

中國文化大學藝術研究所美術組

碩 士 論 文

論那比派繪畫的室內、外

創作表現技法

此部份為藝術學碩士學位之部分要求

指導教授：許坤成 博士

翁美娥 博士

研 究 生：鍾騏兆

中華民國 97 年 12 月

## 中文摘要

任何一種藝術品的呈現，都脫不開情感因素的干擾。只有當作家、藝術家對自然、社會、人生有了相當的感觸後，情感積於內心，才有強烈的創作慾望，提起筆來也就思如泉湧。情感是藝術家創作的原動力，是他所要表現的主體內容。透過情感波濤推動出的藝術創作，必須經過一定的表現技法和形式，才能將內心世界一一地呈現出來。除此之外，情感亦是一座創造者與觀者聯接的橋樑，欣賞者透過那些藝術家所描繪的畫面，觸發了自我意識深層的生活累積經驗，促使內心重新喚起那種藝術家曾經被激動過及沉澱的事物。因此，情感必定是藝術這種特殊產品所具有的重要特徵和創作源泉。

筆者將今日科技發展後，對人類社會生活所引發出的各種新問題作為自我創作題材的軸心。工業、科技化的大量生產對自由人性所造成的摧殘是何等的巨大，加上利潤至上的原則帶給當下人們的心靈莫大的壓抑和扭曲，使得表面的繁華和內心的孤獨以及社會的病態、瘋狂、冷漠、戰爭、疾病、失業、貧困等，交織著各種矛盾的情感，因而當今社會漸漸地瀰漫著悲觀的情緒。在此，筆者特藉由那比畫派（Les Nabis）的兩位藝術家：波納爾(Pierre Bonnard 1867－1947)和威雅爾(Edouard Vuillard, 1868~1940)的藝術創作，來深入地探討人類趨向獨自生活、逃避人群的亂象，繼而延伸出筆者對室內、外繪畫表現技法的研究。

除上述之外，筆者也重新釐清繪畫創作上的許多重要基本原則：如線性與繪畫性、平面與後退、開放與封閉…等。當然，筆者最重要的還是探討室內、外繪畫中，畫面的視焦範圍對於觀者的情感引導。

筆者在此論文中所力圖作的一些嘗試，儘管還是有些膚淺或者很不成熟，但深信若從此論述入手，著眼於此，總會找尋出未來自我創作上最正確方向。

關鍵字：情感、室內、外繪畫、視焦範圍



## Abstract

Any kind of art can't be apart from affection. Only when author and artist have quite touch on nature, society and life, having affection inside heart, could they have strong desire to create master piece. Affection is the power for creation for artist, the main body to express it. Art creation through the affection must be expressed out of certain skills and forms to show inner heart. Besides, affection is the bridge between creators and viewers. Viewers come up with their accumulated life experience and arouse the affection that which contains certain society. Therefore affection must be the main symbols and creation origins that art as being a specific outcome of human conscientiousness.

The author takes the upcoming problems that caused by human life after the development of technology as a main core of self creation. Industrialization and technology vitally destroy free humanity besides profit is the first priority press and twist human souls that make prosperities, inner isolation and all kinds of social sickness, madness, coldness, wars, illness, unemployment and poorness, tangled with contradictory of affections. Thus the pessimistic mood is filling in the society. Here, the author discussed deeply the humanity of living alone and escaping from crowds through two artists of Les Nabis: Pownall (Pierre Bonnard 1867-1947) and prestige Yaer (Edouard Vuillard, 1868~1940) the artistic creation, subsequently extends the author to indoor, outside the drawing performance technique research.

Besides the above, the author also defined clearly the basic principles:

of drawing, like linearity and pictorial, plane and backlash, opening and seal... And so on. Certainly, what the author express most important is the discussion of indoor and outdoor methods in the drawing, the affection of sight scope to the viewers' affection.

The author tried hard to make some efforts, though still being shadow and not mature but deeply believing that basing on this threshold, I will find the most correct way to self creation.

Key words: The emotion, indoor, outdoor drawing, scope of sights.

