

論畫家生活際遇與繪畫創作的關聯性

— 以後印象派三大師為例

The Study on a Relationship between Painter's Life Experiences and Their Paintings — as Three Masters of Post-Impressionism for examples.

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摘 要

「後印象派」(Post-Impressionism)的繪畫風貌實已突破了舊有傳統學院派法則的羈絆，所描繪的儘是自然光之下的物象色彩反映現象，以及物象本身的內在「真實性」，畫面題材隨手可取絕不遠離日常生活周遭之事物。

不可否認地，「後印象派」的繪畫表現形式，當然也牽扯到畫家所身處的環境、接觸的人物、時代精神與地域關係等各種因素，這也正是筆者撰寫本論文的主要動機，藉著文獻考證和歸納等研究法則之運用，特舉塞尚(Paul Cézanne 1839-1906)、高更(Paul Gauguin 1848-1903)、梵谷(Vincent Van Gogh 1853-1890)等三位後印象派大師為例，加以鑽研、詮釋之。

關鍵詞：後印象派、學院派法則、真實性

Abstract

The graphic style of "Post-Impressionism" has already broken through the shackles from the old tradition of the rule of academicism. The descriptions of painting that is under the natural light of the object color reflection phenomenon, and the "authenticity" of object internality. It is easy to get the subjects for the painting, and the subjects never go far from the daily life.

There is no denying that the expression forms of painting which has a deep relation with an artist and there are many factors involve in an artist's paintings. For examples: the environment of an artist, the people who were touched, times spirit and a relation of an area. That is the main reason why the writer wrote this essay. According to the rule of study with references proofing and generalization, Paul Cézanne (1839-1906), Paul Gauguin (1848-1903) and Vincent Van Gogh (1853-1890) who I cited three masters of Post-Impressionism as examples to plow through and interpret.

Keywords: Post-Impressionism, the rule of academicism, authenticity

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