture formed may not seem harmonious, but vision of him one vision of soul, that is the what is called pure painting, because of Cezanne's picture theory too, the graphics art has been turned into and dealt in generality gradually.

Keyword : cezanne, impressionism, modern painting, geometric sketch

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¹ 二次元空間：鋪陳於畫布的遠近距離，不以眼睛所見之距離為準，而係以繪畫內容各題材與畫者之間，以從上俯瞰的的實際空間距離來描繪。