藝術教育學習領域　視覺藝術科學與教材料
Arts Education Key Learning Area
Visual Arts Learning and Teaching Materials

藝術評賞
Art Appreciation and
Criticism in Context

舉隅：從文化角度認識西方藝術

Examples of Understanding Western Art through Culture

教育局　Education Bureau

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Art Appreciation and Criticism

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Examples of Understanding Western Art through Culture

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藝術[1]評賞和藝術創作兩者皆是視覺藝術科課程中不可或缺的學習範疇。無論在基礎教育或高中階段,學生均需透過藝術評賞和創作,全面地接觸和學習藝術,以提升觀賞能力、創作能力和思考能力,並從過程中培養正面的價值觀和積極的態度。

評賞藝術不單止牽涉觀賞者對藝術作品的表象所產生的直接反應,更需要觀賞者理解到藝術作品在不同情境下會產生不同意義。因此學生在評賞藝術作品或現象時,宜探討有可能影響產生該藝術作品或現象的歷史情境,例如社會、文化、藝術等,以及學生當下的情境,以至能作出多面和有理據的個人詮釋。

教育局藝術教育組出版此《藝術評賞系列》的目的,旨在支援學校推行藝術評賞學習活動。為此,教育局邀約了多位資深的學者和文化研究工作者撰文,提供有關藝術評賞的知識,以及歷史、文化和藝術情境等材料,讓教師靈活地運用於學與教之中。此系列內容包括認識評賞藝術的不同角度和方法,以中國、本地、西方的文化情境,作為分析、詮釋和判斷不同藝術品或現象的參考資料;並以不同文化的藝術品作為評賞舉例,展示如何選擇和運用相關材料作多元視野和批判性的藝術評賞。

B oth *art[1] appreciation and criticism in context* and *art making* are integral learning strands of the Visual Arts curriculum. Students at basic education level and senior secondary level learn through art appreciation and criticism, and art making to acquire a comprehensive experience and learning of art. It is expected that their ways of seeing, making and thinking are to be enhanced, students thus develop their positive values and attitudes.

Art appreciation and criticism not only involves viewers' direct responses to the visual appearance of an artwork, it also requires viewers' understanding that a piece of artwork might have different meanings in different contexts. In the process of appraising artwork or phenomena, students should enquire about the social, cultural and art context in history, which may have influenced the creation of a particular piece of artwork or art phenomenon, and the students' current context for multiple-perspective and critical interpretation.

The Arts Education Section of the Education Bureau issues the *Art Appreciation and Criticism in Context Series* to support schools to implement the learning activities of art appreciation and criticism. The Education Bureau, therefore, invited several eminent scholars and research practitioners to write for this Series, and provide knowledge of art appreciation and criticism, as well as materials of historical, cultural and art contexts. Teachers may apply these materials with flexibility in their learning and teaching. This Series includes understanding different perspectives and strategies of appraising art and learning about the cultural contexts of China, Hong Kong and the West. This can serve as reference materials for analysing, interpreting and judging various artworks or phenomena. Artworks from diverse cultural contexts are employed as examples to illustrate how to select and apply relevant materials for multiple-perspective and critical art appreciation and criticism.

前 言
FOREWORD

[1] 「藝術」一詞在本書冊指視覺藝術。

[1] In this book, art refers to the visual arts.

整個系列共分九冊。第一冊《甚麼是藝術評賞？》旨在闡述從情境脈絡評賞藝術的理論和實踐方法。內容包括簡述藝術理論、藝術史和藝術評賞三者的關係；藝術評賞的不同方法和角度，例如觀賞和創作的情境，以及心理學、符號學、現象學的角度等；以及略述藝術評賞過程和其中所使用的語言。

第二冊《從文化角度認識中國藝術》主要探討中國文化中易經、儒家、道家及佛教與藝術的關係，中國藝術中蘊含的文化因素，中國文化對於中國藝術演變的影響，以及如何以專題形式評賞中國藝術品。

第三冊《從文化角度認識西方藝術》一方面宏觀地從藝術演變的情境脈絡，簡介不同時代西方藝術和建築特色，以及部分重要的藝術品；另一方面，則闡述相關時代可能影響藝術創作的歷史、文化、經濟、科技情境和藝術觀等。

第四冊《從文化角度認識本地藝術》是從歷史、社會、文化及經濟角度，分析香港藝術的演變如何受不同情境因素所影響。本部分探討的課題包括中西文化、本地文化和全球化對香港藝術發展的影響；以及一些本地社會文化現象(如對文化身份的探討)與藝術之間的關係。

The Series is arranged in nine Parts. Part One What is Art Criticism? aims to describe the theories and strategies of art criticism from the contextual approach. Content of this part includes: an overview of the relationship among art theories, art history, and art appreciation and criticism; different strategies and perspectives of art criticism such as the context of viewing, the context of creation, the psychological, semiotic and phenomenological perspectives, as well as the process of and vocabulary used for art criticism.

Part Two Understanding Chinese Art through Culture explores how Chinese culture: I Ching, Confucian, Taoism and Buddhism relates with art, the cultural factors embedded in Chinese art, the effects of Chinese culture in the evolution of Chinese art, and ways to apply thematic approach to appraise Chinese art.

Part Three Understanding Western Art through Culture introduces the evolution of art from a broad context, the characteristics of Western art and architecture, and some important artworks. It also describes the historical, cultural, economical and technological contexts, and the views of art of relevant periods of time, which might have effects on the creation of art.

Part Four Understanding Local Art through Culture analyses the contextual factors, which influenced the evolution of Hong Kong art from historical, social, cultural and economic perspectives. The topics explored in this Part include: the effects of Chinese, Western and local cultures, and globalisation on the evolution of local art; and the relationship between some local socio-cultural phenomena, such as the exploration of cultural identity, and art.

第五冊《從多角度認識具功能的視覺藝術品》是設計教育學者、藝術家及流行文化工作者從不同觀點與角度，由宏觀的歷史意義和人文價值、器物的功能和美感的演繹、工藝的發展和創意的要求，以至潮流風格的形成和影響等，對具功能的視覺藝術品進行導引性的分析和比較。

第六至第九冊為評賞舉隅，展示如何運用評賞知識和不同的材料，對不同形式、時代和文化的藝術品作多面化的探究和詮釋。

本系列提供的評賞知識和實踐技巧、以及與藝術相關的歷史文化等材料，可與其他參考書籍、互聯網資料等一併應用，互為補足和印證。教師可鼓勵學生廣泛地閱讀文本和視象參考材料，以擴濶視野、加強對藝術的認識、提升思考能力，以及培養學會學習的能力和態度。

Part Five Understanding Visual Artworks with Functions from Various Perspectives provides guided analyses and comparisons of visual arts work with functions and perspectives from design educators, artists and popular culture practitioners. It involves a broad view of historical significance and human values, studying the functions and aesthetics of utensils, the need for development and creativity in crafts, and the formation and influence of trendy styles.

Parts Six to Nine are examples of appreciation and criticism. They illustrate how to apply knowledge of appreciation and criticism, and employ various materials for multi-faceted explorations and interpretation of artworks of diverse genre, periods of time and cultures.

Knowledge and implementation strategies of appreciation and criticism, and materials of history and culture relevant to art provided in this Series can be used together with other reference books and Internet resources to complement and verify each other. Teachers may encourage students to read textual and visual resources extensively to broaden their scope of view, strengthen their art knowledge, enhance their thinking skills, and develop their ability and attitude of learning to learn.

教育局藝術教育組

Arts Education Section
Education Bureau

總論
OVERVIEW

香港中文大學 張燦輝教授
Professor CHEUNG Chan-fai
The Chinese University of Hong Kong

「我 愛你」

這句「可愛」的句子並不完全能自我明證。那得視乎是誰和如何說出來。它可以是浪漫的或嘲諷的,可以是真實的或虛偽的,或根本沒有甚麼意思。除非我們知道這句話是在甚麼情境下說出來,否則這三個字並不能告訴我們甚麼。

藝術是人類的創造。然而,任何一件藝術作品的美感價值都不是顯而易見。當然,我們可以憑「直覺」或「直接」的感受而視任何藝術作品為美麗和使人歡悅的,卻沒有進一步的評論。我們就只是喜歡或不喜歡它。我們以為這只是個人品味的問題而已。藝術跟知識不同,本質上不是認知的東西。我們並不需要學習去了解或欣賞藝

'I love you'

The meaning of this 'lovely' sentence is not all self-evident. It depends on who said it and how it was. It may be romantic or cynical, genuine or hypocritical, or simply no meaning at all. These three words cannot tell us what the sentence means unless we know the context in which it is uttered.

Art is the creation of human beings. However, the aesthetic value of any artwork is not obvious. Of course we can have an 'intuitive' and 'direct' reception to any artwork as beautiful and enjoyable without further remarks. We simply like or dislike it. We think it is only just a matter of personal taste. Art, unlike knowledge, is something not cognitive in nature. We do not have to learn to understand or appreciate artwork. We just feel if it is agreeable or not. But if we are asked to explain why we do or do

術作品。我們只感覺是否認同它而已。但是如果要我們解釋何以喜歡或不喜歡某件作品，除了歸因於我們的個人品味外，就好像沒有甚麼可以說了。

也許我們並不需要回答這樣的問題。然而，若再被追問這個人品味是怎樣形成的，我們或許會感到困惑。事實上，我們經常受時下的潮流所影響，而沒有真正的樂在其中。大多數我們所謂的個人品味，其實都不個人，只是沒有批判性的天真。吊詭的是，個人品味實在是共同品味的一種內化。個人品味其實只能夠在共同的情境下來理解。我們才沒有如斯獨立的判斷。而我們經常都處於文化意義、價值和品味交織的情境中。

藝術教育的其中一個目的在於為我們的學生逐漸

not like a particular artwork, we have nothing to say except referring back to our personal taste.

Perhaps we do not have to answer such question. However, if we further are asked how this personal taste is formed we may be perplexed at what exactly constitutes 'personal taste'. In fact, we are always influenced by the current fashion of taste without any enjoyment for granted. Most of our so-called personal taste is nothing personal but uncritically naïve. Paradoxically, the personal taste is the internalisation of the common taste. Personal taste in fact can only be understood in context of the common. We do not have an independent judgement as such. We are always in the context of the web of cultural meaning, value and taste.

One of the aims of art education is to instill a sense of independent judgement to

培養獨立判斷的意識，讓他們可以知道自己喜歡或不喜歡任何一件藝術作品的原因和價值。藝術評賞不是甚麼武斷的東西，是必須通過學習而獲得。因此，關鍵就在於了解藝術作品被評賞時的情境。藝術家和藝術作品的文化、社會、歷史、心理和哲學的背景便構成了情境的連繫。藉著對情境的認識，我們便能對藝術作品有直接的接觸，然後能告訴自己為何喜歡或不喜歡這件作品，以及這件作品是否具美感價值。

我相信這一系列的書冊是能達到這個目的。

our students so that they might know for themselves the reason and value why they like or dislike any artwork. Art appreciation and criticism is not something arbitrary but must be learned. The important key is therefore to understand the context in which any artwork is being appreciated. The cultural, social, historical, psychological and philosophical background of the artists and artworks serves as the contextual nexus. With the understanding of the context we can come to direct contact with the artwork and then we can tell ourselves why we do like or dislike this work; and why this piece of work is aesthetically valuable or not.

I believe this series of books will serve the purpose well.

序
PREFACE

西方藝術的發展源遠流長。在這延綿的歲月中，留下了不可勝數的藝術品。 這些藝術品除了傳遞創作者的思想與感情，亦蘊藏著其所屬時期和地域人民的思想及對生活的追求，因此評賞西方藝術，可培養學生對西方文化的認識。學生觀察和分析藝術品，作出感性和理性的回應，以及探究它的情境，從而較全面地詮釋該作品的意義。這學習過程能提升學生的審美能力和對藝術的品味，促進他們對藝術與文化的了解，更加強評賞藝術品的樂趣。

視覺藝術科課程強調培育學生多角度觀賞、思考和創作藝術的能力；並鼓勵他們從多角度探討不同歷史和文化情境的藝術作品，以拓展多元視野。透過早前出版的《藝術評賞系列：從文化角度認識西方藝術》，以及是次出版，我們希望能豐富從多角度評賞西方藝術的學與教材料。教育局特別邀請香港大學陶格教授撰寫此書，提供對藝術品作意義詮釋的例子，以豐富讀者評賞西方藝術的知識。

教師可將此書冊與《藝術評賞系列》的其他書冊互相配合運用，以引導學生欣賞藝術作品。我們更鼓勵學生探討其他參考材料，以豐富其藝術經驗，並且把相關經驗延伸至藝術創作上。

教育局藝術教育組

The development of Western art has a very long history. Throughout the years, we have amassed countless art pieces. These pieces of artwork convey creators' ideas and feelings, and contain people's thoughts and their pursuit of life in a particular period and region. Therefore students' understanding of Western culture can be nurtured through appraising Western art. Students observe and analyse works of art, respond to them emotionally and intellectually, and explore the contexts for a more comprehensive interpretation of the artwork. This learning process can enhance students' aesthetic sense and artistic taste, strengthen their understanding of art and culture, as well as enrich their enjoyment of appreciating works of art.

The Visual Arts curriculum puts emphasis on developing students' multiple ways of seeing, thinking and making art. To broaden their scope of horizon, students are encouraged to explore artwork of diverse historical and cultural contexts from different perspectives. Through the earlier published *Art Appreciation and Criticism in Context Series: Understanding Western Art through Culture* and this book, we hope to enrich the learning and teaching materials of appraising Western art from multiple perspectives. The Education Bureau invited Professor Greg M. THOMAS of The University of Hong Kong to author this book, which provides examples of appraising individual artworks, for enriching the knowledge of appraising Western art.

Teachers can use this book together with the other of the books *Art Appreciation and Criticism in Context Series* to guide students to appreciate art pieces. Students are encouraged to explore other reference materials for enriching their art experience which should also be extended to their art making.

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through Culture

香港大學 陶格教授
Professor Greg M. THOMAS
The University of Hong Kong

1 學習批判性和歷史性的分析
Learning to do critical and historical analysis

提升中學生學習藝術評賞的能力，我們的主要目的是引導他們了解藝術作品如何產生意義。視覺藝術的意義，建基於傳達意念的視覺效果，因此，我們希望提供更多機會予學生分析作品的視覺元素及其傳達的意念。此外，意念和意義會因應不同時期和不同文化而有所差異，所以我們也希望學生能注意到藝術所處的歷史情境 — 也就是說，藝術與社會環境之間的關係。

概括以上目的，藝術評賞可以從三方面分析作品：藝術作品的視覺效果、意義和歷史情境；而相應的主要分析方法是描述、詮釋和歷史分析。諸般環節，圖示如下：

For secondary students learning the skills of art appreciation and criticism in context, our main aim is to help them discover how works of art create meaning. Visual arts create meaning through visual effects that communicate ideas. We thus want to provide students with more opportunities to analyse both the visual elements of a work and the ideas those visual elements convey. Furthermore, because ideas and meanings can vary greatly in different periods and different cultures, we also hope to develop students' awareness of art's historical context – in other words, how art is related to the society around it.

We might summarise these aims by saying art appreciation and criticism in context analyse three aspects of a work: its visual appearance, its meanings, and its context. The main tools for such analysis are, respectively, description, interpretation, and historical analysis. We can visualise these processes as follows:

視覺效果表達關於社會的意念

藝術作品所產生的意義由 Meaning created by :	visual effects	expressing →	ideas	related to →	society
分 析 方 法 : Analysed via	描述 description	--------------	詮釋 interpretation	-------	歷史分析 historical analysis
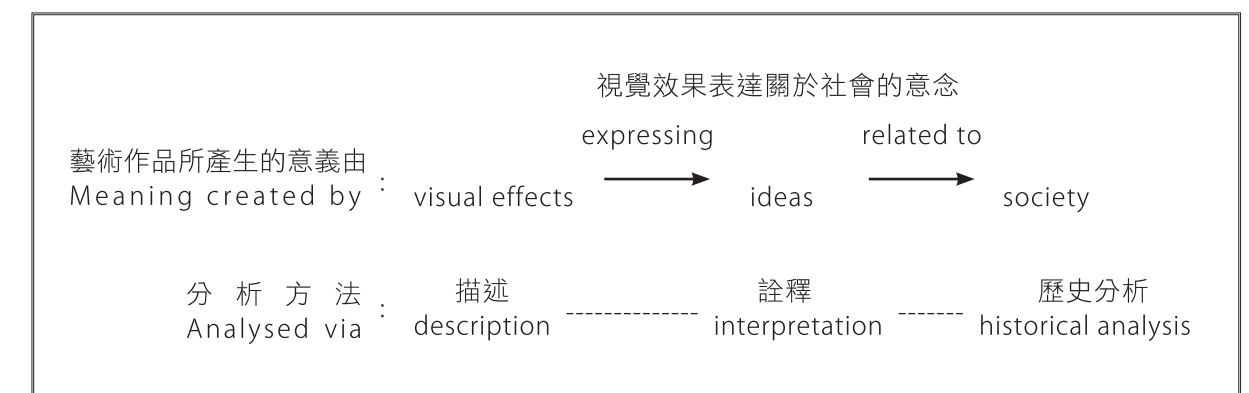
上課時，我們可以從其中一方面入手分析作品。我們可以問：「這件作品的外觀怎樣？」、「這件作品含有甚麼意義？」或「這件作品如何反映其所屬社會的特徵？」但是，最有效的方法通常還是從視覺分析或描述入手，因為視覺分析以具體觀察為依據，毋須事先對作品有所了解，而且可以藉此建立學生對思考藝術的信心。視覺分析是藝術評賞的基本方法，學生和教師不必掌握作品背景或歷史情境，也可做視覺分析。至於詮釋，則通常需要一定背景知識；而歷史分析尤其如此。以下章節就如何從視覺分析進而至詮釋，再進而至歷史分析，提出一些建議。

In the classroom, one can begin analysing a work of art by first analysing any of these aspects: we can ask "How does this work look?" or "What does this work mean?" or "How is this work typical of its society?" In practice, however, it is usually most effective to begin with visual analysis, or description, because visual analysis is based on concrete observations, it requires no previous knowledge about the work, and it builds students' confidence in thinking about art. Visual analysis is really the fundamental tool of art appreciation and criticism in context, and students and teachers can do visual analysis without knowing any information about a work's background or context. Interpretation usually requires some background information, and historical analysis requires the most. The following section suggests ways of moving from visual analysis to interpretation to historical analysis.

2 分析藝術作品的過程
Process of analysis for works of art

對於任何藝術作品，教師可從視覺分析入手，先讓學生描述他們看見甚麼。把這個階段分成一些小步驟，並且讓每個學生均有機會回答簡單的問題，建立學生的信心、激發他們的興趣。幾個簡單的描述性問題，往往可以引起有成果的討論：

(a) 這幅畫／這個塑像／這張照片呈現的是甚麼？（或者，這幅畫所畫的是甚麼？你從這個圖像中看見甚麼？你會怎樣描述這個抽象雕塑？）

(b) 你知道這件作品是用甚麼造的嗎？試描述它的物料？

(c) 這件作品的色彩、質感、形狀怎樣？

注意，學生可以對這些問題提出很多不同的回應，而答案也是很簡單；因此，即使是最害羞的學生也可以參與這個階段的討論，每個人都可以提供有建設性的觀察。一般而言，良好的視覺分析不必用專業詞彙，學生可以用自己的話語表達自己所見。分析某些作品時，不妨提供一些關於作品題材的基本資料。例如，某幅畫所呈現的是聖母瑪利亞還是一個現代電影明星，所敘述的是虛構的幻想故事還是真實的歷史事件。然而，在這個階段通常不必要更詳盡的資料。

For any work of art, teachers can begin effective visual analysis by essentially asking students to describe what they see. By breaking the process into small steps, and by giving every student an opportunity to answer simple questions, the teacher can also build up students' confidence and pleasure. One can always spark a fruitful group conversation by asking a few simple, descriptive questions:

(a) What does this painting / statue / photograph represent? (or What is in the picture? or What do you see in this image? or How would you describe this abstract sculpture?)

(b) Can you tell what this object is made of? Describe its materials.

(c) What colours and / or textures and / or shapes does it have?

Note that all these questions usually allow numerous responses from students, and answers are easy; so even the shiest students can join in this stage of discussion. Everyone can contribute helpful observations. Note also that specialised vocabulary is usually not necessary for good visual analysis, students can describe what they see in their own words. For some works, it is helpful at this point to provide some basic facts about the subject; for example, it is important to know if a picture represents the Virgin Mary or a modern movie star, and if a narrative subject shows a mythological fantasy or a real historical event. But more detailed information is usually not necessary at this stage.

