

## 摘要

每個文化時期，都有其不可取代的藝術，而每件藝術品，也都有屬於它自己的時代。專以繪畫來說，藝術家透過創作來瞭解自我心靈與表現自然空間。而筆者透過明確的自我剖析後，選擇以「記憶」拼貼出自我的生活，並藉由「窗」的意象來架構作品的畫面，傳遞出靜謐的氛圍並表現出藝術家的想像空間。筆者藉由波納爾(Pierre Bonnard 1867-1947)與馬諦斯(Henri Matisse 1869-1954)二位藝術家有關「窗」的繪畫題材作為研究，從中瞭解到波納爾藉著記憶來創作；馬諦斯則著重在空間的運用，此論文以探究二位藝術家的創作表現技法及形式為主，並將二人的畫作做一仔細的比較，藉以分析其中的異同點。兩人「窗」的畫作相同之處：皆是以生活場景作為創作題材，畫面架構以探討室內、外的空間為主，呈現出一種新的視覺創作經驗；至於其相異之處：如分析二位大師在表現「窗」的構成、取景內容及畫面架構上所呈現的差異性。

關鍵辭：窗、波納爾、馬諦斯、記憶

## Abstract

For every cultural period, there is art that is irreplaceable, and for every piece of art, there is also a period which it belongs to. To talk about painting in particular, artists learn about themselves and express natural settings with their creativity. In terms of painting, artists learn about themselves and express natural settings through creating. After a precise self-analysis, the author chose to collage his life by ‘memory’ , and constructs the frame of work by imagery of ‘window’ , in order to portray a peaceful atmosphere as well as the imagination of the artists. The author investigates the theme of ‘window’ by master painters Pierre Bonnard and Henri Matisse, and from which he learns that Bonnard worked by memory, whereas Matisse focused on the utilization of space. This thesis discusses the two masters’ painting technique and style, and compares their paintings in details to examine the similarities and differences. The similarity of their ‘window’ paintings is that both are set in everyday scenario. The pictures are the investigations of interior and exterior, hence display a new creative experience of the vision; their difference lies in their construction and positioning of the entire image when representing ‘window’ .

Keywords: windows, Pierre Bonnard, Henri Matisse, memory