

「畫魂」—旅法中國畫家潘玉良
「A soul haunted by painting」—
Chinese painter from studying aboard “Pan Yu-liang”

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摘要

潘玉良(1895~1977)在中國現代繪畫史上佔有獨特的地位已是世界公認的，之所以能夠在當時中國美術教育與藝術思潮之中佔有一席之地，除了畫家本身的勤奮創作之外，更重要的是，畫家以「中西合璧」為己任，即是所謂將西方藝術思潮的理念、技法和東方藝術博大精深的意境結合一起，並以個人的繪畫語彙傳達出自我的心靈感受，也就是將生活周遭之景物與過去的回憶細膩地融入於繪畫作品當中。筆者藉由潘玉良的創作歷程及作品的研究，深入地探討她內心的意識層面，藉以瞭解當時東西文化藝術交流的概況，以及海外留學歸國的畫家所給予中國藝壇的莫大影響。

關鍵詞：潘玉良、中西藝術融合、女體畫

Abstract

The unique position of Pan Yu-Liang (1895~1977) in Chinese modern painting history has been recognized in the world. The reason why she could occupy the position in Chinese fine art education and thought trend of art, in addition to her diligence, the most important is she took “Blending Chinese with Western Paintings” as her task, combining the idea of western thought trend of art and skill with profound and extensive conception of oriental art, moreover, she used her individual language to convey herself feeling and blended her fine observation on living environment and past memory into painting works. The author deeply explores Pan Yu-Liang s’ conscious by means of creation history and work study, and understands the outline of intercourse of western and oriental culture and art, as well as the greatest influence of returning painters from studying aboard on Chinese art circle.

Keyword : Pan Yu-Liang, diligent study and work, female body painting

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