以客觀中立的方式描述作品之後，教師可以進入第二個分析階段 — 詮釋，提出兩個簡單卻相當重要的問題：

(a) 你看到甚麼視覺效果？

(b) 這些效果是怎樣創造出來的？

這兩個都是開放性問題，容許不同意見。第一個問題是開放的，因為視覺效果是多樣化而主觀的，所以言人人殊。教師應該鼓勵學生發表自己的意見，並且說明自己對作品的看法與其他同學有何不同。以下問題可以作為問題 (a) 的補充：

■ 這件作品給你甚麼印象，或傳達甚麼氣氛？

■ 這件作品讓你有甚麼感受？

■ 你還看到甚麼其他效果？

■ 這件作品怎樣詮釋其中所呈現的人物／景物／故事？

問題 (b) 也是開放的，因為任何一種主觀的視覺效果，都由許多客觀因素形成。我們可以就圖像的視覺元素提問，從而把這些因素詳細臚列出來：

■ 是甚麼讓你有這樣的感受？

■ 色彩如何加強這種氣氛？

■ 構圖怎樣有助於營造這種印象？

■ 作品的質感／大小／物料／光影等等是怎樣的？

■ 藝術家如何利用線條／筆觸／雕塑質感／空間創造這種視覺效果？

After describing the object in this neutral, factural way, teachers can move into the second stage of analysis – interpretation – by posing a pair of simple but crucial questions:

(a) What visual effects do you see?

(b) And how are those effects created?

Both of these questions are again open-ended, inviting numerous responses and opinions. The first question is open because visual effects are multiple and subjective, so different viewers see different things. Students should be encouraged to voice their own opinions and to explain how their reactions differ from their classmates. Questions to add on to question (a) include:

■ What impression or mood does this work convey to you?

■ How does this work make you feel?

■ What other effects do you see?

■ How does this work interpret the person / landscape / story that is represented?

Question (b) is also open, because for any single, subjective visual effect, there are many objective causes. We can bring out these causes in detail by asking about the visual elements creating the image:

■ What gives you this feeling?

■ How does colour reinforce this mood?

■ How does the composition help create this impression?

■ How about the texture / size / material / light etc.?

■ How has the artist used line / brushwork / sculptural texture / space to create this visual effect?

■ 我們作為觀賞者，處於畫作的甚麼相對位置？這個位置如何影響我們對畫中景象的觀感？

這些問題鍛鍊學生分析視覺元素怎樣產生對觀賞者有意義的視覺效果，進一步發展他們的視覺分析能力。讓學生發揮他們對視覺效果的主觀見解是好的，但也必須使他們分辨出產生這些效果的客觀視覺元素。視覺分析提供具體的證據來說明個人的感受。

儘管首兩個分析階段已足以說明藝術作品如何傳達出種種意義，但仍未能說明作品與其所處的歷史情境的關係。為了作這第三階段的歷史分析，教師和學生須探討更多有關作品的背景資料。有時候，憑藉少許資料已經可以發掘出深層的意義，但資料掌握得越多，所能發掘出的意義便越深入。例如，如果我們知道達文西的《最後的晚餐》是一個基督教題材，呈現的是基督告訴他的門徒，他們其中一人（猶大）將把他出賣給羅馬人，那麼便可對達文西這幅作品有更深入的理解。又如果我們知道大多數文藝復興時期繪畫「最後的晚餐」的藝術家，都會把猶大畫在餐桌的另一邊，與其他門徒相對，那麼我們對這幅將猶大置於門徒之中的作品，又會有多一重的理解。而當我們知道這幅作品是一所修道院裏修女飯堂上的壁畫，我們便更了解繪畫這幅畫的理由了。

■ Where do we, the viewers, stand in relation to the space of the picture, and how does that affect our perception of the scene?

All these questions further develop skills of visual analysis while training students how to analyse the way particular visual constructions create visual effects that become meaningful to the viewer. Note that it's good for students to voice their subjective opinions about visual effects, but it's also necessary to identify the objective visual elements that create those effects. Visual analysis provides concrete evidence to explain one's personal feeling.

While these first two stages of analysis are enough to explain how a work of art conveys various meanings, they do not yet explain how a work is related to its historical context. To do this third stage of analysis, teachers and students have to investigate more background information about a particular work. Sometimes a little information can raise deep meanings, but the more information one can get about a work, the deeper the meanings we can draw from a work. For example, it greatly increases our appreciation of Leonardo da Vinci's *Last Supper* if we know it is a Christian subject representing Christ telling his apostles that one of them (Judas) is about to turn him in to the Romans to be executed. It adds deeper meaning to know that most Renaissance artists who painted the "Last Supper" depicted Judas on the opposite side of the table from his companions, rather than mixed in among them. And we better understand the reasons for painting the picture when we learn it was painted on the wall of a dining hall for nuns in a monastery.

教師須在課堂上講述這些背景資料，或用文字和影像來説明，以便探討這些史實；例如給學生看一張《最後的晚餐》在原址（那個修道院的飯堂裏）的照片，便十分有幫助。學生認識到這些資料後，便須把作品的歷史情境與先前討論過的視覺效果聯繫起來，發掘作品的歷史意義。討論是否有成效，因應每個特定作品所處的特殊歷史情境而異。以達文西的《最後的晚餐》為例，學生可以討論以下問題，以探討其歷史意義：

■ 為甚麼飯堂裏選用這個題材是合理的？

■ 如果你每天三頓飯都在那飯堂裏吃，這幅畫對你會有甚麼影響？

■ 這幅畫怎樣強化修道院的宗旨？

■ 達文西如何顯示猶大？（在陰影中，拿著一個錢袋）

■ 猶大的反應與其他門徒有甚麼不同？

■ 基督有甚麼行為表現？

■ 這幅畫怎樣詮釋這個關於群體與背叛的故事？

■ 達文西怎樣在畫中營造戲劇的張力？

■ 你作為觀賞者，處於作品的甚麼位置？（以線性透視法分析，消失點就在基督的眼睛後面）

■ 那有甚麼效果？這種效果如何加強你跟基督和那情節的聯繫？

To examine these kinds of historical facts in the classroom, teachers have to present this background information verbally or through text and image; showing a photograph of the *Last Supper* in the monastery hall, for example, is very helpful. Once students are familiar with such information, it is vital to develop historical meanings in a work by linking its historical context back to the visual effects previously discussed. Fruitful discussion questions depend on the specific context of each particular work. In the example of da Vinci's *Last Supper,* students can explore historical meanings by discussing questions such as:

■ Why is it logical to choose this subject for a dining hall?

■ How might the painting affect you if you ate in that room three times a day, every day?

■ How does it reinforce the aims of a monastery?

■ How did da Vinci identify Judas? (in shadow, holding a money bag)

■ How does Judas react differently from the other apostles?

■ How does Christ behave?

■ How does the painting interpret this story of community and betrayal?

■ How has da Vinci created dramatic tension in the scene?

■ Where do you, the viewer, appear to stand in relation to the space? (analysis of the linear perspective shows the vanishing point is directly behind Christ's eye)

■ What is the effect of that? How does it increase your connection to Christ and the narrative drama?

學生在小組中討論這些問題時，可以積極觀察、思考，並且辯論不同的想法，從而鍛鍊自己從歷史角度分析藝術作品。

By discussing these kinds of questions as a group, students actively look and think and debate different ideas. And in doing this, they train themselves how to analyse works of art historically.

3 舉隅：作品分析
Examples: analysis of individual works

薩爾珀冬之死 3.1 Death of Sarpedon

尤夫羅尼奧斯(作畫) 尤西特奧斯(製陶) 《薩爾珀冬之死》 約公元前515
花萼形巨爵（調酒器），赤陶，高：45.7公分，直徑：55.1公分，現藏於羅馬朱麗葉別墅埃特魯里亞國家博物館
Euphronios (as painter) Euxitheos (as potter) *Death of Sarpedon* c. 515 B.C.
Calyx-krater (bowl for mixing wine) , Terracotta, height: 45.7 cm, diameter: 55.1 cm
Museo Nazionale Etrusco di Villa Giulia, Rome

這件作品顯示希臘古典藝術一些常見的特色：這是一幅在陶器上的畫；描繪人和神的形貌；是一個敘事場面 — 故事中的一件事件；呈現了一個裸體的男性英雄。這些特色也反映了歷史情境的某些重要元素，尤其是希臘對諸神世界的宗教信仰、對個別英雄人物的推崇，以及他們先進的科技和工藝。

階段1: 視覺分析

(a) 這是甚麼東西？

注意，這是一個用來混和酒和水的巨型器皿，稱為「調酒器」，它是用黏土在特製的窯中經高溫燒製而成的赤陶瓶。瓶子上的橙紅色部份是未經粉飾的陶土，而黑色的部份則是以一層黑色的薄泥漿塗抹而成。

(b) 這個瓶子是用甚麼方法粉飾的？你看到甚麼圖案和圖畫？

(c) 圖畫中的人物在做甚麼？你會怎樣形容他們的活動？

(d) 他們在怎樣的空間中活動？藝術家怎樣營造空間感？敘事場面的邊框有甚麼作用？

注意，作品中沒有明暗對比，也沒有空氣透視；空間感只憑邊框、單一底線，以及人物前後交疊等簡單手法營造出來。

This work introduces several common features of classical Greek art: it is a picture on pottery; it depicts figures of people and gods; it is a narrative scene – i.e. an event that is part of a story; and it represents a male hero in the nude. These features also raise some significant elements of historical context, especially Greek religious beliefs about the world of gods and goddesses, their value for individual heroes, and their advanced technology and craftsmanship.

Stage 1: visual analysis

(a) What is this object?

Note that it is a large vessel for mixing wine and water (called a "krater"). It is made of terracotta, a kind of pottery made by baking clay in a special, very hot oven. In this case, the orange-red colour is the undecorated baked clay, while the decoration has been made by applying a thin black clay (called "slip").

(b) How is it decorated? What patterns and pictures do you see on it?

(c) What are the figures doing in the picture? How would you describe the action?

(d) In what kind of space are they acting? How has the artist created the impression of space? What is the function of the frame around the narrative scene?

Note the lack of chiaroscuro shading and atmospheric perspective; space is created by simple devices like the frame, a single ground line, and the overlapping of figures.

階段2：詮釋

(a) 這陶瓶上的圖畫描繪的是古希臘最重要的神話文本《伊利亞特》的一個片段。宙斯之子特洛伊戰士薩爾珀冬給希臘的敵人殺死，阿波羅救走了他的屍體，並且清潔他。薩爾珀冬在圖中正在被睡神和死神帶到冥界，而傳令之神赫爾墨斯則站在中間。這幅畫營造出怎樣的氣氛？怎樣詮釋戰士薩爾珀冬之死？

效果可能包括暴力、悲傷、力量等。討論營造這些效果的視覺元素 — 活動、姿態、表情、光影、色彩、線條、構圖、質感。

(b) 色彩組合如何影響你對這場面的印象？輪廓線對你又有甚麼影響？

討論紅色與黑色的強烈對比。兩者的對比形成一種明顯的、近乎抽象的力量，當中的細節並不詳盡，空間和體積的營造也不多。簡單的輪廓線把身體清晰地描繪出來，突出了人物的外形和活動，而非他們的立體形狀和質感。

(c) 器皿的形狀怎樣影響我們對畫中景象的觀感？

討論橫向樣式；邊框的線條向內傾斜；薩爾珀冬的身體與底線平行，其他的人物則站立，並且隨調酒器向外擴闊而展開；等等。

Stage 2: interpretation

(a) The picture on this vase shows an episode from the *Iliad*, the most important mythological text of ancient Greece. Here the Trojan warrior Sarpedon, a son of the god Zeus, has been killed by the enemy Greeks. The god Apollo has saved his body and cleaned it, and here he is being carried to the underworld by the gods of sleep and death, with the messenger god Hermes standing in the centre. What kind of mood does the picture create? How does it interpret the warrior's death?

Effects might include violence, sadness, strength, etc. Discuss the visual elements – action, gesture, expression, light, colour, line, composition, texture – that create such effects.

(b) How does the colour combination affect your impression of the scene? How about the use of outlining?

Discuss the strong contrast of black and red, which create a bold, almost abstract impact with few details and little indication of space and volume. Note the use of simple outlining to clearly delineate bodies, an effect that emphasises the shape and action of figures rather than their 3-dimensional form and texture.

(c) How does the shape of the vessel affect the way we perceive the scene?

Discuss the long horizontal format; the way the sides of the frame slant inward; the way Sarpedon's body parallels the ground line, while the other figures rise up and spread outward as the krater widens outward; etc.

階段3：歷史情境

(a) 《伊利亞特》十分強調個別戰士的英雄主義。這個作品如何突出個人和英雄主義？你認為戰敗和死亡的場面為甚麼會成為英雄主義的例子？

討論畫中的場面怎樣集中在故事中的一刻和一個主要人物身上。那個巨大的、健碩的身軀在作品中相當突出。戰士之死暗示為國犧牲是一件偉大的事 — 集體的福祉比個人的存亡更為重要。神祇為戰士之死而悲傷，顯示祂們敬重他，不以成敗論英雄。

(b) 很多希臘繪畫和塑像都呈現男性裸像，他們通常是戰士或運動員，卻少有描繪裸體女性。這顯示古希臘對英雄主義和性別怎樣的看法？裸露如何加強英雄主義？藝術家如何表現男性軀體的美？

討論要點：這些故事一般把男性描繪為積極的鬥士，赴湯蹈火保衛國家；在成就大事業方面，男性似乎較女性重要。注意《伊利亞特》中所描述的戰爭，其主要原因是特洛伊人擄去了希臘公主海倫；希臘人攻打特洛伊，要把她救回來，這與現代電影的英雄救美相似。這些男性英雄的裸體賦予他們一種純潔之感，彷彿不屬於日常生活，而且顯示出他們強健的

Stage 3: historical context

(a) The *Iliad* places great emphasis on the heroism of individual warriors. How does this example emphasise individuality and heroism? Why do you think a scene of defeat and death would serve as an example of heroism?

Discuss the way the scene focuses on one moment in the story, with one main figure. Note the emphasis on the large, muscular body. The warrior's death implies that sacrificing one's life for one's nation is a great thing to do – the basic idea of the collective good being more important than the individual's safety. Also note the way the gods appear to feel sad at the warrior's death, suggesting they respect him even though he has been defeated.

(b) Many Greek pictures and statues represent nude male figures, usually warriors or athletes, while few images depict nude women. What does this kind of image suggest about ancient Greek views of heroism and gender? How does the nudity reinforce the sense of heroism? How does the artist make the male figure appear beautiful?

Discuss the basic point that these stories generally show men to be active fighters facing danger and defending their nation; this makes men seem to be more important than women as sources of great actions and great achievements. Note that the main cause of the war in the *Iliad* is the Trojans' abduction of the Greek princess Helen; the Greeks attacked Troy to retrieve her, which is similar to modern movies about male action heroes rescuing beautiful women. The nudity of these male heroes gives them a sense of

體態，從而重申了軍事成就較知識或文化成就重要的價值觀。注意藝術家如何注重肌肉的描繪。

(c) 這幅畫也是人神混處的典型之作，而神看來與人無異。《伊利亞特》中的諸神參與特洛伊跟希臘的戰爭，祂們有的幫助希臘，有的幫助特洛伊。怎樣從人和神這樣的混處，了解希臘宗教信仰和他們對歷史事件的解釋？

討論死亡怎樣呈現為神祇的所為。神祇是種種自然力量（風、雨、春等）和人類生活的種種力量（戰爭、愛情、死亡等）的化身，人的活動於是與宇宙的力量互相關連。希臘諸神之間的愛與恨，跟人與人之間的相似，而人類歷史亦被描繪為受神明所左右。

purity, as though removed from ordinary daily life, and it also shows off their physical strength, which again reinforces the value for martial achievement more than intellectual or cultural achievement. Note how the artist pays attention to the delineation of muscles.

(c) This picture is also typical in mixing people with gods, who look just like people. The *Iliad* is full of gods and goddesses who take part in the battles between the Trojans and the Greeks, some helping one side, others helping the other side. What does this mixing of the real and the supernatural tell us about Greek religious beliefs and their explanations of historical events?

Discuss the way death is represented as something acted out by gods. The gods personify various forces of nature (wind, rain, spring, etc.) and forces of human life (war, love, death, etc.). Thus human actions are interconnected with cosmic forces. Greek gods love and hate each other just like humans, while human history is depicted as being influenced by these supernatural characters.

3.2 Last Judgment

© 2012. Photo Scala, Florence

1120-35
76.5   640   35-45

Gislebertus *Last Judgment* c. 1120-35
Sculpture in stone, height: about 76.5 cm, width of base: about 640cm, depth: about 35-45cm
Over the main entrance of the Cathedral of Autun, France

這件作品在多方面都是中世紀藝術的典型。基督教會（註：當時的「基督教」指的是宗教改革前的教會，與現時該詞所指的「新教」有所不同）壟斷了中世紀的藝術贊助，而這件描繪基督教題材的浮雕，是一座基督教大教堂的裝飾。作品的風格和媒材都是那個時代的典型，呈現出日趨成熟的人物表現手法和建築技術（經過數百年的技術落後之後）。而作品中懲罰的恐怖景象，則顯示中世紀基督教晚期思想中對強烈情感的側重。

This example is typical of medieval art in several ways. The Christian church (that is, the institution of the church) dominated art patronage in the Middle Ages, and this sculpture depicts a Christian subject adorning a large Christian church building. (Note: "Christianity" at that time referred to the church before religious reform. It is different from "Protestantism" nowadays.) The style and medium are typical of the era, showing an increasing sophistication of figural representation – and architectural skill – after several centuries of technical weakness in the arts. And the work's terrifying vision of damnation illustrates the deep emotionalism of late medieval Christian thought.

階段1: 視覺分析

(a) 這件作品描繪基督位於中央,監視世界末日。甚麼事情在發生?我們看到哪些人物和活動?

(b) 藝術家怎樣顯示聖人和神聖人物?

注意光環代表聖人或神聖人物,而翅膀則代表天使。這些都是標準的象徵符號,或所謂的圖示法。

(c) 這件作品是如何製成的?需要甚麼工具和物料?

討論石雕、浮雕(雕塑浮現在平面背景之上)和圓雕(雕塑不附著於任何背景)的不同。注意採石和雕刻大塊石材的複雜性,以及石塊受風吹雨打的損耗。

階段2: 詮釋

(a) 作品大體以聖經的啟示錄為本,描繪末日時上帝摧毀世界,所有人的靈魂都從墳墓裏出來接受審判,或升上天堂,或罰入地獄。耶穌基督位於中央,監視著在觀賞者右方評量靈魂的過程。在最右邊,被判入地獄的靈魂在地獄入口處給怪物吃掉;而善良的靈魂則升上天堂。象徵天堂的耶路撒冷在最左邊。四個天使在吹號角,宣佈末日降臨。吉斯勒貝杜斯怎樣利用構圖和比例分開善與惡、救贖與懲罰?

Stage 1: visual analysis

(a) This work depicts Christ in the centre overseeing the end of the world. What is going on? What kinds of figures and actions do we see?

(b) How does the artist indicate saints and holy figures?

Note that halos indicate a saint or holy figure, and wings indicate angels. These are standard symbols, or what is often called iconography.

(c) How is this work made? What kind of tools and materials are needed?

Discuss ways of carving stone and the difference between relief sculpture (where forms remain attached to a flat background) and sculpture in the round (where forms stand independent of any background). Note the complexity of quarrying and then carving large slabs of stone, and the way the stone becomes worn by rain and wind.

Stage 2: interpretation

(a) Based loosely on the Bible's Revelation of St. John the Divine, this scene depicts the Apocalypse, when God destroys the world and the souls of all human beings are taken from their tombs to be judged and sent to Heaven or Hell. Christ is in the centre, overseeing the weighing of souls on the viewer's right side. Damned souls are eaten by a monster at the gate to Hell at the far right edge of the scene, while good souls ascend to Heaven, symbolised as the Heavenly Jerusalem at the far left edge of the scene. Four angels blow horns announcing the Apocalypse. How has Gislebertus used composition and scale to differentiate bad from good and damnation from salvation?

討論作品的構圖如何分開下方墳墓的人間世界與上方天使的神聖世界,以及耶穌基督右方的天堂與左方的地獄。注意在基督教的藝術裏,基督的右方經常都是美善或較為重要的一方。上方的人物比例較大,表示其重要性和權力也較大。

(b) 作品怎樣誇張和扭曲肢體,以加強感情的表達?是甚麼令地獄的怪物顯得可怕?基督看來是神還是人,或者既是神也是人?

討論人物何以給拉長?下方裸體的、細小的、正在顫抖的人類與上方披上袍子、優雅的人和天使形成對比;以及用來表示恐懼、感恩、混亂、平靜等的誇張動作。注意人獸合體而成的虛構怪物。分析基督半抽象的幾何形姿勢,以及祂臉上克制而冷淡的表情。

(c) 這件作品放置在甚麼地方?在甚麼時候、甚麼情況下可以看到?作品所在的地方顯示作品有甚麼作用?

