

論「後印象主義」的東方繪畫影響因素

Discussing The Eastern Paintings' Influence Factors of The Post-Impressionism

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摘要

西洋畫風東漸以來，「國畫改良」一直是東方人所喊出的口號及處心積慮的問題。其實，東方繪畫與西洋畫之優劣比較，根本就很難下定論，更何況東方繪畫不至於非到「改良」的地步。相信，只要藝術創作者基於傳統優點之趨勢，創造出一個自由的創作環境，在技巧上更不斷地吸收西方的明暗法與透視法，再徹底地去瞭解西方的美術真髓，定能將東方繪畫與西洋畫更進一步地「發展」、「融合」成為符合現代潮流的藝術。

事實上，「後印象畫派」之畫風，深受著東方繪畫之思想、精神的影響，這也正是奠定其在西洋畫壇近百年來主流地位的重要因素之一。從西洋畫所強調的明暗與透視、對象物的描繪寫實技法、以及逐漸趨向平面、色彩及自我意識的表現…等等，就是西洋畫風東洋化的最顯著點。

關鍵詞：後印象畫派、東方繪畫、融合、自我意識

Abstract

Since the Western painting style arrived in this part of the world, “improving the Chinese painting style” has been an issue of advocacy and concern. However, the Chinese style is not totally beyond redemption, as it is still inconclusive whether the Chinese style is superior or its Western counterpart.

I believe we'll be able to further “develop” and “fuse” these two schools of thoughts to be consistent with modern spirits-as long as we keep the merits of traditional painting style, cultivate an environment to nurture free expression and creativity; and at the same time continue to incorporate the lighting-contrast and perspective techniques of the Western style for a thorough appreciation of its essence.

As a matter of fact, it was precisely due to the influences by the philosophy and spirits of the Oriental painting style that impressionism become a mainstream during the past century. Such influences are evidenced in the trends of planar, colorful techniques as well as the projection of the artist's consciousness.

In thesis, the author focus on crystallizing on canvas the cultural and scenic beauty of Taitung, his hometown. At the same time, the art work was guided by the theoretical foundation of self re-creation found in the “impressionism” that has interated the essences of the Eastern and the Western arts schools.

Keyword : fuse, self re-creation

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