注意這個雕塑放置在教堂西面入口的門楣上,來訪者進入教堂時,抬頭可以看見。因此,這件作品成為了一個警告或提示,讓每一個人知道他們終將受到上帝或基督的審判,而壞人將受萬劫不復的懲罰。注意作品對嚴酷懲罰或永恆幸福的承諾。

Discuss the composition's division of the earthly world of tombs below from the divine world of angels above, and the division of Heaven on Christ's right from Hell on Christ's left; note that Christ's right side is always the side of greater goodness or importance in Christian art. Note the larger size of figures above, indicating their greater importance and power.

(b) How is the body exaggerated and distorted to add emotional expression? What makes the monsters of Hell look monstrous? And does Christ look divine or human or both? Discuss the general elongation of figures; the contrast between small, shivering, naked humans below and more elegant robed people and angels above; and the dramatic gestures indicating fear, gratitude, chaos, calm, etc. Note the blending of human and animal forms to create imaginary monsters. Analyse Christ's semi-abstract, geometric pose and the controlled but impersonal expression of his face.

(c) Where is this work located? How and when did people see the image? What does the location indicate about the work's function? Note that the sculpture is located above the western entrance of the church building, so it's raised above the heads of visitors, and they would see it when entering the church. It thus acts as a warning or reminder that every person will eventually be judged by God or Christ, and that bad people will suffer eternal punishment. Note the promise of either harsh punishment or eternal happiness.

階段3: 歷史情境

(a) 從這件作品中可見教會在中世紀扮演甚麼重要的角色？這座教堂及其藝術如何宣揚基督教的世界觀？如何建立一種共同身份的意識？討論教會是當時唯一能夠募集大量資金，建成規模如此宏大教堂的機構。教會是藝術贊助者，能吸引技術優良的藝術工匠，不斷精進技術，因而既促進了藝術的發展，亦能挽回古希臘和羅馬失傳的技藝。注意這些11、12世紀的教堂復興了古羅馬帝國建築的比例、科技和風格，所以稱為羅馬式教堂。這些教堂是社群宗教儀式的場所，故有助中世紀城市的形成，而每周舉行的彌撒也為集體信仰制度奠定基礎。那時的平民百姓大都不識字，因此生動的敍事性雕塑，對於解釋聖經中的故事和思想很有幫助，可以加深他們對神職人員講道的理解。

(b) 這個時期的藝術在描繪人體方面，技術精進成熟。11至13世紀歐洲的羅馬式和哥特式藝術復興了古典時期的技藝，為文藝復興時期的藝術家鋪路，讓他們能造出巨型雕塑和以前所未有的寫實手法繪畫。這件作品對人類的觀念是怎樣的？這件雕塑在哪些方面是寫實的？這件作品把人類描繪成強還是弱，聰明還是愚昧，美還是醜？

Stage 3: historical context

(a) What does this example tell us about the important role of the Church in medieval society. How does this church and its art help propagate Christian views of the world? How does it help build a sense of common identity? Discuss the fact that the Church was the only institution capable of raising the funds necessary to build on such a grand scale at this time. As a patron of the arts, the Church attracted skilled artistic labour and encouraged the kind of technical sophistication that helped advance art and make it possible to retrieve the lost skills from ancient Greece and Rome. Note that these church buildings of the 11th and 12th centuries are called Romanesque because they revived the scale, technology, and styles of the ancient Roman empire. As sites of communal ritual, they helped organise medieval towns and create a collective belief system for people to share through the weekly ritual of the Christian mass. Most ordinary citizens could not read at this time, so the vivid narrative sculptures helped illustrate stories and ideas from the Bible, reinforcing the lessons people would hear from their priest inside the church.

(b) Art of this time shows a great advance in technical sophistication in depicting the human body. Romanesque and Gothic art of the 11th through 13th centuries in Europe helped revive the skills of antiquity, making it possible for artists in the Renaissance to make large-scale sculptures and to paint with unprecedented realism. What conception of human beings is presented in this work? In what ways is the sculpture realistic? Does it depict human beings as powerful and intelligent, weak or foolish, beautiful or ugly?

詮釋儘可不同。應該指出一點，這種藝術顯示人文主義的復興，即對人的思想、道德、經驗和美的重視。作品中的人物雖然是卑弱的、粗鄙的、不理想的，但他們較中世紀早期藝術中的人物更強更現實，顯示藝術家有意探討人類的感情。藝術家對於描繪人體感興趣，儘管背後仍受宗教意圖的影響，但對於人類肉體和心靈的探索已日益受到重視。

(c) 這是中世紀藝術中，我們知道藝術家名字 — 吉斯勒貝杜斯的最早期作品之一。這點有甚麼重要性？

注意在古典時期和文藝復興之後，在藝術作品上署名屬於常見，顯示對於作者和藝術創作者的技藝格外重視。而中世紀的藝術工作者往往被視為工匠，而非「藝術家」；例如，雕塑家就往往是石匠或木匠。我們可以知道吉斯勒貝杜斯之名，正顯示個人創意日受重視，而把創意和複雜的技藝稱為「藝術」，以別於稱為「工藝」的簡單技術，慢慢成為趨勢。文藝復興時期，藝術開始成為一個與創意有關的獨特專業，不再只是手工藝。

Many interpretations are possible. Bring out the point that this kind of art shows a re-emergence of humanism, a value for human thinking, morality, experience, beauty. These figures characterise people as still weak, inelegant, un-ideal, but they are stronger and more realistic than in earlier medieval art, showing a greater interest in exploring human emotions. The interest in depicting the human form generally indicates a growing value for exploring people's bodies and minds, though this interest is still dominated by religious aims.

(c) This is one of the earliest examples of medieval art in which we know the name of the artist – Gislebertus. Why is this significant? Note that the signing of works of art was common in antiquity and from the Renaissance onward, indicating a special value placed on authorship, on the skills of an artistic creator. Art-makers in the Middle Ages were usually viewed as craftsmen, not "artists"; for example, sculptors were usually stonecutters or woodworkers. The fact that we know the name of Gislebertus shows an increased value for identifying individual creativity, part of a general trend toward distinguishing a more creative and complex kind of skill called "art" from a simpler technical skill called "craft". Being an artist started to become a distinct profession during the Renaissance, a profession associated with creative intelligence, not just manual skill.

盧克雷蒂亞 3.3 Lucretia

Andrew W. Mellon Collection, Courtesy of the National Gallery of Art, Washington

林布蘭，《盧克雷蒂亞》 1664
布本油畫，高：120公分，闊：101公分，現藏於華盛頓國家藝廊
Rembrandt van Rijn *Lucretia* 1664
Oil on canvas, height: 120 cm, width: 101 cm, National Gallery of Art, Washington

這是一幅非以宗教或政治意識形態為題材的作品。這樣的題材在17世紀的荷蘭大行其道，部份原因是荷蘭是個新教的半民主國家。荷蘭當時巨大的商業成就，造就了大群綽有餘裕為家居添置藝術品的人，從而形成了一個龐大的

This is an example of a subject that is not motivated by religious or political ideology. Such subjects flourished in the Netherlands in the 17th century in part because the Netherlands was a Protestant, semi-democratic nation. Its great commercial success at the time created a large class of people with enough extra wealth to buy art for their

藝術市場。林布蘭也如其他荷蘭藝術家一樣，主要為這個藝術市場而不是為教會或國家而創作。林布蘭是17世紀歐洲其中一個具有強烈個人風格的偉大天才。這件作品顯示出這個時代對於個人主義的濃厚興趣，並是少數以同理心描繪女性及其與男性關係的例子。

階段1：視覺分析

（a） 這幅畫呈現的是甚麼？畫中發生甚麼事情？

（b） 畫中的情景在甚麼地方發生？我們可以看見哪些空間和光影效果？

討論空間的抽象性；事情發生的地點和光源都不明確。注意光線和背景所產生的舞台效果。

（c） 這幅畫用的是甚麼顏料？可以看出顏料是怎樣運用的嗎？甚麼地方的顏料較厚，甚麼地方的筆法較疏鬆？

林布蘭經常運用厚層的顏料，尤其是在人物面部和手部，營造出光線質感。試在複製圖片中找出厚薄不同的顏料和質感。

階段2：詮釋

（a） 這幅作品所畫的是一個虛構的古羅馬歷史故事。盧克雷蒂亞是一位羅馬貴族之妻，是個貞節婦人。傳說古羅馬一個淫君有個兒子叫塞特斯・塔奎尼烏斯，他恐嚇盧克雷蒂亞，說

homes, leading to a large art market; like other Dutch artists, Rembrandt painted mostly for this art market, rather than for the church or state. Rembrandt is also one of several great geniuses of the 17th century throughout Europe, each of whom had a very strong individual style. This particular painting shows a deep interest in individualism at this time, as well as an unusually sympathetic view of women and their relation to men.

Stage 1: visual analysis

(a) What does the painting represent? What seems to be going on?

(b) Where does the scene take place? What kind of space and light effect do we see? Discuss the abstractness of the space; it's not clear where the action takes place, nor where the light comes from. Note the stage-like effect of the lighting and background.

(c) What kind of paint is used here? Can we tell how the paint was applied? Where do we see indications of thicker paint or looser brushwork?
Rembrandt often applied his oil paints in thick layers, especially building up the texture of light areas around people's faces and hands; look for paint variation and texture in the reproduction.

Stage 2: interpretation

(a) This scene illustrates a fictional story from ancient Roman history. Lucretia was the highly virtuous wife of a Roman nobleman. Sextus Tarquinius, the son of the un-virtuous king of Rome, raped her by threatening to kill her and a slave and put them in bed together, as though she had committed adultery. The

要殺死她和一個奴僕，並把他們放在牀上誣指他們通姦，藉此把她強暴了。翌日，盧克雷蒂亞把事情告訴丈夫和父親，然後自殺，以保存家族的名聲。後來，她的兄弟布魯特斯推翻這國君，建立了民主的羅馬共和國。林布蘭怎樣詮釋盧克雷蒂亞？他賦予盧克雷蒂亞甚麼的感情？這些效果是怎樣產生出來的？

討論她的姿態和茫然的眼神；她獨處於空蕩蕩的空間之中，加強了孤寂的效果；她面部和首飾格外明亮等等。

(b) 這件作品描繪的是一個非常富戲劇性的故事，然而其中並無大動作或強烈的色彩對比。林布蘭怎樣營造戲劇張力？他選取了故事的哪個片刻？他怎樣使這一刻看來特別悲慘？他還可以選擇描繪故事的哪個片段？林布蘭的處理手法與大衛的《荷拉斯兄弟之誓》有何不同？

討論畫家必須把整個故事壓縮成為一個情景的做法。思考林布蘭還可能選取故事哪個片段。注意這一刻是盧克雷蒂亞自殺前非常懸疑的一刻。作品避開自殺的血腥，卻又讓觀賞者知道死亡的迫近。畫家剔除了所有其他人物，把注意力完全集中在盧克雷蒂亞和她的內心痛苦之上；她遭強暴或自殺的痛苦是心理上的，而非肉體上的。

following day, she told her husband and father what happened, then stabbed herself to death in order to preserve the family's honour. As a result, her brother Brutus led a rebellion against the king and established the Roman Republic, a democracy. How does Rembrandt interpret Lucretia? What kinds of emotions does he give her? And how are these effects created?

Discuss her gesture and faraway look; her isolation in a blank space, enhancing the effect of solitude; the extra lighting on her face and jewellery; etc.

(b) The painting illustrates a very dramatic story, but there are no big gestures or sharp contrasts of colour. How does Rembrandt create a sense of dramatic tension? What moment of the story has he chosen, and how does he make that moment seem especially tragic? What other moments could he have chosen to illustrate? How does Rembrandt's approach differ from David's approach in *The Oath of the Horatii*?

Discuss the way painters must compress an entire story into one scene. Think of other moments in the story that Rembrandt could have chosen. Note that this moment contains high suspense just before Lucretia kills herself. It avoids showing the violence of the suicide, but makes the viewer aware of the impending suicide. Note that he has also eliminated all other figures, concentrating attention completely on her and her own inner pain. He concentrates on her psychological suffering, not the physical suffering of the rape or suicide.

(c) 林布蘭以運用偏暗的色調和大量褐色和金色著稱。作品中的色彩怎樣影響我們對畫中情景的詮釋？

討論畫中寧靜、鬱悶的氣氛，沒有鮮明色彩或活潑的色彩組合；暖色表達室內光線，而非自然陽光等等。

階段3: 歷史情境

(a) 巴洛克藝術通常十分舞台化，以強烈的光影對比，結合寫實主義與想像力，描繪富戲劇性的故事。這件作品如何反映巴洛克時期的典型藝術特色？

討論作品的寫實手法和強烈的物料質感，還有人工化的舞台空間和光影效果，以及題材的強烈戲劇感染力。

(b) 失落於中世紀的個人主義重現於文藝復興時期的藝術，在17和18世紀期間一直發展，至1800年浪漫主義興起時更為顯著。林布蘭的這幅作品在哪些方面表現出個人主義？這幅作品怎樣表現盧克雷蒂亞是個有獨特內在意識的個體？怎樣凸顯出藝術家林布蘭的獨到之處？

一再渲染盧克雷蒂亞的內在心理和感情創傷。注意她的面部近乎肖像畫的寫實手法，有別於理想化的處理。討論林布蘭強烈的個人風格及獨特技巧 — 褐色陰影、聚光效果，以及筆觸鮮明可見的厚塗顏料。

(c) Rembrandt is famous for using muted colours and large amounts of brown and gold tones. How do the colours in this example affect our interpretation of the scene?

Discuss the calm, somber mood – with no bright colours or dynamic colour combinations; the warm hues of indoor light rather than natural sunlight; etc.

Stage 3: historical context

(a) Baroque art is often highly theatrical, depicting very dramatic events using strong contrasts of light and shade, with a combination of realism and artificial imagination. How is this work typical of the Baroque period?

Discuss the realistic description and strong sense of material texture, but also the artificial stage-like space and light effect, and the strong emotional drama of the subject.

(b) Art in the Renaissance showed a value for individualism that had disappeared during the Middle Ages. Individualism developed further in the 17th and 18th centuries before exploding with the rise of romanticism around 1800. In what ways is Rembrandt's picture individualistic? How does it make Lucretia seem like an individual person with her own particular inner consciousness? And how does it emphasise Rembrandt's uniqueness as an artist?

Reiterate the focus on Lucretia's inner psychology and emotional suffering. Note the portrait-like realism of her face, which is not highly idealised. Discuss Rembrandt's special painting techniques, which created a very strong signature style – the shades of brown, the spotlight effect, the heavy impasto that leaves Rembrandt's brushstrokes visible.

(c) 林布蘭也像大衛一樣，從古羅馬歷史選取戲劇性濃的暴力故事來作畫。然而，題材和效果卻大不相同。林布蘭怎樣把盧克雷蒂亞塑造成一個英雄？他對性別關係的詮釋與大衛有何不同？他從古羅馬故事帶出的道德意味，與大衛的有何不同？

男性的武力和女性對家庭的感情奉獻的題材相似。盧克雷蒂亞堅強的品德和堅決的行為，與大衛畫中軟弱被動的女性形成對比。討論在男性把羅馬從暴君統治轉變為平等的民主政體之時，盧克雷蒂亞怎樣成為男性暴力的受害者。林布蘭的作品並不宣揚為國家犧牲的情操，與大衛作品的意圖不同。

(c) Rembrandt, like David, chose to illustrate a dramatic, violent story from ancient Roman history. But the theme and effect are very different. In what ways does Rembrandt make Lucretia a heroine? How does he interpret gender relations differently from David? How is his moral lesson about ancient Rome different from David's?

Note the similar themes of men's physical violence and women's emotional devotion to the family. Contrast David's weak, passive women with Lucretia's moral strength and decisive violent action. Discuss how Lucretia is a victim of men's violence as the men transform Rome from a brutal kingship to a just democracy. Rembrandt's work does not drive devotion to the state, as David's work was intended to do.

3.4 The Oath of the Horatii
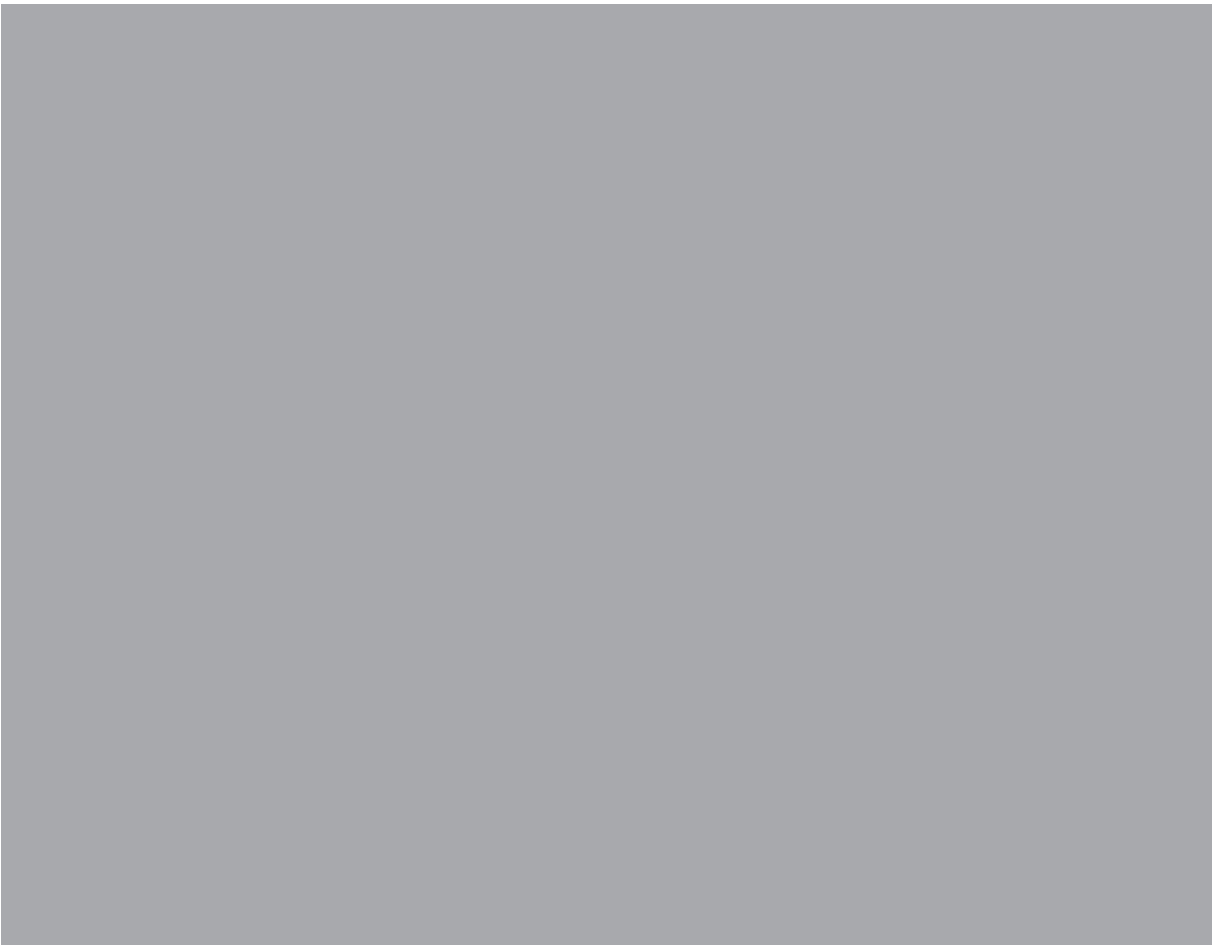
© RMN (Musée du Louvre) / Imaginechina

Jacques-Louis David *The Oath of the Horatii* 1784
Oil on canvas, height: 330 cm, width: 425 cm, Musée du Louvre, Paris

大衛揉合了源自古羅馬歷史具教化意味的故事，以及強調寫實細節與理想美的繪畫風格，創出新古典主義，革新了歐洲藝術。大衛於巴黎沙龍展覽中展出歷史畫作，1789年法國大革命後又為法國共和國政府繪畫政治題材的作品，讓藝術走向大眾。

David revolutionised art in Europe by creating a new form of Neoclassicism based on strongly moralising stories from ancient Roman history and a style of painting emphasising both realistic detail and ideal beauty. David was also important in making art public, displaying his history paintings at the Paris Salon exhibitions and later painting political subjects for the government of France's Republic following the Revolution of 1789.

階段1: 視覺分析

(a) 這件作品呈現的是甚麼？畫中人物在做甚麼？他們在甚麼地方？

分析影子的角度和照在左方戰士身上較強的光度。由於古羅馬時代還沒有電燈，所以可把光線視為陽光，而那些人物是在戶外的庭院。

(b) 怎樣的光線照亮了畫中的情景？光線從何而來？

(c) 這幅畫採用準確的線性透視法；觀賞者處於作品的甚麼位置？我們何以得知？

後方牆壁和地上的橫向條紋與畫面平行，地板和牆壁向後伸延的線條應與畫面成直角。後退的線條會聚於一點上，就在畫中父親左手的下方。這處即消失點，與觀賞者的眼睛直接相對。因此，這幅畫暗示觀賞者站在畫布略前的位置，頭部與畫中的父親和兒子齊高。

(d) 這幅畫的比例與實物大小相若；這對我們與畫中情景的聯繫有甚麼影響？

實物大小的比例有助觀賞者把畫中人想像成真人，而且感到置身畫中。作品掛在牆上的時候，巨大的畫布覆蓋了觀賞者的視野 ─ 彷彿把觀賞者包圍在電影院之中 ─ 使作品看起來格外重要，甚至如紀念碑一樣。

Stage 1: visual analysis

(a) What does this painting show? What are the figures doing? Where are they located?
(b) What kind of light seems to illuminate the scene, and where does it come from?
Analyse the angles of the shadows and the higher intensity of light shining on the warrior at the left. Since there were no bright electric lights in ancient Rome, one assumes the light is sunlight and the figures are in an outdoor courtyard.
(c) This picture uses precise linear perspective; where does the viewer stand in relation to the space, and how do we know that?
Because the back wall and the horizontal stripes on the ground are parallel to the picture plane, we know that the lines of the floor and walls leading back in space are perpendicular to the picture plane. These receding lines converge at a point just below the father's left hand. This point is therefore the vanishing point, which is the point directly opposite the viewer's eye. So the picture implies that the viewer is standing a little bit in front of the canvas, with his / her head at the same level as the father and sons.
(d) The painting is roughly life-size; how does that affect our connection to the scene?
The life-size scale helps the viewer imagine that the people in the picture are real and that he / she could step into the painting's space. When hung on a wall, the huge canvas also fills the viewer's field of vision – embracing the viewer as in a movie theatre – and makes the painting seem especially important or monumental.

階段2: 詮釋

(a) 這幅畫以一齣關於早期羅馬史的戲劇作題材，在這齣戲裏荷拉斯三兄弟在他們父親面前發誓會誓死保衛羅馬，與阿爾巴城的庫里亞斯三兄弟作戰。最後，荷拉斯兄弟戰勝，但只有一人倖存。你會怎樣形容這些人的情緒？是甚麼讓你得到那樣的印象？

效果可包括決心、憤怒、愛國情操、冷靜等等。

(b) 女性那邊的氣氛怎樣？是甚麼讓你得到那樣的印象？

效果可包括悲哀、絕望、恐懼、傷痛等等。

(c) 大衛怎樣區分故事中男性和女性的社會角色？甚麼視覺元素凸顯了這些性別角色的差異？

討論男性參戰及禁慾的公民行為與女性被動的家庭責任和感情的對比。注意分割的構圖；角線與弧線的對比；色彩、姿勢和表情的差異。

(d) 這幅畫的構圖是怎樣的？構圖如何強化其他視覺效果？

(e) 這幅畫大致上以一齣關於古羅馬的虛構戲劇為藍本。這幅畫在哪些方面帶有舞台感？

注意與舞台類似的佈景和構圖、強烈的光影效果、戲劇性的動作、敘事元素、古羅馬的服飾等等。

Stage 2: interpretation

(a) The subject of this painting is based on a play about the early history of Rome, in which the three Horatii brothers vow to their father that they will fight to the death against the three Curiatii brothers (from the city of Alba) to defend Rome. The Horatii win, but only one of the three survives. How would you describe the men's emotions? What creates that impression?
Effects might include determination, anger, patriotism, calmness, etc.
(b) What is the mood among the women? What creates that impression?
Effects might include sadness, despair, fear, grief, etc.
(c) How does David differentiate the social roles of men and women in this story? What visual elements emphasise these different gender roles?
Discuss the contrast between men's military and stoic civic action and women's more passive family care and emotion. Note the split composition, contrast of angular lines vs. curving lines, and differences in colour, gesture, and expression.
(d) How is the painting composed, and how does the composition reinforce the other visual effects?
(e) This painting is based loosely on a fictional play about ancient Rome. In what ways is the painting theatrical?
Note the stage-like setting and composition, strong light effect, dramatic action, narrative action, costumes from ancient Rome, etc.

階段3：歷史情境

大衛以推翻大行其道的洛可可畫風，及開創新古典主義而著稱。洛可可迎合貴族利用藝術裝飾他們夢想家居和宮殿的喜好。它的風格植根於大自然和幻想世界，題材集中於愛情和享樂。大衛創出一套寫實而富戲劇性的敘事風格，題材圍繞個人和政治道德，主要以古羅馬歷史故事為藍本。中下階層愛好戲劇故事及善有善報的道德教化，這種嶄新的新古典主義迎合他們的口味。大衛的作品於稱為「沙龍」的大型公共藝術展覽中展出，激發起人民起來反對君主制，在1789年法國大革命推翻君主制創建民主國家之時，大衛也成了藝術改革的領導者。

（a）　這幅作品怎樣激發起為國家犧牲的愛國情操？

討論犧牲個人以抗敵衛國的題材；這個故事發生之時羅馬是一個共和政體（後來成了帝國），所以這件作品似乎也擁護民主政體。

（b）　這件作品怎樣衡量家庭與國家的相對輕重？

討論犧牲一己生命以保衛國家的題材。女性為家庭將破碎而哭泣，而男性則仍然矢志保衛羅馬。其中一名女性已與庫里亞斯一名兄弟訂親（以及一名荷拉斯兄弟與一名庫里亞斯姐妹結

Stage 3: historical context

David is renowned for overthrowing the dominant style of Rococo painting and pioneering a new style of Neoclassicism. Rococo appealed to the aristocracy, who used art to decorate their fancy homes and palaces; the style was rooted in nature and fantasy, the themes focused on love and pleasure. David developed a style of realistic and dramatic narrative, with themes of personal and political morality based primarily on stories from ancient Roman history. This new Neoclassicism appealed to people from the lower and middle classes who appreciated the dramatic story-telling and the lessons of moral uprightness. Exhibited at the huge public art exhibitions known as the "Salon", David's work helped stir up people's opposition to the monarchy, and David himself became the leader of art reform when the French Revolution of 1789 overthrew the monarchy and created a democratic state.

(a)　In what ways does this painting stir up patriotic feelings of devotion to the state?

Discuss the theme of individual sacrifice in order to protect the state from enemies; note that Rome was a republic at the time of this story (it later became an empire), so the painting seems also to champion democracy.

(b)　How does the painting interpret the importance of the family vs. the state?

Discuss the theme of sacrificing one's life to protect the state; note that the women weep because their family will be torn apart, while the men remain dedicated to the protection of Rome. One of the weeping sisters is also betrothed to one of the Curiatii brothers (and one Horatii brother is married to a Curiatii sister), so the story shows that both families

了婚），因此故事顯示無論戰爭誰勝誰負，兩個家庭都只有悲劇收場。

（c）　藝術贊助是任何作品歷史內容中的重要部份。這件作品受法國政府委約而作，在1785年的「沙龍」中展出。法國「沙龍」肇始於18世紀中葉，促使藝術家面向新的觀賞者 ─ 公眾，而非富有人士、政府或教會。這件作品如何面向公眾？在哪些方面具有公眾藝術的特色？放置在某人的客廳裏是否妥當？

討論作品的大型比例。以實物比例作畫的大型作品不適合普通家居，但對於羅浮宮巨大展廳中的大群觀賞者則十分適合。注意明確而富戲劇性的內容，幾乎與現代電影無異。

同時應注意畫中道德意味，作品利用故事向廣泛的大眾觀賞者灌輸美德，是一個「說教」歷史繪畫的例子。

suffer tragedy no matter what the outcome of the battle is.

(c)　Patronage is an important part of any work's historical content. This painting was commissioned by the French government and exhibited at the "Salon" of 1785. The French "Salons", which began in the mid 18th century, encouraged artists to appeal to a new kind of audience – the general public rather than wealthy individuals, the government, or the church. How does this work appeal to the public? In what ways is it typical of public art? Would it function well in a person's living room?

Discuss the large scale; life-size works like this were too big for an ordinary home, but good for large audiences in the huge rooms of the Louvre palace. Note the clear and dramatic action, which is almost like modern cinema. And note the moral theme, which makes the painting an example of "didactic" history painting, using stories to instill virtues in a large public audience.

3.5 The Whisper of the Muse

© The J. Paul Getty Museum, Los Angeles

卡梅倫《繆斯低語》1865
蛋白相片，高：26公分，闊：21.4公分，現藏於洛杉磯保羅蓋茲博物館
Julia Margaret Cameron *The Whisper of the Muse* 1865
Albumen print, height: 26 cm, width: 21.4 cm, The J. Paul Getty Museum, Los Angeles

卡梅倫是把攝影當為一種高雅藝術媒介的先驅，而這幅作品帶出一些為攝影所獨有的分析技巧。她亦是一個重要的例子，顯示女性在19和20世紀對藝術創作的貢獻日增。這幅作品亦顯露了英國維多利亞時期的品味。

階段1: 視覺分析

(a) 這張照片描繪的是甚麼？

(b) 照片中的人物在做甚麼？

(c) 我們知道照片中的情景在甚麼地方嗎？我們辨別到光源嗎？

由於畫面的周邊給裁去，我們不大看得見背景，情景的所在地也就不清楚。我們可以看見光線大概是從上方和前方而來，卻不知道光線的明確方向，或任何清晰的光源。

(d) 這幅影像與米雷《耶穌基督在父母家中》（或稱《木匠工作室》）或萊布爾《教堂內的三個婦女》等油畫相比，哪一幅更為寫實？

分析照片和油畫的不同：油畫有色彩，而這兩幅油畫的細節極為豐富；照片局限於黑白，通常細節都相當豐富，但這張照片則頗模糊，而且細節不及兩幅油畫豐富。早期的照片往往無法捕捉很光或很暗的位置，而油畫卻能夠呈現亮光和深濃的陰影。照片不能同時聚焦於極

Cameron was an early pioneer in making photography a medium of high art, and this example introduces some special techniques of analysis that are unique to photography. She is also an important example of women's increasing contribution to art production in the 19th and 20th centuries, in this case revealing tastes that were typical of Victorian England.

Stage 1: visual analysis

(a) What does this photograph depict?

(b) What are the figures doing?

(c) Can we tell where the scene is located? Can we tell where the light source is?

Because of the cropping of the composition on the sides, we see little background, making it unclear where the scene is located. We can see the light coming generally from above and from the front, there is no clear direction to the light, nor any clear source.

(d) In what ways is this image more and less realistic than an oil painting such as John Everett Millais's *Christ in the House of His Parents* (or *The Carpenter's Shop*) or Wilhelm Leibl's *Three Women in Church* ?

Analyse the differences between photographs and paintings: the paintings have colour and these particular paintings are tremendously detailed; photographs are limited to black-and-white, and while they are usually quite detailed, this particular photograph is blurry and less detailed than the paintings. Note that early photographs were often unable to capture very light or very dark areas, whereas paintings could represent bright light and deep shadow.

近和極遠的事物，而繪畫卻能。卡梅倫以刻意把某些影像弄得模糊著稱，這種手法可以使影像看起來不大真實，調子傷感，或更有藝術味道。

階段2: 詮釋

(a) 卡梅倫把這張照片稱為《繆斯低語》，而根據希臘神話，繆斯是藝術家、作家和音樂家的靈感女神，這張照片怎樣傳達這個意念？

討論小提琴家耳邊有女孩低語的題材；幻想或想像的效果；人物服裝沒有時代性，加強了這件作品的神話色彩；影像模糊，予人動態和不真實的感覺。

(b) 卡梅倫怎樣透過性別和年齡詮釋創意這個題材？藝術家是甚麼人？啟迪靈感的又是甚麼人？

討論藝術家與靈感分別由年長男性及小女孩來表達。這與西方傳統思想有關：男性被視為才智非凡、心靈手巧的創作者，而女性則是靈感之源，植根於自然。注意克洛格《沒有標題（我們不會在你們的文化中扮演自然）》向這個傳統觀點挑戰，宣示女性不僅僅是男性藝術創作中的模特兒和靈感。

Note that photographs also can't focus on very near things and very distant things at the same time, whereas paintings can. And Cameron was famous for intentionally blurring some of her images, in order to make them less realistic and more moody or artistic.

Stage 2: interpretation

(a) Cameron called this photograph *The Whisper of the Muse,* and according to ancient Greek mythology, the muses were goddesses who inspired artists, writers, and musicians with creativity. How does the photograph convey this idea?

Discuss the motif of a violinist, with the girl whispering into his ear; the effect of fantasy or imagination; the timeless costume of the figures, which enhances their mythological appearance; the blurring of the image, giving a sense of movement and unreality.

(b) How does Cameron interpret this theme of creativity in terms of gender and age? Who is the artist, and who is the inspiration?

Discuss the idea of the artist as an older man, and the idea of inspiration coming from young girls. This ties in to a common Western tradition viewing men as ingenious creators with strong intellects and women as sources of inspiration, rooted in nature. Note that this traditional view is challenged by Barbara Kruger's work *Untitled (We Won't Play Nature to Your Culture*), which declares that women will not just serve as models and inspiration that men use to create art.

(c) 照片中逼仄、近攝的空間和光影效果怎樣影響我們對照片中情景的詮釋？

分析照片對焦於小提琴和音樂家頭部，以及女孩和男人的親密接觸，幾乎融為一體；照片缺乏明確的背景，彷彿游離在當下的現實世界之外；注意面部、手部和小提琴的光線。

階段3: 歷史情境

攝影開闢了新的藝術領域。畫家須經長年累月的訓練，才可駕馭表現技巧，攝影技巧則可以迅速掌握。由於女性至19世紀末仍然不容易進入藝術學院，以及獲專業藝術圈接納，所以能接受訓練而成為專業畫家或雕塑家的女性不多。卡梅倫和不少女性自行學習攝影，而且成了業餘攝影藝術家。卡梅倫用自己的孩子、朋友和傭人做模特兒，創造出富故事性和象徵意義的情景，與朋友共賞、在藝術展覽中公開展出，並在藝術市場上發售。

(a) 這張照片除了描繪靈感這個藝術題材，也是為著名肖像畫家瓦茨造像。照片怎樣顯示瓦茨的英雄形象？

(c) How does the cramped, close-up space and light effect our interpretation of the scene? Analyse the focus on the violin and the head of the musician, and the intimate contact between the girls and the man, almost blending into one figure; note the lack of a clear setting, as though removed from the physical world of the present; note the lightness of the faces, hands, and violin.

Stage 3: historical context

Photography opened up new ways of becoming an artist. Whereas oil painting required years of technical training to master basic skills in representation, the technical skills of photography could be learned quickly. And because it remained difficult for women in the later 19th century to be admitted to art academies and to be accepted by the professional art community, few women were able to train as professional painters or sculptors. Cameron and many other women learned photography on their own and were able to practise their art as amateurs. Using her own children, friends, and family servants as models, Cameron created elaborate narrative and symbolic scenes that she shared with friends, exhibited publicly in art exhibitions, and sold in the art market.

(a) While depicting an artistic theme of inspiration, this photograph is also a portrait of an individual man; George Frederick Watts was a well known portrait painter. How does the image make Watts seem heroic?

討論照片怎樣把瓦茨的真人肖像與天才這個概念融為一體。英國當時常常稱讚偉人，而且視科學家為帶領文明前進的英雄。

(b) 兒童是19世紀英國藝術常見的題材，童年普遍給詮釋為純真、坦誠和不染之美。卡梅倫也往往這樣描繪兒童，把他們視為天使或純潔的象徵。卡梅倫怎樣在這件作品中處理童真這個意念？

討論以女孩子象徵純真的普遍性；她們穿著簡樸、沒有時代性，不像當時的兒童肖像那樣炫耀女孩子衣著入時、有婦人韻味。

(c) 在卡梅倫創作的時代，有人認為攝影不過是一種插圖的技法，有人則認為攝影是一種與繪畫無異的藝術形式，辯論持續不斷。卡梅倫明確地試圖把攝影變成一種藝術表達形式，並且創造出一套特殊的技巧，減低作品的真實性，強調攝影是一種表現創意的媒體。這幅作品用了甚麼技巧使照片看來不大真實，卻有「藝術」或表現的意味？

討論卡梅倫刻意地不規則對焦和模糊的處理手法、複雜的構圖、服飾、光影效果等等。

Discuss the way it blends the real portrait of Watts with the general idea of genius. Note that it was common in England at this time to admire great individuals and to see scientists as heroes carrying civilisation forward.
(b) Children became a common motif in British art during the 19th century, and childhood was widely interpreted as a state of innocence, honesty, and uncorrupted beauty. Cameron herself often depicted children in this way, using them as angels or as symbols of purity. How does Cameron play on this idea of childhood innocence in this work?
Discuss the universality of the girls as emblems of innocence; note that they are dressed in simple, timeless clothing, unlike child portraits of the time, which usually showed girls dressed up to look fashionable and lady-like.
(c) In the period when Cameron was working, there was a running debate between people who thought photography was just a scientific technique of illustration and people who thought photography could be a form of art just like painting. Cameron explicitly sought to make photography a form of art, and she created a repertoire of specific techniques to make her photographs less realistic and to emphasise that photography is a medium of creative expression. What techniques do you see here that make the photographic look less realistic and more "artistic" or expressive?
Discuss the uneven focus and the blurring, which she intended; the elaborate composition; costumes; light effects; etc.

3.6 The Burghers of Calais

Gift of Iris and B. Gerald Cantor, 1989. N. inv.: 1989.407
© 2012. Image copyright The Metropolitan Museum of Art / Art Resource / Scala, Florence

1985
209.6   238.8   241.3
Auguste Rodin *The Burghers of Calais* 1985
Bronze, height: 209.6 cm, width: 238.8cm, depth: 241.3 cm, The Metropolitan Museum of Art, New York

這個例子可以發展學生分析雕塑的能力，它展示了公共紀念碑怎樣彰顯社群歷史，說明20世紀的雕塑從傳統的理想主義過渡至抽象。羅丹以強烈的個人風格處理公共紀念碑著稱，這件作品也反映出現代思想對前衛天才的肯定。

This example develops students' skills in analysing sculpture, it demonstrates how public monuments reinforce communal history, and it illustrates the transition from the idealistic tradition of sculpture to the abstract traditions of the 20th century. It is also an example of modern ideas about avant-garde genius, as Rodin was especially famous for imprinting a strongly individual, personal character on his public monuments.

階段1：視覺分析

(a)　這件雕塑呈現甚麼？人物在做甚麼？是怎樣被安排在空間內？有前方和後方之分嗎？

注意這是一件立體雕塑，沒有前方和後方之分。把一群人物安排成這樣一個隊伍並不常見。

(b)　這些人物有多大？如果你親身看見他們，你會有甚麼感受？

他們較真人稍大，觀賞者須環繞他們而行，仰視他們的臉。

(c)　這件作品也如大多數青銅雕塑一樣，有多個版本，都是以同一個模子鑄造而成。青銅雕塑是怎樣製作的？為甚麼是中空的？哪裏可以看見表面以手製的細節？

討論青銅鑄造的「失蠟」技術：（1）利用黏土製造一個固體型芯，蓋上一層蠟；（2）在蠟層外面製造一個黏土模子（3）在黏土中灌進熔解的青銅，把蠟熔掉，代之以青銅；（4）待青銅冷卻後，把黏土型芯和模子打破，打磨堅硬的青銅表面。一個人像必須分部鑄造，然後焊接起來，方法與製作巧克力聖誕老人類似。這種技術可以把藝術家用蠟的細節保存下來。

Stage 1: visual analysis

(a)　What does this sculpture show? What are the figures doing, and how are they arranged in space? Is there a front or back?
Note this is a real sculpture in the round, with no front or back. Note too that it is unusual to have a group of figures arranged in an ensemble like this.
(b)　How big are these figures? How would you experience them if you could see them in person?
They are a bit larger than life and require a viewer to walk around them, looking up into their faces.
(c)　Like most bronze sculptures, there are numerous versions of these, all cast from the same mold. How are bronze sculptures made, and why are they hollow? Where can you see hand-worked details on the surface?
Discuss the standard "lost-wax" technique of bronze casting: (1) make a sculpture using a solid clay core, covered in a layer of wax; (2) make a clay mold around the exterior wax surface; (3) pour molten bronze into the clay, melting away the wax and replacing it with bronze; (4) after cooling, break away the clay core and mold, and polish the hard bronze surface. Note that a figure must be cast in parts, which are then welded together; chocolate Santa Claus figures are made in a similar manner. Note also that this technique can preserve details of the artist's handling of the wax.

階段2：詮釋

(a)　這件雕塑群是受法國加萊委約，為紀念城鎮歷史上一件重大事件而製造的。14世紀時，英國人圍困加萊城，要求該城給他們六名人質。六人須赤腳，頸上繫著繩子，把城門的鑰匙交出。六人自動請纓，預備受死，但最終獲英國女王拯救。羅丹怎樣描繪這個情境？這些人看上去像甚麼？他們在做甚麼？他們的活動營造出甚麼視覺效果？

討論人物的位置安排；他們互相靠近，形成一個小組，中間一個蓄著鬍子的人帶領著他們，但他們看來各走各的，沒有共同行動，各有自己的心思。作品沒有顯示他們所處的情境；看不出他們的家庭，也看不見俘虜他們的人。注意凡此皆製造出一種強烈的精神上的孤立、緊張和內省之感，以表達他們都等待著死亡的的一刻。

(b)　羅丹營造出甚麼氣氛？他給這些人怎樣的表情？他們看來有同樣還是不同的感受？

注意他們不同的面貌和表情；討論他們的面貌和表情怎樣突出他們的個別性，以及他們面對相同命運的不同反應。

Stage 2: interpretation

(a)　This sculpture group was commissioned by the French town of Calais to commemorate an important event in the town's history. In the 14th century, the English besieged Calais and demanded that the town deliver six hostages to them, barefoot and with ropes around their necks, carrying the key to the city. Six men volunteered, expecting to be executed, but they were eventually saved by the English queen. How has Rodin narrated this scene? Where do the men seem to be, and what are they doing? What visual effect does their action have?
Discuss the arrangement of the figures; they are near one another, forming a group, with the bearded man in the centre leading them, yet they seem to be wandering in different directions, without a common action, absorbed in their own thoughts. They are also cut off from their context; there is no indication of their families, nor of their captors. Note also that he has chosen to depict a moment when the figures all expect to die. All of this creates a strong sense of psychological isolation, tension, and inward contemplation.
(b)　What kind of mood has Rodin created? What kinds of expressions does he give these men? Do they seem to be experiencing the same feeling or different ones?
Notice the range of different facial types and different expressions; discuss how this emphasises both their individuality and their varied reactions to their common fate.

(c) 這個雕塑突出厚實的人體和他們的動態。人物並沒有誇張的舉動，但身體卻是表達情緒的關鍵。身體怎樣傳達情感？身體和動態怎樣強化人物面部所表達的情感？

討論人物的巨大的身型，以及顯得相當沉重的四肢。羅丹並沒有表現大動作或誇張的舉動，但他用了充滿張力的小動作和姿勢，突出強烈卻克制的情緒。

(d) 這些人物看上去像受害者還是英雄人物？他們怎樣符合作紀念碑的用途？

討論學生各自的詮釋。英雄人物通常成就一些非常矚目的事情，讓我們欽羨。受害者受到不公平的挫敗，讓我們同情。討論紀念碑怎樣令悲劇故事顯得悲傷或激動人心。

階段3: 歷史情境

(a) 自古希臘開始，雕塑已被用作公共紀念碑，用來點綴建築物或獨立擺放在公共空間之中。雕塑是一種合適的媒介，因為它可以很大，並且從四方八面都可看到；而由於大理石和青銅都很堅固和耐用，足以抵受風化，因此都是良好的物料。然而，為甚麼要投資製作這樣的紀念碑？這件作品怎樣幫助培育大眾的道德觀？怎樣建立社群認同感？

討論豎立公共紀念碑的一般原因：鞏固政治權

(c) This sculpture emphasises the solidity and movement of the human body. Rodin shows no dramatic action, yet the body is crucial in conveying emotion. How? In what ways do the bodies and their movements heighten the emotional expression of their faces?

Discuss the figures' massive size and the heavy appearance of their arms and feet. Rodin shows no big movements or dramatic actions, but he has small gestures and poses full of tension, enhancing the sense of powerful, tightly controlled emotion.

(d) Do these figures appear to be victims or heroes? How do they fulfill the work's function as a memorial monument?

Discuss students' own interpretation. Heroes usually succeed or do something very dramatic, for which we admire them. Victims are people who get unfairly defeated in some way, for which we pity them. Discuss the way civic monuments often make tragic stories appear sad or inspiring.

Stage 3: historical context

(a) Ever since ancient Greece, sculpture was used for public monuments, either decorating buildings or standing alone in public spaces. Sculpture is a good medium because it can be large and viewed from different angles; marble and bronze are good materials because they are strong and durable, able to resist weathering. But why do people invest in such monuments? How does this example help to educate the public in moral values, and how does it help build a sense of communal identity?

Discuss the general reasons for erecting public monuments: reinforcing political power, propagating particular kinds of ideology, honouring great people, telling and

力、宣揚某種意識形態、向偉人致敬、訴說並紀念歷史事件、美化城市等等。這件作品是向那些為了城鎮的福祉而犧牲自己的人致敬；鼓勵公民先公益後私利。這件作品重述一段與全體公民有關的歷史，表現出對拯救城鎮的英雄人物的虧負，有助於建立一種共同的身份。

(b) 羅丹希望與米開朗基羅及紀念性人物雕塑的經典傳統一爭長短。他的作品在某個程度上繼承了傳統，但也突出自己的個人獨創性，注入令人矚目的創新風格。這件作品在哪些方面繼承了米開朗基羅及古希臘羅馬雕塑的傳統？在哪些方面開創先河？

討論相似之處：塑造巨大的人物；著重人體的體型；使用青銅；以雕塑彰顯公民意義和道德教化。討論相異之處：羅丹塑造出非常有個性的人物，突出他們獨特的外觀，而非把他們塑造成理想化的漂亮模特兒；他較古典作品更著重人物的個人心理；他把人體比例扭曲，例如大手大腳，或姿態沉重，不在意是否「難看」；他沒有把作品的表面打磨光滑，任由黏土和蠟上面的手工痕跡顯露出來。這些創新手法突出了故事裏人物的真實個人感受，以及他在創作這件雕塑時的個人感受。

remembering historical events, beautifying cities, etc. In this case, the monument honours the men who offered to sacrifice themselves for the benefit of the town; this encourages citizens to serve their community before serving themselves. It helps build common identity by recounting an episode of history that is common to all the citizens of the town and that shows a common debt to the heroes who helped the town survive.

(b) Rodin wanted to compete with Michelangelo and the classical tradition of monumental figural sculpture. His work follows that tradition in some ways, but he also emphasised his individual creativity with dramatic innovations to tradition. In what ways does this example follow the sculpture of Michelangelo and the ancient Greeks and Romans, and in what ways does it diverge?

Discuss similarities: the depiction of large figures, the emphasis on the physical form of the human body, the use of bronze, the idea of sculpture being used for civic meanings and moral lessons. Discuss differences: Rodin depicts very individual men emphasising their individual appearance rather than idealising them as beautiful models; he gives them far more individual psychology than classical works do; he alters proportions in ways that would seem ugly, such as enlarged hands and feet, or heavy poses; and instead of polishing the surface to create a smooth finish, he leaves visible many indications of his handwork in the clay and wax original. Note that all of these innovations tend to emphasise the real, individual experience of the figures in the story, as well as his own real, individual experience in conceiving and making the sculpture.
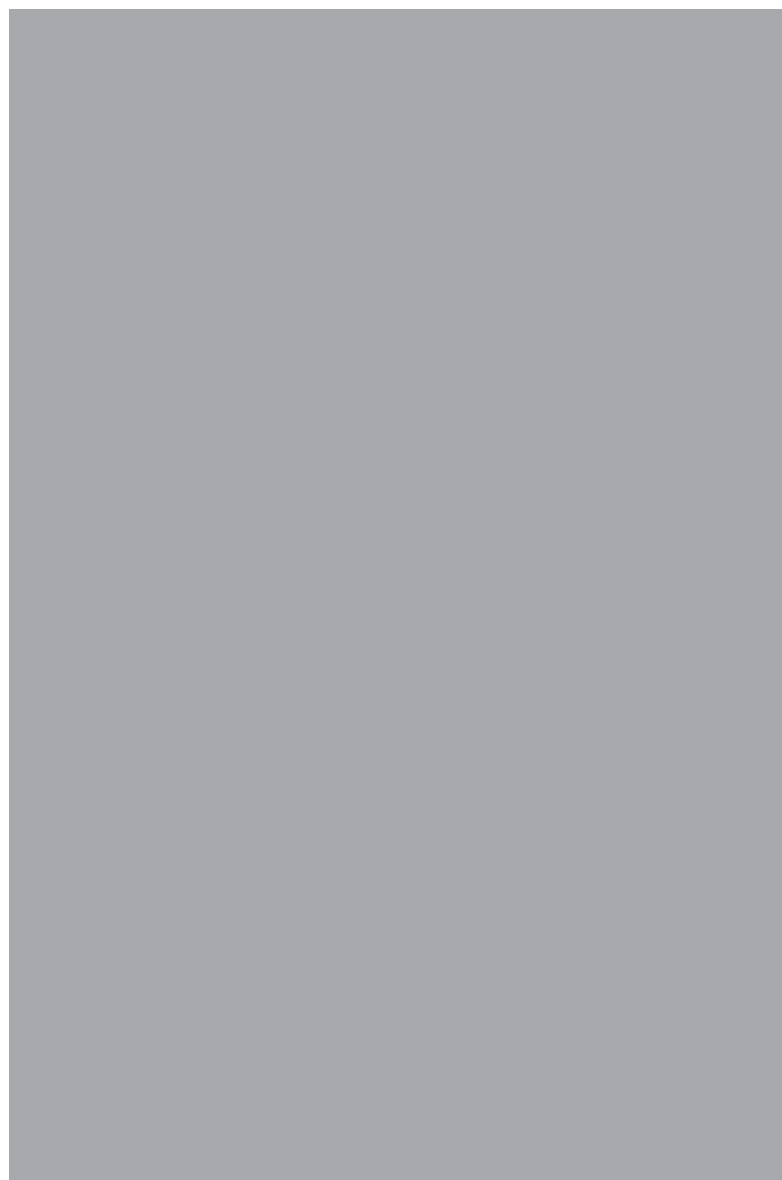
我的小美人 3.7 Ma Jolle (My Pretty One)

畢卡索《我的小美人》1911-12
布本油畫，高：100公分，闊：65.4公分，現藏於紐約現代藝術館
Pablo Picasso Ma Jolie (My Pretty One) 1911-12
Oil on canvas, height: 100 cm, width: 65.4 cm, The Museum of Modern Art, New York

這幅作品是立體主義的例子。立體主義由畢卡索和他的朋友布拉克在1910年左右創立，是一種獨特的繪畫方法。立體主義脫離了西方源遠流長的模擬寫實、營造視覺錯覺的傳統，開闢了抽象（非具象的）的道路，革新了西方藝術。但是，立體派繪畫仍然呈現事物，只是運用了新的技巧，因此，分析這幅作品有助學生了解藝術家怎樣從模擬寫實的傳統轉移到抽象畫法。而這個翻天覆地的轉變也與20世紀初社會和科技的巨大變化有關。

階段1: 視覺分析

(a)　我們可以怎樣形容這幅作品？畫布的樣式是怎樣的？作品用了甚麼色彩？那些形狀是怎樣構成的？那些形狀怎樣在畫布上佈局？

討論直立的長方形樣式；白色、褐色和灰色色調；運用線條和漸變色表示邊界和形狀；畫布中間的線條和形狀較多，兩邊則較少。

(b)　油彩是怎樣塗上的？哪裏可以看見明顯的筆觸？哪裏以明暗營造立體效果？

觀察黑線與小色塊的混合使用；注意種種明顯的筆觸 ── 平行的長線、規則的小色塊、油漆均勻混和的部份；探討以光影營造立體感的區域。

This is an example of Cubism, a particular mode of picture-making invented by Picasso and his friend Georges Braque around 1910. Cubism revolutionised Western art by moving away from the long Western tradition of illusionistic realism and opening the possibility of making pictures that were abstract, i.e. non-representational. Cubist pictures, however, still do represent things, but using new techniques, so analysis of this example helps students understand how artists began shifting from the tradition of realism to abstraction. This radical change is also directly related to massive changes in society and technology at the dawn of the 20th century.

Stage 1: visual analysis

(a)　How can we describe this work? What is the format of the canvas, what colours are used, how are shapes created, and how are those shapes organised on the canvas?
Discuss the long rectangular format; shades of white, brown, and grey; the use of lines and colour transitions to indicate boundaries and shapes; the concentration of more lines and shapes down the centre of the canvas, with fewer along the two sides of the canvas.

(b)　How is the paint applied? Where do you see obvious brushstrokes? Where do you see examples of chiaroscuro shading?
Observe the combination of black lines and dabs of pigment; note the various kinds of highly visible brushstrokes – long parallel strokes, regular dabs, and areas of smooth blending of paint; examine areas of shading, or modelling, that give the illusion of round forms with areas of light and shadow.

（c）　哪裏可以看見作品所呈現的物件、文字和符號？

看看學生能否辨認出任何物件；注意右下方不知為何的四支管狀物、底部「MA JOLIE」的字樣，以及旁邊的高音譜號。

階段2: 詮釋

（a）　這幅繪畫稱為《Ma Jolie》，因為它的底部寫了這些文字。法語「Ma Jolie」，意即「我的美人兒」，語法上用了陰性，指女人或女孩子。我們從檔案資料中得知，這幅畫所呈現的是一位年輕女士，畢卡索的女友堪伯特，而分析過多幅類似的畫作後，我們知道這幅畫所畫的是她的上半身，她正在彈奏一件類似結他的樂器。你能辨認出畫中的人體嗎？哪裏像頭部、肩部和臂部？哪裏似結他的琴身和弦線？

鼓勵創意觀賞。頭部所在位置有多個形狀，中間偏左之處有一個灰灰白白的長方形，有點像前額，下面有一塊暗黑色，可能是一隻眼睛周圍的陰影。再往下有幾根橫線，可能表示一張咀（或兩張）。畫的下半部有六根垂直線，畢卡索通常用來代表結他或小提琴的弦線，而弦線的周圍則有粗的輪廓線，也許是表示結他或其他樂器的邊緣。弦線的右方是一個翹起的L形，他時常用來代表手肘。注意，法語「MA JOLIE」浮現於一個長方形的範圍內，這個長方形上有一個高音譜號，可能代表一紙樂譜。

(c)　Where do you see objects, words, and symbols represented?

See if students can make out any particular objects; note the four tube-like forms in the lower right, which are ambiguous; note the words "MA JOLIE" at the bottom, and the treble clef from musical notation nearby.

Stage 2: interpretation

(a)　The painting is called *Ma Jolie* because of the words painted at the bottom. These French words mean "My Pretty One," using a feminine form indicating a woman or girl. From documents, we know the picture is meant to represent a young lady, Picasso's girlfriend Marcelle Humbert, and from analysing numerous similar paintings, we know it depicts her from the waist up, playing a guitar-like instrument. Can you make out a body in the picture? Where do you see indications of a head, shoulders, and arms? Where do you see indications of a guitar body and strings?

Encourage creative looking. There is a concentration of shapes where the head should be. Just left of the centre, there's a grey and white rectangle that looks a bit like a forehead, with a shadowy patch beneath it that may be the shading around an eye. Below that are a couple of horizontal lines that may indicate a mouth (or two mouths). In the lower half of the picture, there are six vertical lines that Picasso often used to represent guitar or violin strings, and around these there is a bulky outline that may indicate the edges of a guitar or other instrument. To the right of the strings is a tilted L shape, which he frequently used to indicate an elbow. Note that the words "MA JOLIE" float in a rectangular area, which may indicate a piece of sheet music, which has the treble clef printed on it.

（b）　「Ma Jolie」也是一首法語歌的歌名，所以這幅畫可能是表現音樂演奏。音樂是無形的，但這幅畫用多種方式描繪音樂；你看見有甚麼表示音樂嗎？

討論高音譜號 ─ 這是一個音樂符號，正如字詞是語言的一部份；樂器的描繪；以及弦線下的小扇形（可能代表彈撥弦線的手指）產生的動感效果。討論音樂本身是抽象的概念 ─ 一首歌並不呈現實物，畫中抽象元素的韻律，也有音樂的特質。另外，音樂是由空氣顫動產生的，畢卡索也許有意利用在畫布邊緣上的平行筆觸，製造隱隱約約的空氣顫動之感。

（c）　這幅畫徹底打破了西方藝術模擬寫實及營造視覺錯覺的傳統。畢卡索怎樣擺脫傳統的描繪人體方式？他怎樣擾亂錯覺技法的常規？

討論何以不見清晰的輪廓線；何以不見寫實的用色；何以不見清晰的背景空間。討論畢卡索何以把曲線輪廓轉變為邊緣筆直的幾何形狀；何以把明暗對照法的調子轉化為支離破碎的調子；何以把線性透視轉化為支離破碎的後退空間。畢卡索擾亂所有錯覺技法的常規，將之弄成零碎的色塊，不再與我們肉眼所見的現實相類似。他的作品仍然有輪廓線、光

(b)　"Ma Jolie" is also the name of a French song, so the picture seems also to represent the playing of music. Music is invisible, yet the picture depicts music in several ways; what indicators do you see of music?

Discuss the treble clef, which is a form of musical language, just as the words are part of a verbal language; the depiction of an instrument; and the possible effect of motion in the little fan-shaped form below the strings (these may represent fingers strumming the strings). Discuss the idea that music is itself abstract – a song doesn't represent a particular physical object – and the painting has a musical quality in the rhyming and rhythm of abstract bits of visual sensation. Also, music is made from the vibration of air, and many parallel strokes of paint floating around the edges of the canvas create a subtle impression of vibrating air, which Picasso may have intended.

(c)　This painting was a radical break from Western illusionism. How has Picasso departed from traditional ways of depicting a body? In what ways has he messed up standard techniques of illusionism?

Discuss the elimination of clear outlines of forms; the elimination of realistic colouring; and the elimination of a clear background space. Discuss Picasso's transformation of curved outlines and surfaces into geometric forms with straight edges; his transformation of chiaroscuro shading into fragmented bits of shading; and his transformation of linear perspective into fragmented bits of spatial recession. By messing things up in this way, Picasso breaks down all the standard techniques of illusionism and uses them as fragments of paint that no longer resemble

暗、景深和色彩，但不再符合我們眼中所見的現實。

階段3：歷史情境

(a) 畢卡索之所以如此重要，其中一個主要原因就是他推翻了西方繪畫傳統基本的旨趣，即在平面空間中營造立體物像的錯覺。他打破錯覺，明確顯示線條、色彩和光暗不外是一個平面上的顏料，繪畫其實是一個溝通體系、一種圖像語言，與人們利用聲音產生意義的字詞差不多。畢卡索如何強調繪畫是一種讓人隨意加配意義的語言？他在這幅畫中還顯示了甚麼其他語言或溝通體系？

討論作品如何拆解視覺錯覺技法，就像分析句子文法一樣。他也運用了文字（語言）和譜號（音樂記號），並且以「MA JOLIE」製造了一個語言／視覺／音樂的多重相關語，而這字詞究竟是紙上印著的一個詞語，還是指畫中的女人或歌曲，卻不明確。

(b) 儘管這幅畫是一個以抽象取代錯覺技法的激進實驗，在某些方面仍沿用了西方藝術的傳統處理手法。在技巧、題材和性別關係方面，你看見甚麼傳統元素？

討論傳統物料 —油彩和畫布的運用；半身肖像的常見樣式；以及以女性作模特兒。畢卡索

reality as we see it. He still has outlines, shading, depth, and colour, but they no longer match what we see.

Stage 3: historical context

(a) One of the main reasons Picasso was so important is that he overthrew the traditional fundamental aim of Western painting, which was to create an illusion of three-dimensional objects in a two-dimensional space. By destroying the illusion, he made it clear that lines, colour, and shading are just bits of paint on a two-dimensional surface, making it clear that painting is in fact a system of communication, a pictorial language, similar to the way people use sounds to make meaningful words. How does Picasso emphasise this idea that painting is an arbitrary language? What other languages, or systems of communication, does he show in the work?

Discuss the visual breakdown of illusionistic techniques, almost like making a grammatical diagram of a sentence. He also uses words (verbal language) and the clef (musical notation), and he creates a verbal / visual / musical pun by making it unclear if the words "MA JOLIE" are just words printed on a sheet of paper, or if they refer to the woman or to the song.

(b) Although this painting was a radical experiment in replacing illusionism with abstraction, it is also typical of the Western art tradition in some ways. What traditional elements do you see in terms of technique, motif, and gender relations?

Discuss the use of traditional materials – oil paint on canvas; the common format of a half-length portrait; and the use of women as

畫過男性的立體肖像，但那個時期他的大多數人物畫都是描繪女性，要麼女朋友，要麼裸體模特兒，使他成為典型的以女性模特兒為研究和實驗對象的男性藝術家。

(c) 抽象手法在這個歷史時刻為藝術家採用，原因之一是西方世界正在經歷生活和社會各方面的巨變。藝術家看到20世紀與從前的西方文明截然不同，他們尋求許多新的藝術形式，以表現他們所目睹即將來臨的新鮮事物。其中最具影響力的改變，可能是眾多突飛猛進的新科技，包括電力、汽車、飛機和無線電通訊等，還有就是重大的科學發現，例如物質的原子結構。這幅畫怎樣回應這些科技發展？

討論電力、無線電波和原子結構就人們對物質的理解帶來的巨大衝擊。人們了解到，物體實際上是由原子構成，微細的質量在空間裏浮游。立體主義把物質世界消解，打破了物質的藩籬，顯示出物質與空間的互相滲透；把感知表現為一個詮釋語言的心理過程；為固定實體引入了動感的變動。

models. Picasso made some Cubist portraits of men, but most of his figural work in these years depicts women, either girlfriends or nude models, making him typical of male artists who used female models as objects of study and experimentation.

(c) One of the reasons abstraction arose among artists at this moment in time is that the Western world was undergoing enormous change in all aspects of life and society. Artists recognised that the 20th century was going to be explosively different from all preceding centuries of Western civilisation, and they sought many new forms of art to express the futuristic newness they witnessed. Probably the most influential changes came from the sudden development of numerous new technologies, including electric power, automobiles, airplanes, and radio communication. Tied to this were important scientific discoveries such as the atomic structure of all matter. In what ways can you see this painting responding to these scientific and technological developments?

Discuss the radical breakdown of materialism implied by electricity, radio waves, and atomic structure. People understood that a body is actually made up of atoms, which are mostly space with tiny bits of mass floating in the space. Cubism dematerialises the world, breaking down hard edges and showing the interpenetration of matter and space; it shows perception to be a mental process of linguistic interpretation; and it introduces a sense of dynamic movement underlying all solid form.

他們十分貧窮 3.8 They Were Very Poor

勞倫斯《黑人移民》系列第10號《他們十分貧窮》1940-41
複合板蛋彩，高：30.5公分，闊：45.7公分，現藏於紐約現代藝術館
Jacob Lawrence *They Were Very Poor,* number 10 of *The Migration of the Negro* Series 1940-41
Tempera on composition board, height: 30.5 cm, width: 45.7 cm, The Museum of Modern Art, New York

這幅作品是20世紀初典型的抽象畫，但就其混合抽象手法與歷史繪畫而言，卻不多見。作品也與哈林文藝復興 — 1920和1930年代紐約哈林區的美籍非洲人音樂、文學和藝術綻放的時刻有關。如果藝術品有助於建構族群的共同文化身份，那麼這幅畫就是一個出色的例子，它運用了與美籍非洲人生活相關的題材和視覺元素，呈現美籍非洲人的歷史，創造出美籍非洲人共同的身份。

This example is typical of abstraction in the early 20th century, but is unusual in mixing abstraction with history painting. It is also related to the Harlem Renaissance, a flowering of African American music, literature, and art in the Harlem section of New York City during the 1920s and 1930s. It is an excellent example of a work that helps create a common cultural identity for a specific group of people, in this case creating a common African American identity by representing African American history using motifs and visual elements associated with African American life.

階段1：視覺分析

(a) 這幅畫呈現的是甚麼？畫中有甚麼物品？畫中的人物在做甚麼？

(b) 畫中的情景在甚麼地方發生？就作品的處景、空間和環境，畫中有甚麼提示？

(c) 這件作品是怎樣創作的？用了甚麼物料？油彩是怎樣塗上去的？

討論蛋彩的外觀 — 色調略較油彩柔和暗啞；注意畫本是硬紙板而不是畫布；找出明顯的筆觸。注意作品的尺寸不大，約為31公分x46公分。

階段2：詮釋

(a) 畫家把這件作品命名為《他們十分貧窮》，這幅畫怎樣營造貧窮的印象？

討論畫中簡陋的陳設、樸素的衣著，以及少量的食物。分析構圖，孩子擠在一張大桌子的後面；明顯而略帶粗糙的筆法；以及比例細小的人物，讓周圍的空間顯得空蕩蕩。

(b) 這些人物沒仔細的容貌，這讓你有甚麼感受？這對我們詮釋畫中的情景有甚麼影響？

討論沒有個人特徵的人物，畫中強調的是貧窮的景況而不是個別的身份；沒有明確的感情或誇張的動作，把觀賞者的注意力集中在他們的環境和大體狀況，而非在特定的想法或感受之上。

Stage 1: visual analysis

(a) What does this painting show? What objects do we see, and what are the figures doing?

(b) Where is this scene located? What cues give us information about the setting, space, and environment?

(c) How was this work made? Can you tell what kind of materials were used, and how the paint was applied?

Discuss the appearance of tempera paint, a bit more muted and duller in tone than oil paint; note the use of a cardboard support rather than canvas; and look for places where the brushwork is visible. Note too that the work is small, roughly 31 cm x 46 cm.

Stage 2: interpretation

(a) The artist gave this painting the title *They Were Very Poor*. How does the painting create an impression of poverty?

Discuss the bare furnishings, the simple clothing, the small amount of food shown. Analyse the composition, with children pressed behind a large table; the bold, somewhat rough handling of the brushwork; and the small scale of the figures, which accents the emptiness of the large space around them.

(b) These figures have little detail in their faces. How does this lack of detail make you feel? How does it affect our interpretation of the scene?

Discuss the universality of the figures, emphasising poverty in general rather than individual identity; the lack of clear emotion or dramatic gestures, which directs viewers' attention to their environment and general condition rather than their particular thoughts and feelings.

(c) 勞倫斯的抽象手法，怎樣影響我們對畫中情景的印象？

討論簡化的形狀；利用角線傳達刻苦及不安之感；沒有明確的光源；空間扁平。

階段3: 歷史情境

勞倫斯是美籍非洲人藝術家，1940年獲贊助創作一系列有關千萬黑人遷移的畫作。勞倫斯的父母也是這些移民的一份子，20世紀初從美國南部遷移到北部的城市。移民為了逃避貧窮的生活和不平等的待遇，逃離南方，到北方謀生，但他們在北方大都仍然生活困難，受到種族歧視。勞倫斯畫了一系列作品，共60幅，這幅畫是系列第10號，描繪的是南方的貧窮情況。這個系列記敍了黑人的集體經驗，有助於建構美籍非洲人的身份認同。

(a) 這幅畫怎樣突出美籍非洲人的身份？

討論黑人和兒童的描繪，以及作品所給人的困苦和貧窮的印象。勞倫斯說過，他喜歡運用如畫中所見的亮麗色彩，因為這些色彩讓他想起他在新澤西州和紐約市居住時，美籍非洲人鄰居的衣著和布料。

(b) 物料和技巧的運用對作品造成甚麼視覺效果？怎樣強化貧窮的印象？怎樣令這幅畫有別於西方「高雅藝術」的油畫傳統？

(c) How does Lawrence's use of abstraction affect our impressions of the scene?
Discuss the simplification of form; the use of angular lines conveying a greater sense of hardness of discomfort; the lack of any clear source of light; and the flattening of space.

Stage 3: historical context

Lawrence was an African American artist who was given a fellowship in 1940 to create a series of paintings about the migration of thousands of black people, including Lawrence's own parents, from southern parts of the United States to northern cities during the early 20th century. People moved to escape poverty and injustice in the South and found jobs in the North, yet many faced difficulties and racial prejudices in the North. Lawrence made a series of 60 paintings, of which this example is number 10, depicting poverty in the South. The series creates a grand narrative history of collective black experience, helping create a sense of common African American identity.

(a) In what ways do you think the painting emphasises African American identity?
Discuss the depiction of black people and children, and the impression of hardship and poverty. Point out that Lawrence said he liked using bright colours like these because they reminded him of the cloths and fabrics of the African American neighbourhoods where he lived in New Jersey and New York City.

(b) How do the work's material and technique affect the visual effect? How does it reinforce the impression of poverty? And how does it differentiate the work from the Western tradition of "fine art" oil painting?

注意蛋彩較乾較啞的外觀，以及廉宜、日用的硬紙板。普通的物料加上刻意隨便的色彩和筆觸，既顯出美籍非洲人的簡樸粗獷，也與油畫高雅藝術的精英傳統形成對比，令這幅畫有別於富裕白種歐美文化和身份。

(c) 一個系列中包含眾多圖像，會產生甚麼效果？這種模式營造出怎樣的敍事效果？

討論敍事、說故事對於建構歷史，以及以過去經驗建立身份認同的重要性。討論個人經驗的複雜性，這種以眾多圖像組成的模式避免把任何一個人捧成英雄；這個系列說的是一個由許多無名氏共同抗爭，打倒種族歧視的故事。

Note the drier, less polished look of the tempera and the cheap, everyday character of cardboard. The ordinary materials and the intentionally rough handling of colour and brushwork seem to reflect the simple roughness of the people. They also create a contrast with the elite high art tradition of oil painting, helping distinguish the work from wealthy, white Euramerican culture and identity.

(c) What is the effect of having so many images in a series? What kind of narrative or story does this format create?
Discuss the importance of narrative, of story-telling, for the creation of history and a sense of identity rooted in past experience. Discuss the rich complexity of individuals' experiences and the way this format avoids making a hero of any one character; it's a story of many anonymous individuals struggling for a common purpose to overcome racial prejudice.

4 舉隅：作品比較
Examples: comparisons of works

三位一體 4.1 伊森海恩祭壇畫
The Trinity   Isenheim Altarpiece
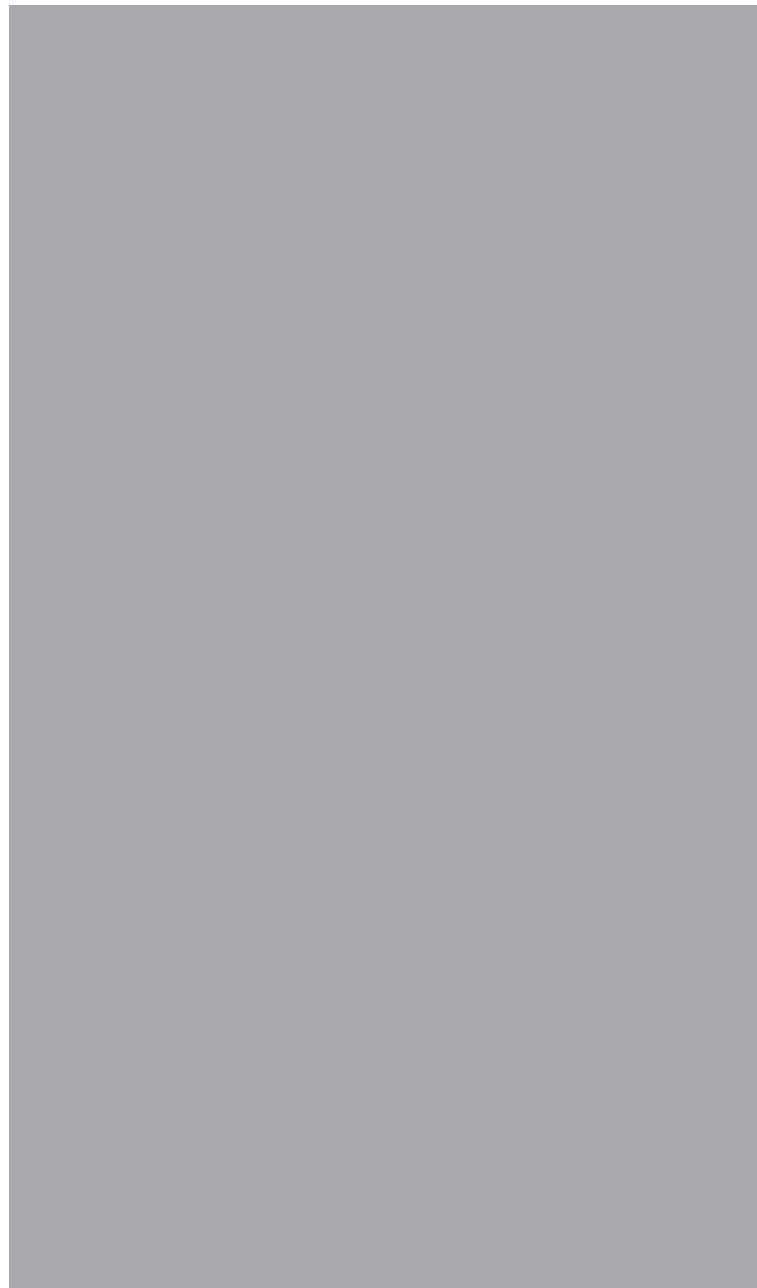
馬薩其奧《三位一體》1427-28
濕壁畫，高：667公分，闊：317公分，現藏於佛羅倫斯福音聖母教堂
Tommaso Masaccio *The Trinity* 1427-28
Fresco painting, height: 667 cm, width: 317 cm, Santa Maria Novella, Florence

格林勒華特《伊森海恩祭壇畫》約1515
木本油畫，高：345公分，闊：457公分，現藏於科爾瑪安特林登美術館
Matthias Grünewald *Isenheim Altarpiece* c. 1515
Oil on panel, height: 345 cm, width: 457 cm, Musée d'Unterlinden, Colmar

這兩幅油畫反映文藝復興時期基督教題材的重要性，以及教會在藝術贊助方面舉足輕重的角色。兩幅作品也顯露出文藝復興藝術的重要特色，包括（自古典藝術後）再次以人體為藝術的中心題材、重新重視寫實表現，以及支持公共藝術創作的私人資金日多。至於兩者的差別，則源於創作時期、文化，以及藝術風格的不同。15世紀初的藝術家專注於以精確的透視法建構建築空間，16世紀初的藝術家強調戲劇性的情感；意大利藝術家傾向重視神學理論的邏輯，德國藝術家則傾向思索人類的痛苦；馬薩其奧的濕壁畫中採用清晰的輪廓線與和諧的色彩組合；格林勒華特則採用光暗與色彩對比強烈的油彩。

階段1: 視覺分析

(a)　你在這兩幅畫中看見甚麼？畫中有多少人物？還可以看見甚麼其他東西？

(b)　你會怎樣描述畫中的佈局？畫中的情景發生在甚麼地方？

(c)　兩幅畫的構圖怎樣？有何異同？

(d)　甚麼是濕壁畫？這種媒介怎樣局限藝術家創作？

This pair of oil paintings illustrates the importance of Christianity as a subject in Renaissance art, and the importance of the Church as a patron of art. Both works also reveal important characteristics of Renaissance art in general, including a return to the human body as a central motif in art, a new emphasis on realism, and the growth of private funding to support the production of public art. Differences between the two stem from differences between the two periods in which the works were done, the two cultures, and the two individual manners of the artists: whereas artists in the early 15th century were preoccupied with constructing architectural spaces with accurate perspective, artists in the early 16th century were more preoccupied with emotional drama; whereas Italian artists tended to emphasise the logic of theological theory, German artists tended to dwell on human pain and suffering; and whereas Masaccio painted with strong contour lines and harmonious colour combinations in fresco, Grünewald painted in oil using strong contrasts in light and colour.

Stage 1: visual analysis

(a)　What do you see in each of these paintings? How many figures are there, and what other objects are visible?

(b)　How would you describe the setting of each image? Where does the scene take place?

(c)　How are the two images composed, and how are the two compositions similar and different?

(d)　What is fresco painting? How does it limit what an artist can do?

討論濕壁畫的技巧 ─ 把蛋彩與濕石膏混合，風乾之後就成為牆壁的一部份。注意濕壁畫較暗啞和柔和的效果，以及這媒介的局限：畫家須以石膏一塊一塊地塗，畫好的地方不易修改，也不易在上面再加塗抹，而且需要大量體力準備石膏，並將之塗在大幅牆壁上。

階段2: 詮釋

(a)　這兩幅作品都是描繪基督被釘十字架。格林勒華特的畫以聖經為本，基督在山頂上被釘十字架，垂死之際天色轉黑。左方是基督的母親聖母瑪利亞，聖約翰在旁扶持。抹大拉的馬利亞在基督腳旁，拿著一瓶香油，而施洗者約翰則站在右方，羔羊代表基督的犧牲。馬薩其奧的畫並非聖經故事的圖解，而是顯示上帝把基督「呈獻」，鴿子代表上帝傳送給基督的聖靈。馬薩其奧則把基督的雙親聖母瑪利亞和約瑟也包括在內，至於兩個下跪的人物，則是資助這幅畫的贊助者。兩幅耶穌基督被釘十字架的繪畫在情感效果方面有何異同？是甚麼視覺元素營造出這些效果？

Explain the fresco technique – mixing egg-based paint into wet plaster so that it dries as part of the hard plaster wall. Note the less glossy, more muted finish of frescoes and the limitations of the medium: one has to paint one patch of plaster at a time, one cannot easily erase something or paint over it, and it requires a lot of physical labour to prepare plaster and apply it to a large wall.

Stage 2: interpretation

(a)　Both these works depict the Crucifixion, an image of Christ being executed by being nailed to a cross. Grünewald's image follows the Bible, showing the actual crucifixion on a mountaintop, at the moment when the sky goes dark and Christ is about to die. On the left, Christ's mother, the Virgin Mary, is held by John the Evangelist. Mary Magdelene holds an ointment jar near Christ's feet, while John the Baptist stands on the right, with the lamb symbolising Christ's sacrifice. Masaccio's image does not illustrate the Biblical event, but instead shows Christ being presented by God, with the dove representing the Holy Spirit that God had passed into Christ. He also includes Christ's parents, the Virgin Mary and Joseph, and two kneeling figures depicting the patrons who paid for the painting. How are the emotional effects of the two Crucifixions similar and different? What visual elements cause those effects?

討論相似的三角形構圖，其中基督受苦的身體居於中間，周圍的人則無助地觀望。格林勒華特用拉長的人物、誇張的動作和豐富的面部表情突出人物的悲傷，試將之與馬薩其奧的靜止與沉著的表現手法比較。將馬薩其奧漂亮而和諧的紅藍色組合，與格林勒華特對比鮮明的血紅、白和黑作比較。

(b) 兩幅作品中的基督身體有何異同？

注意馬薩其奧所畫的基督是一個理想化的裸體，而格林勒華特所表現的則是基督受過摧殘的身體，基督的雙唇由於窒息而呈藍色。馬薩其奧的基督是一個符號，洋溢著生命，而且頭頂光環顯其神聖；格林勒華特的基督則看來完完全全是個凡人，身體在受苦，沒有半點超自然神聖的特徵。

(c) 藝術作品的作用和意義往往與其原來放置的地方息息相關。馬薩其奧的這幅畫是畫在佛羅倫斯一座大教堂的牆壁上，這種大教堂的小禮拜堂常常由私人家庭「買下」並作裝飾，馬薩其奧的作品正是受這樣一個家庭的委約而作。作品畫得像個立體的小禮拜堂，畫在平坦牆上的拱門和圓柱與教堂的實際建築吻合。下方的骸骨看起來像是觀賞者看穿了大理石墳墓所見，這種大理石墳墓亦往往被置於小禮拜堂。相反，格林勒華特的畫則是一個祭壇的中

Discuss the similar triangular compositions, which put Christ's suffering body in the centre of the image, with people watching helplessly. Contrast Grünewald's theatrical emphasis on the figures' grief through elongation of the figures, dramatic gestures, and expressive faces with Masaccio's stillness and calm expressions. Compare Masaccio's beautiful, harmonious combination of reds and blues with Grünewald's sharp contrast of blood red, white, and black.

(b) How are the bodies of Christ similar and different?

Note Masaccio's rendering of Christ as an ideally beautiful nude figure, whereas Grünewald shows Christ's body as mutilated and broken, with his lips turning blue due to suffocation. Masaccio's Christ remains a symbol, full of life and graced by a halo indicating his holiness, whereas Grünewald's Christ appears completely human, physically suffering, with no indication of his supernatural holiness.

(c) The original locations of works of art are often essential to their function and meaning. Masaccio painted his image on the wall of a large church in Florence. It was common for small side chapels in such churches to be "bought" and decorated by private families, and Masaccio's work was commissioned by such a family. It is painted to look like a three-dimensional side chapel, with an arch and columns matching the church's actual architecture, but it's in fact painted on a flat wall. The skeleton below is represented as though the viewer is seeing through a marble tomb of the kind that was often actually placed in front of this kind of chapel. Grünewald's painting, in contrast, is the central scene of an

央景物，而這個祭壇乃是放置在一所治療嚴重病患者的醫院。在特別的宗教節日，這個祭壇會開啟，讓人看見後面更多的畫作，當中包括天使在天堂上唱歌，以及永生健全的基督從墳墓中復活。試想像生活在那個時候，在作品原址看見這兩幅作品，會有甚麼感受？

討論兩件作品強調死亡和死後上天堂的相似之處。馬薩其奧的作品著重理論，顯示上帝、基督與聖靈之間的神學關係；而格林勒華特卻側重在感情，旨在撫慰垂死的病人，向他們顯示基督為了讓他們死後能上天堂，比他們承受更多痛苦。注意馬薩其奧模擬現實的建築空間，使上帝好像正在降臨到真實的教堂，就在觀賞者面前；而格林勒華特則把觀賞者帶到另一個世界，讓他們看到聖經所載基督被釘十字架的情況。

階段3: 歷史情境

(a) 兩幅作品在哪些方面是寫實的？

指出普遍認為馬薩其奧是首位掌握單點線性透視的畫家；就這幅畫而言，當觀賞者站在作品前一特定位置，會發現畫中的建築和透視與周圍的建築吻合，小禮拜堂彷彿是真實教堂的延伸，形成天衣無縫的錯覺效果。格林勒華特並不遵循線性透視的數學規則，而且誇張了人物

altarpiece that stood in a hospital for severely ill patients. On special religious holidays, the altarpiece would be opened to reveal more paintings behind, representing angels singing in Heaven and Christ risen from the tomb, healthy and eternally alive. Imagine living at that time and seeing the paintings in their original context; how would you experience them?

Discuss the similar emphasis on death and an afterlife in Heaven. Note that Masaccio's work is more theoretical, showing the theological relationship of God the Father, Christ, and the Holy Spirit, while Grünewald's is more emotional, aimed at soothing the suffering of dying patients by showing them that Christ suffered more than they in order that they could go to Heaven after death. Note the way Masaccio's architectural illusionism makes it seem like God is appearing in the actual church, right in front of the viewer, while Grünewald carries the viewer into another world, where s/he views the Crucifixion the way it is described in the Bible.

Stage 3: historical context

(a) In what ways are the two works realistic?

Point out that Masaccio is widely considered the first painter to master one-point linear perspective; in this case, if a viewer stands at a specific point in front of Masaccio's work, the painted architecture and perspective match the architecture around the viewer, creating a perfect illusion of the painted chapel being an extension of the real church. Grünewald does not follow the mathematical rules of linear perspective and he exaggerates his bodies

的身體和姿勢，然而他也把基督的傷口非常精確地呈現出來，突出人物真實的肉體和心靈痛苦。

(b) 這兩幅作品顯示在文藝復興時期，基督教和教會有何重要？

注意教會是當時最大的藝術贊助者，而且對人們的生死觀影響尤重。意大利和南歐，以及德國和北歐都是如此。

(c) 基督被釘十字架的故事，其一重要的意義就是顯示儘管基督是神之子，具有神性，但上帝卻要祂生而為人，與普通人一樣經受肉體之苦。這兩件作品如何呈現基督的神性和人性？

注意格林勒華特突出基督所受的肉體之苦，以及祂在十字架上疑問上帝何以讓祂死亡和受苦。馬薩其奧側重理論的說明，把基督的神人二重性表現為既受物質世界約束，也為聖靈所充滿。

and gestures, but he also renders Christ's wounds very precisely and emphasises the realistic physical and emotional suffering of his figures.

(b) What do both works suggest about the importance of Christianity and the Church during the Renaissance?

Note that the Church was the biggest art patron of the time and was central to people's approach to life and death. This was true in Italy and southern Europe as well as Germany and northern Europe.

(c) One important theological aim of the story of the Crucifixion was to demonstrate that although Christ was God's son and thus divine, God made Christ live as a full human being so that he would experience physical suffering exactly like ordinary people. How do these two works represent the divine and human natures of Christ?

Note Grünewald's emphasis on Christ's physical suffering and his moment of doubt during the Crucifixion when he asks God why God has let him suffer and die. Note Masaccio's more theoretical illustration of Christ's dual nature as both bound in the physical world and infused with the Holy Spirit.

乾草車 4.2 印象·日出
The Hay Wain   Impression, Sunrise
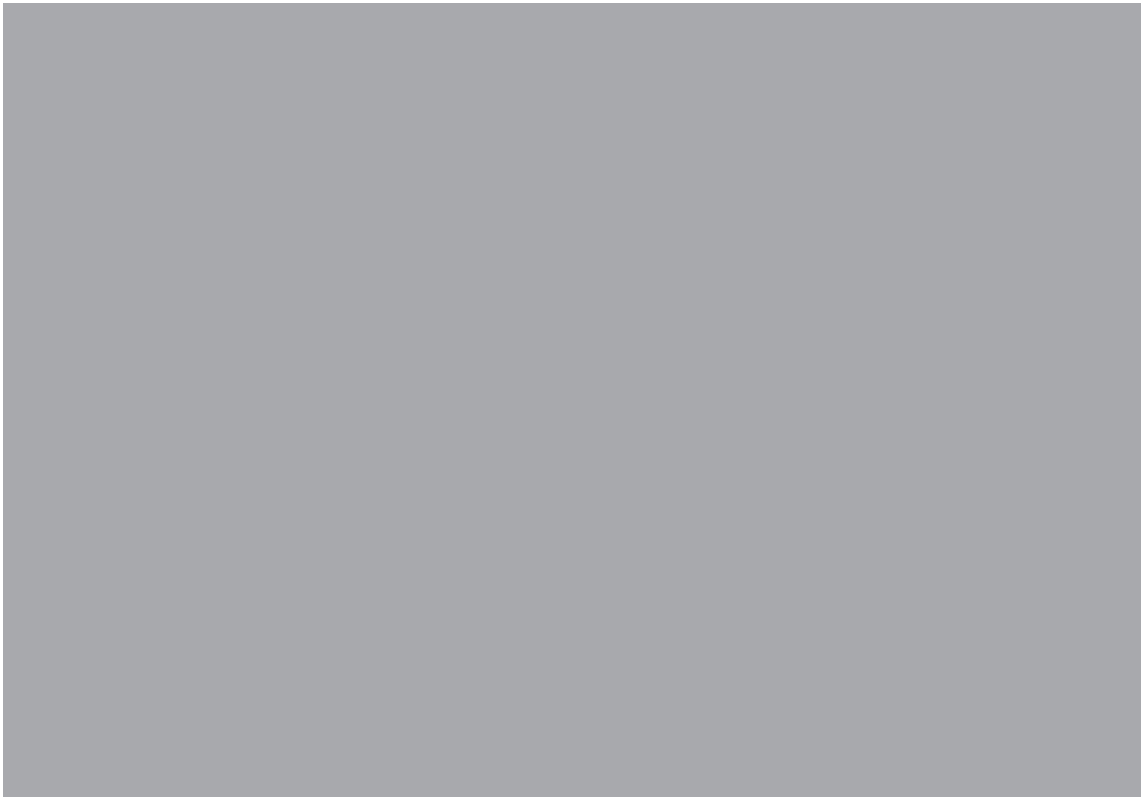
© The National Gallery, London / Imaginechina

康斯塔伯《乾草車》1821
布本油畫，高：130.2公分，闊：185.4公分，現藏於倫敦國家畫廊
John Constable   The Hay Wain   1821
Oil on canvas, height: 130.2 cm, width: 185.4 cm, The National Gallery, London

Musee Marmottan Monet, Paris, France / Giraudon / The Bridgeman Art Library
Nationality / copyright status: French / out of copyright

莫內《印象·日出》1872
布本油畫，高：48公分，闊：63公分，現藏於巴黎馬蒙丹美術館
Claude Monet   Impression, Sunrise   1872
Oil on canvas, height: 48 cm, width: 63 cm, Musée Marmottan, Paris

這兩幅作品是風景畫興起的例子。風景畫的興盛與現代對「自然」的新觀念、個人主義，以及工業化與傳統鄉村生活的關係有關。這兩幅作品來自歐洲的兩大藝術傳統，表現出英、法兩國的創新藝術之間的差異與聯繫。而從時序上說，它們顯示了浪漫主義與現代藝術肇始時期之間的差異。

階段1: 視覺分析

(a)　這兩幅風景畫描繪的是甚麼？畫中前景和背景中有甚麼人物、東西和活動？

康斯塔伯作品中，灌木叢裏有一個男人和一艘艇，在遠方的田裏有正在收割的工人。莫內作品中，在背景中有船桅和汽船煙囪裏噴出來的煙。

(b)　兩幅畫各自呈現怎樣的風景？顯示怎樣的天氣效果？

(c)　兩位藝術家怎樣描繪對空間和深度的印象？他們用了怎樣的透視法？兩幅畫觀賞者的位置在哪裏？

比較康斯塔伯以傳統明暗對比法營造立體，與莫內沒有使用陰影；注意康斯塔伯利用河彎表現由前景到背景漸次的空間隱退，而莫內在中景（船）與薄霧迷濛的背景之間，空間過渡較突然。兩幅畫藉助水影營造線性透視和空氣透視，康斯塔伯的地平線把觀賞者置諸略高於河

As landscape paintings, these works exemplify the dramatic rise in importance of the genre of landscape, tied to new, modern ideas about "nature", individualism, and the relationship between industrialisation and traditional rural life. Coming from two major art traditions in Europe, they show differences and links between innovative art in England and France. Chronologically, they show differences between the romanticism and the period generally considered the beginning of modernity in art.

Stage 1: visual analysis

(a)　What do these two landscape paintings depict? What figures, objects, and actions do we see in the foreground and background?

In Constable's work, note the man and boat in the bushes and workers harvesting in the distant fields. In Monet's, note the masts and smoke from steamship chimneys in the background.

(b)　What kind of landscape does each represent? What kind of weather effect do they show?

(c)　How has each artist depicted the impression of space and depth? What kinds of perspective are used? Where is the viewer positioned in each image?

Compare the use of traditional chiaroscuro shading in Constable and the lack of such shading in Monet; note the way Constable uses the bend in the river to help show a gradual spatial recession from near foreground to distant background, while Monet has a more abrupt transition between the middle ground (boat) and a hazy background. Note the use of linear and atmospheric perspective in both,

岸的位置，而莫內的地平線則把觀賞者置諸高出水面的位置。

(d)　描述兩件作品的筆觸和色彩。

注意康斯塔伯的細節比較豐富，筆觸幼細，而且精確地表現出爛泥、水、樹葉和雲等不同的質感。分析莫內粗略而不融和的筆觸、未經調配的顏料，以及簡略的細節，指出這些是莫內印象派畫法的標誌。康斯塔伯運用白色描繪水和葉子的高光，影響了1824年在巴黎沙龍觀賞到他這幅作品的藝術家；有助激發法國藝術家開拓表現戶外光線效果的新方法。

階段2: 詮釋

(a)　這兩幅畫各自在風景中營造出甚麼氣氛？怎樣營造那種氣氛？

學生可能覺得康斯塔伯的景致平靜、慵懶、快樂、自由、勞累，等等；而莫內的景致快樂或悲哀、寒慄、污染、可怕、和平，等等。比較兩者的色彩、光線、筆觸和構圖如何形成這些效果。

(b)　兩位畫家怎樣突出勞動與悠閒的對立？兩幅有多「現代」？

討論作品題材：康斯塔伯的運貨車和收成、莫內的漁船和遠洋輪。討論康斯塔伯畫中對體力勞動和傳統的人手搭建房舍的描繪；討論莫內結合前景中的傳統人力划船與背景中的工業化

aided by reflections in the water, and point out the horizon lines, which place Constable's viewer slightly elevated above the riverbank and Monet's viewer high over the water.

(d)　Describe the brushwork and colour in the two works.

Note that Constable has far more detail, with small strokes and precise rendering of different textures such as dirt, water, leaves, and clouds. Analyse Monet's broader, detached brushstrokes, his use of unmixed pigments, and his low degree of detail. Point out that these are hallmarks of Monet's Impressionist technique. Point out that Constable's use of white dabbing to create highlights on water and foliage was influential on French artists who saw this painting at the 1824 Salon in Paris; it helped stir French artists to explore new ways of rendering outdoor light effects.

Stage 2: interpretation

(a)　What kind of mood does each painting create in the landscape, and how does each work create that mood?

Students might see Constable's scene as calm, lazy, happy, free, sweaty, etc.; students might see Monet's scene as happy or sad, chilly, polluted, threatening, peaceful, etc. Compare the way colour, light, brushwork, and composition contribute to these effects.

(b)　How much does each painter emphasise labour vs. leisure? How "modern" do the two images look?

Discuss the motif of work being done in both – Constable's cart and harvest, Monet's fishing boat and ocean shipping. Discuss the manual labour in Constable, and the traditional hand-built home; discuss Monet's combination of

汽船。康斯塔伯創作出一個和平的傳統鄉村農業情景，莫內則表現工業發展和一種更為現代的、創新的呈現手法。

(c) 法國印象主義的一個主要特點就是呈現瞬息萬變的情景，以及當中的動態和印象。莫內作品中的哪些元素顯示景物在不停活動？這些景物與康斯塔伯的有何不同？

討論莫內對流動的水和霧的描繪，畫中沒有牢固的地面；短暫光線效果的描繪，日出時色彩瞬息萬變；運用不融和的筆觸顯示水的隨意流動。將之與康斯塔伯的作品對比，康斯塔伯畫中的土地較牢固、光線效果較穩定，以及筆觸較細緻。

階段3：歷史情境

(a) 兩幅畫都是描繪藝術家住所附近的範圍。康斯塔伯表現的是鄉村市鎮附近的田野，他在那裏長大，他的父親在鄰近的河上以操作船閘為生。莫內表現的是諾曼第岸上的勒阿弗爾港，那裏接近莫內的家，他的父親在那裏售賣補給品給勒阿弗爾港的船。因此，兩處風景都有個人意義，兩者都與經濟生產有關。這些經濟活動有何異同？哪一種較為現代，哪一種較為傳統？兩幅作品怎樣表現民族自豪感？

traditional manual rowing in the foreground and industrial steam-powered ships in the background. Constable creates a scene of peaceful traditional rural agriculture, while Monet shows industrial development and a more modern, innovative style of representation.

(c) One of the key features of Impressionism in France is the representation of motion and the impression of a scene changing quickly. What elements of Monet's work indicate that the scene is in constant motion, and how do these features differ from Constable?

Discuss Monet's depiction of moving water and mist, with no stable ground; his motif of a temporary light effect, with colours changing quickly as the sun rises; and his use of detached brushstrokes to indicate random movements of the water. Contrast these with Constable's more solid land, more stable light effect, and more detailed brushwork.

Stage 3: historical context

(a) Both these paintings depict sites near the artist's home. Constable's shows fields near the rural town where he grew up, and his father made a living by operating locks on a nearby river. Monet's shows the port of Le Havre on the coast of Normandy, close to Monet's home, and his father sold supplies to ships at Le Havre. Both landscapes thus had personal significance, and both are being used for economic production. How are these economic activities similar and different? Which looks more modern, and which more traditional? How might they show national pride?

討論康斯塔伯平靜、傳統的農耕和運輸方式，其中人與風景和諧結合。討論莫內活躍的港口，其中傳統的大帆船與新發明的汽船混雜。康斯塔伯沒有任何新穎或現代的元素。兩幅畫均帶有民族意味，康斯塔伯代表英國傳統的鄉村生活，而莫內則表現法國工業進步的現代航運。

(b) 風景畫成為19世紀重要的畫類，部份原因在於這種畫類能讓畫家呈現他的個人經驗、想法和感受，而非圖解傳統的故事。這兩幅畫怎樣突出畫家的主觀角度？如何表現個人觀點？

注意兩個地點都是畫家所熟悉的。討論日常生活常見的主題。康斯塔伯讓觀賞者彷如站在景物的邊緣，光線照射在水面和葉子上。莫內的視點要高得多，觀賞者的位置看來並不真實，但是，轉瞬間的強烈印象暗示這是短暫的、獨特的經驗。

(c) 畫家開始多繪畫風景畫，另一個原因就是他們往往是把畫好的畫拿到公開展覽中展出，然後在公開市場中出售，這個制度在19世紀迅速傳播開去。康斯塔伯把他這幅畫放在倫敦皇家學會主辦的年度公開展覽中展出，而莫內則是在印象派團體在巴黎舉行的首次展覽

Discuss Constable's calm, traditional farming and transportation, with people and landscape harmoniously integrated. Discuss Monet's more active port, with traditional sailing ships mixed with recently invented steamships. Note that Constable includes no elements that look new or modern. Note also that both scenes can carry national associations, with Constable's traditional rural life typical of English life and Monet's modern shipping showing France's industrial progress.

(b) Landscape became a major genre of art in the 19th century in part because it allowed the painter to represent his or her own personal experience, ideas, and feelings rather than illustrating traditional stories. How do these two paintings emphasise the artist's subjective vision? How do they seem to express a personal viewpoint?

Note again that both sites were familiar to the artist. Discuss the ordinary motifs of daily life. Constable creates a strong sense of the viewer standing on the edge of the scene, with light reflecting strongly on the water and foliage. Monet's viewpoint is much higher, making the viewer's position seem unrealistic, yet the strong impression of the fleeting moment suggests this is a momentary, unique experience.

(c) Another reason artists began making more landscape paintings was that they often painted to exhibit works in public exhibitions and then sell on the open market, a system that spread rapidly in the 19th century. Constable showed this painting in the annual public exhibition organised by the Royal Academy in London, and Monet exhibited this painting in the first show organised by the Impressionist group in Paris; the Impressionists set up their own exhibitions because they were often

中展出這件作品；印象派由於常常遭到政府的沙龍展覽排斥，所以自行舉辦自己的展覽，而「印象主義」之名便是來自《印象‧日出》的畫題，其時有一位畫評家開玩笑說，這幅畫不過是「印象」，不是真正的藝術。這些作品怎樣適宜於公開展覽和售賣給私人收藏家？怎樣面向公開藝術市場？

大型歷史畫作如大衛的《荷拉斯兄弟之誓》專為博物館而作，用以教化大眾。這兩幅風景畫則沒有特定的歷史或道德教訓，只是營造出一種觀看當代大自然和想像個人鄉郊體驗的愉悅。康斯塔伯的是大型作品（闊185公分），較莫內易於掛在私人住宅的小型作品昂貴。

延伸部份：

比較文徵明於1547年的作品《江南春圖》（有關此圖片的圖像，請參閱另一冊學與教參考資料《藝術評賞系列：從文化角度認識中國藝術》頁60）。風景是西方藝術以及中國藝術的重要題材，從兩者的文化體系比較中當可得到啟發。從各方面進行比較均無不可，然而以下幾個方面則尤其簡明而富啟發性：

rejected by the government's Salon exhibitions, and the name "Impressionism" derived from the title of *Impression, Sunrise* when an art critic made fun of the painting, saying it was only "impression", not real art. In what ways are these works suitable for public exhibition and private sale to individual collectors? How do they respond to the open art market?

Discuss the fact that large history paintings like David's *The Oath of the Horatii* were meant to be in museums, where they could teach lessons to the public. Landscapes like these two don't have a particular historical or moral lesson, but instead create a kind of pleasure in seeing contemporary nature and imagining one's own personal experience outside the city. Note that Constable's painting is large (185 cm across), making it more of an expensive public showpiece than Monet's smaller painting, which could more easily be hung in a private home.

Extension:

Compare to Wen Zhengming's *Spring in Jiang Nan*, 1547 (For the image of this artwork, please view it on page 60 in another volume of reference materials *Art Appreciation and Criticism in Context Series - Understanding Chinese Art through Culture*). Since landscape is a central genre of both Western and Chinese art, it enables some revealing comparisons between the two cultural systems. Many points of comparison are possible, but the following are especially straightforward and revealing:

(a)　文徵明作品的題材與康斯塔伯或莫內作品的題材有何異同？

文徵明的作品也如許多傳統中國山水畫一樣，主要描繪山、水和樹，沒有明顯的勞動或經濟生產活動。討論三件作品中的細小人物；比較勞動與悠閒的主題，包括釣魚；比較水、樹和天、天氣和季節、荒地和耕地的相對重要性。

(b)　中國山水畫大致上非常寫實，但這種寫實卻與西方風景畫的不同。兩者的透視、空間和光暗有何異同？在這方面，康斯塔伯還是莫內哪個比較與文徵明相似？

討論中國山水畫典型的高視點和散點透視；中國山水畫通常沒有地平線或消失點，讓觀賞者得以想像在山水中遊歷，不用固定於一個位置上。討論中國山水畫運用墨和種種筆法顯示輪廓、質感和距離；與西方油畫強調色彩、明暗對比和以光影描繪空間（像把接近地平線之處的天空塗白）等手法作比較。注意與莫內相似的地方，尤其是高視點、簡略的細節和朦朧的單色。

(a)　How is the motif in Wen's work similar to and different from the motif in either Constable or Monet?
Like many traditional Chinese landscapes, Wen's focuses on mountains, water, and trees, without overt signs of labour or economic production. Discuss the inclusion of small human figures in all three works; compare themes of labour and leisure, including the motif of fishing; compare the relative importance of water, trees, and sky, weather and seasons, wilderness and cultivated land.

(b)　Chinese landscapes tend to be highly realistic, but they are realistic in ways different from Western landscapes. How are the systems of perspective, space, and light similar and different? Which is closer to Wen's work in this regard – Constable or Monet?
Discuss the high viewpoint and so-called isometric perspective typical in Chinese landscape painting; note that Chinese landscapes usually do not have a horizon line or vanishing point, and that this enables the viewer to imagine moving through the landscape without being fixed in one position. Discuss the use of ink and various brush techniques to indicate outlines, texture, and distance in China; compare this to Western oil painting's emphasis on colour, chiaroscuro shading, and atmospheric shading (as in the whitening of the sky close to the horizon). Note similarities to Monet, especially in the high viewpoint, reduced detail, and misty monochrome.

(c) 觀賞文徵明山水畫的經驗與觀賞康斯塔伯和莫內的作品有何不同？觀賞者站在作品的甚麼位置？他們怎樣想像與作品空間的關係？

討論西方的線性透視怎樣營造出一個畫作以外的固定視點，讓觀賞者就如通過畫框望向一個立體的空間。中國的山水畫沒有窗口般的畫框，也沒有畫作以外的固定視點；觀賞者須想像自己徜徉於山水之間，在那裏自由來去。觀賞者可以想像自己升高降低，從低處觀看前景，然後又由高處凝望遠山。也應注意中國山水畫上往往有題詩或題字，有時可以作為引導想像的敘事文本。這樣的文字使用在西方風景畫中並不多見。

(c) How does the viewer's experience before Wen's landscape differ from the experience viewing Constable and Monet? Where does the viewer stand, and how does he or she imagine being connected to the space in the picture? Discuss the way Western linear perspective creates a fixed viewpoint outside the picture, as though one is looking through the frame of the painting into a three-dimensional space. In Chinese landscapes, there is no window-like frame, and no fixed viewpoint outside; the viewer is meant to imagine walking through the landscape, moving freely in the space. The viewer can also imagine shifting height, looking at the foreground from a low vantage point and then gazing at distant peaks from a high vantage point. Note also that Chinese landscapes often have a poem or other inscription on the surface of the painting, which sometimes offers a narrative text to direct one's imagination. Such textual cues are uncommon in Western landscape.

至上主義繪畫：八個紅色的長方形
Suprematist Painting: Eight Red Rectangles

4.3

秋韻（第30號）
Autumn Rhythm (Number 30)

© Collection Stedelijk Museum, Amsterdam

馬列維基《至上主義繪畫：八個紅色的長方形》1915
布本油畫，高：57.5公分，闊：48.5公分，現藏於阿姆斯特丹市立博物館
Kazimir Malevich　Suprematist Painting: Eight Red Rectangles　1915
Oil on canvas, height: 57.5 cm, width: 48.5 cm, Stedelijk Museum, Amsterdam

George A. Hearn Fund, 1957 (57.92)
© 2012. Image copyright The Metropolitan Museum of Art / Art Resource / Scala, Florence

帕洛克《秋韻》（第30號）1950
布本瓷漆，高：226.7公分，闊：525.8公分，現藏於紐約大都會博物館
Jackson Pollock　Autumn Rhythm (Number 30)　1950
Enamel on canvas, height: 226.7 cm, width: 525.8 cm, The Metropolitan Museum of Art, New York

這個比較可以展示在視覺效果和歷史情境方面，抽象畫如何帶出不同意義，幫助學生尋找欣賞和詮釋抽象畫的方法，也可以帶出20世紀藝術和抽象畫背後的多種動機。

This comparison helps demonstrate how abstraction can evoke quite different meanings, in terms of both visual effect and historical context. It can help students find strategies for appreciating and interpreting abstract art. It also brings out some of the different motivations for art and abstraction in the 20th century.

階段1: 視覺分析

(a) 這兩幅畫都是有意抽象的，也就是說兩者都不呈現任何特定的物體或地方。在這兩幅畫中可以看見甚麼？怎樣描述這些東西的外觀？練習描述這兩幅作品。

(b) 這兩幅畫是怎樣畫成的？用了甚麼顏料？怎樣運用？

這在複製品中不易看得出來，但重要的是讓學生明白，很多像這樣的抽象作品十分倚重以畫面表面的實際質地來表達某些效果。注意馬列維基的長方形和背景是用平滑的筆觸把油彩塗在畫布上，造成一個沒有色調變化的平面。帕洛克則把無底色的畫布放在地上，然後沿邊繞行，用畫筆和一根棒將稀釋的瓷漆滴漏和潑灑在畫布上。

(c) 即使是畫純抽象畫，也很難排除物體感和空間感。在這兩幅作品中，有沒有任何空間感？是甚麼營造出空間感？缺乏了甚麼空間的表示？

Stage 1: visual analysis

(a) Both these images were intended to be abstract, meaning they are not supposed to represent any particular objects or place. What do we see in each of these works? How can we describe their appearance?
Practice describing the paintings.

(b) Can you tell how each of these was made? What kind of paint was used, and how was it applied?
This is difficult to see in reproductions, but it is important for students to understand that many abstract works such as these rely very heavily on the physical quality of the surface to convey particular effects. Note that Malevich's rectangles and background are painted in smooth strokes of oil paint on canvas, creating a flat surface with no colour variations. Pollock made his painting by placing the unprimed canvas on the floor and moving around the edges, dripping and throwing thin enamel paint with a brush and a stick.

(c) Even when trying to make purely abstract works, it is difficult to eliminate all sense of objects and space. In these works, is there any sense of space? What creates a sense of space? What spatial indicators are absent?

討論前後重疊的效果，這使馬列維基的作品看來像是一些長方形在背景上浮動。帕洛克也用重複手法，但是不同的線條和色彩交織令背景上的任何形狀都難以辨認。無論馬列維基還是帕洛克都沒有以光影營造立體感，或畫上陰影或底線。注意帕洛克用的是長畫布，擺脫了如窗口般的畫框。

階段2: 詮釋

(a) 這兩幅作品給你甚麼樣感覺？營造了甚麼氣氛？讓你有甚麼聯想？

人們從畫中可以看見快樂、緊張、平靜、力量等元素。可以從馬列維基的作品聯想到飛行、樓宇或數學；也可以從帕洛克的作品中聯想到大自然、水或舞蹈；等等。

(b) 馬列維基創造出「至上主義」的理念，即「感覺」較視覺世界、物質世界為至高無上。帕洛克沒有特定的哲學或綱領，但他確曾說過明心見性，並且與畫合一，與禪定有點相似。這兩幅作品怎樣營造出與這些想法相符的視覺印象？馬列維基的作品在哪些方面側重於心性，帕洛克的作品在哪些方面側重於物理性？討論馬列維基如何運用幾何圖形、棄用色調變化，以及刻意的構圖。帕洛克則運用不規則線條，以及偶發動作，在作品中記錄了他身體動作的痕跡。試比較兩者。

Discuss the fundamental effect of overlapping, which makes Malevich's painting look like a picture of rectangles floating against a background. Pollock also has overlapping, but note that the interweaving of different lines and colours makes it harder to identify any kind of form against a background. Emphasise that neither one has chiaroscuro shading, shadows, or a ground line. Note that Pollock uses a long canvas, breaking away from the window-like picture frame.

Stage 2: interpretation

(a) How do these two works make you feel? Do they create any particular mood, or do they create associations in your mind?
People might see elements of happiness, tension, calm, energy, etc. They might associate Malevich's work with flight or buildings or mathematics; they might associate Pollock's work with nature or water or dance; etc.

(b) Malevich created the idea of "Suprematism", meaning the supremacy of "feeling" over the visual, material world. Pollock did not have a particular philosophy or programme, but he did talk about representing his own mind and creating a sense of becoming one with the painting, somewhat similar to Zen meditation. How does each painting create a particular visual impression that matches these ideas? In what ways is Malevich's work more mental, and Pollock's more physical? Discuss Malevich's use of geometric forms, his elimination of colour variation, and the strong sense of intentional composition. Contrast this with Pollock's use of irregular lines, his embrace of chance movements, and the way his painting records traces of his bodily movement.

(c) 這兩幅作品的大小有天淵之別；帕洛克的作品闊達525公分，而馬列維基的作品只有57公分 x 48公分。作品的大小怎樣影響觀賞者在原作前的觀賞經驗？兩幅作品與觀賞者身體聯繫的方式有甚麼不同？

帕洛克作品的巨大尺寸表明這是一幅壁畫，而非畫架作品：它覆蓋一面牆壁；這幅畫好像把觀賞者包圍在一整個繪畫空間中；要求觀賞者前後移動以便仔細研究，讓人得以近距離接觸帕洛克的動作和活動所留下的油漆痕跡；馬列維基的作品是傳統的尺寸，適合掛在牆上，在一個靜止不動位置上觀看：觀賞者毋須四處走動以觀看整個作品；不容易想像進入作品的空間；而且與圖像空間斷然疏離。

階段3：歷史情境

(a) 抽象藝術發展於1910年代，其時種種不同的抽象畫和雕塑紛紛湧現。馬列維基的作品是典型的抽象畫，畫家的志趣在於以幾何形狀作為非具像的語言來表達意念。而帕洛克則以重疊的曲線和潑灑的油漆，創出一種新的抽象形式。然而抽象畫家及其擁護者均認為，相比於具像藝術，抽象藝術的意味更具普遍性？因為抽象藝術不是在述說某個文化所獨有的故事，也不依賴某個地方所獨有的物品或景象。你是否認為抽象藝術較具像藝術更具普遍性？

(c) These two works differ greatly in scale; Pollock's work stretches over 525 cm in width, while Malevich's measures just 57 x 48 cm. How does size affect a viewer's experience in front of the actual canvas? How do the two works involve the viewer's body in different ways? The massive size of Pollock's work means it is more of a mural than an easel painting: it covers a wall; it seems to embrace the viewer's body in an entire painted environment; and it requires the viewer to move back and forth in order to examine it closely, enabling one to get intimately close to the traces of paint left by Pollock's own movement and action. Malevich's is a more traditional size, suitable for hanging on a wall and being examined in a stationary position: one does not need to move around to see the entire painting; one has difficulty imaging entering the space of the painting; and one remains more firmly detached from the pictorial space.

Stage 3: historical context

(a) Abstraction developed in the 1910s, with a sudden burst of many different forms of abstract painting and sculpture. Malevich's work is typical of painters who grew interested in geometric forms as a non-representational language to express ideas. Pollock invented a new kind of abstract form with his overlapping curved lines and splattered paint. In both cases, however, the artists and their supporters believed that abstract art could be more universal than representational art because it doesn't tell stories specific to one culture and doesn't rely on objects or scenes specific to one place. Do you think abstract art is more universal or less universal than representational

抽象畫怎樣打破不同文化之間的藩籬？如何製造了新的溝通藩籬？

討論觀賞者要理解具像藝術的故事或意念，往往需要特定的文化知識；例如，觀賞者必須熟悉基督教，才能了解基督教藝術；要了解林布蘭的《盧克雷蒂亞》，必須知道盧克雷蒂亞的故事。抽象藝術不需要這樣的文化知識，而是訴諸觀賞者的身心感受。另一方面，畫中之物如果明白可辨，即可溝通無礙，而毋須顧慮到文化背景；無論英國的風景畫，還是中國的山水畫，對於世界各國的人都明白易辨。抽象藝術一般須由藝術家提供某種說明或資料，以便讓觀賞者明瞭藝術家所表達的意念。因此，具像藝術和抽象藝術各有利弊；兩者都需要某種專門知識以作充份的詮釋。

(b) 不少20世紀的藝評家提倡「形式主義」理論，根據這個理論，藝術不斷向簡約演化；形式主義者說，繪畫應該趨向扁平，突出媒介的本質，即把顏料塗在平面的畫面上。形式主義思想影響了帕洛克等藝術家，他們認為藝術的自然演化就是趨向扁平。這兩幅畫怎樣將繪畫簡化為平面上的色彩的基本元素？帕洛克的畫怎樣較馬列維基的畫更扁平和更抽象？

art? In what ways does abstraction break cross-cultural barriers, and in what ways does it create new barriers to communication? Discuss how representational art often requires specific cultural knowledge in order to understand a story or idea being represented; one must be familiar with Christianity, for example, to understand Christian art, and you have to know the story of Lucretia to understand Rembrandt's picture of her. Abstract art requires no such cultural knowledge, appealing more directly to people's physical and emotional feelings. On the other hand, pictures that show recognisable objects immediately communicate a subject, regardless of one's cultural background; a landscape painting from England or China is easily recognisable to people from all countries. Abstract art generally requires some kind of explanation or information provided by the artist in order to understand what kinds of ideas the artist is trying to express. So both representational and abstract art have advantages and disadvantages; both require some kind of specialised knowledge for full interpretations.

(b) A number of art critics in the 20th century promoted a theory of "formalism", according to which art was constantly evolving toward greater simplicity; formalists said painting should become more and more flat, reducing painting to the essence of the medium, which is pigment on a flat surface. This idea of formalism actually influenced artists like Pollock, who thought the evolution toward flatness was a natural evolution of art. In what ways do both paintings reduce painting to its essential elements of colour on a flat surface? How does Pollock's painting become more flat and abstract than Malevich's?

馬列維基的長方形是一個平面上的平面形狀，但由於我們仍會把長方形視為在空白空間上浮動的形狀，畫面仍有輕微的空間感。帕洛克走得更遠，畫中並沒有可以視為物體的閉合形狀，並且畫中不少地方留白，使我們視之為畫布，而非背景空間。由於帕洛克的畫這樣巨大，所以也就排除了馬列維基的畫那種窗口效果，使這幅畫形同一堵油漆與畫布的巨牆，而非通過畫框所見的另一個袖珍世界景觀。

(c) 不少一般觀賞者以至某些藝術家和藝評家，均認為抽象藝術並不呈現任何事物，所以沒有意義。但是，大多數抽象藝術家都試圖在他們的作品中表達思想。而即使他們也否認自己的作品含有甚麼特定的意義，由於那些作品與其所處的歷史情境的關係，所以仍帶有歷史意義或意識形態。以馬列維基為例，他創作這件作品的時間較1917年俄國十月革命推翻君主制、建立共產主義的蘇維埃聯邦稍早一點。馬列維基擁護推翻舊秩序、創建新世界的思想，在社會主義轉向以寫實主義作政治宣傳之前，蘇聯一度提倡抽象藝術。帕洛克的作品創作於第二次大戰後不久，美國在這場戰役中，協助打敗德國和日本，成為西方民主國家的領袖。他從未聲稱有任何政治動機，但美國政府利用

Discuss the way Malevich's rectangles are two-dimensional forms on a two-dimensional surface, yet they still retain a slight sense of space because we read the image as flat rectangles floating in front of a blank space. Discuss how Pollock pushes farther by eliminating closed shapes that can be read as objects and by leaving much of the canvas unpainted, so we see it as canvas rather than a background space. Note that because it's so large, Pollock's painting also eliminated the window-like effect of Malevich's work, making the painting an enormous wall of paint and canvas rather than a view of a separate little world seen through a frame.

(c) Many ordinary viewers, as well as some artists and critics, believe abstract art has no meaning because it doesn't represent anything. But most abstract artists have tried to express ideas in their work. And even when artists themselves deny that their works have particular meanings, their work can still carry historical or ideological meaning because of their relationship to their historical context. In the case of Malevich, he painted his picture shortly before the Russian Revolution of 1917 ended monarchy and installed the Communist Soviet Union. Malevich supported the idea of overthrowing the old order and creating a modern world, and the Soviet state promoted abstract art for a time before turning to socialist realism for its propaganda value. Pollock painted shortly after World War II, when the United States helped defeat Germany and Japan and became the leader of the democratic Western nations. He never claimed to have any political motivations, but the U.S. government used his work as an example of

他的作品來顯示美式自由，與缺乏自由的共產國家相對。因此，馬列維基和帕洛克都沒有基於政治原因而創作，但他們的作品都與政治有關，並且由於與歷史事件有關，加添了歷史意義。你認為馬列維基的作品怎樣擁護現代、推翻舊傳統？帕洛克的作品怎樣頌揚個人的自由和自決？

討論馬列維基的幾何形狀，這些看來頗為機械化的形狀，與科技的進步和現代人對科學的信賴不無關係；抽象推翻了整個西方藝術傳統，否定了以精英文化知識為基礎的藝術，並且宣揚了人皆可以了解藝術的觀念。試討論這些看法。

討論帕洛克沉醉於徹底的自我表現，把他的藝術完全建基於個人的身心之上；巨大的尺寸和豪邁的姿態表達出一種抱負和野心，顯示出美國在第二次世界大戰中打敗德國和日本之後的力量。重要的是讓學生區別藝術家意圖表達的意義與觀賞者演繹作品時後加的意義；藝術作品的意義決不僅僅就是藝術家意圖表現的，而是作品、藝術家與許多對同一個作品持不同觀點、看法各異的觀賞者之間的複雜對話。

American freedom, in contrast to the lack of freedom under Communist states. So while neither artist painted for political reasons, both artists' work was related to political events, and gains historical meaning through their relation to historical events. In what ways do you see Malevich's work supporting the idea of modernity and the overthrowing of tradition? And in what ways does Pollock's work celebrate the idea of individual freedom and self-determination?

Discuss Malevich's geometric forms, which looks a bit mechanical, tied to the advance of technology and people's modern faith in science; and discuss the idea that abstraction in general undermines the entire tradition of Western art, eliminating art based on elite cultural knowledge and promoting the idea that art can be understood equally by all people. Discuss Pollock's indulgence in complete self-expression, basing his art completely on his own individual mind and body; and how the grand size and expansive gestures convey a kind of ambition and confidence that reflects the power of the United States after defeating Germany and Japan in World War II. It is also important for students to understand the difference between meanings intended by the artist and meanings attributed to a work by viewers; the meaning of a work of art is never just what the artist intended, but rather a complex dialogue between the work, the artist, and the many viewers who all bring different ideas and different responses to the same work.
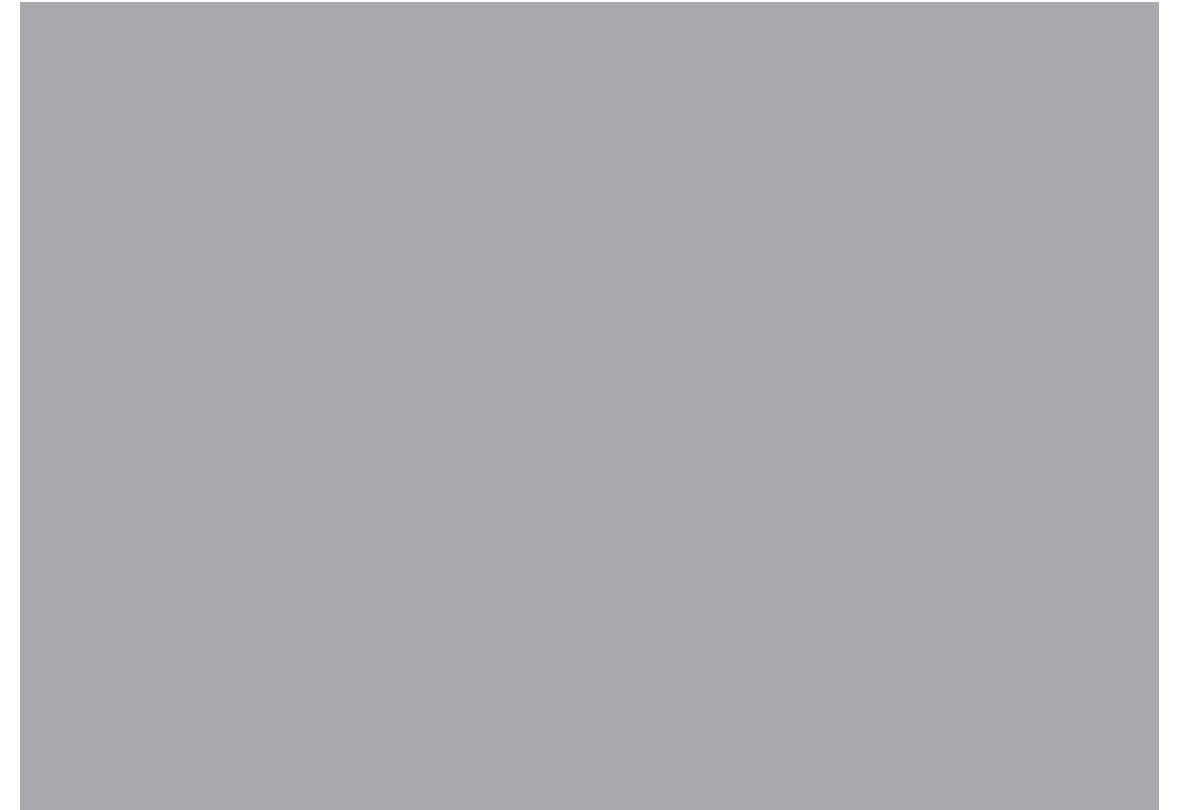
維納斯的誕生 **4.4** 浴盆
The Birth of Venus   The Tub

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波提切利《維納斯的誕生》約1484-86
布本蛋彩，高：172.5公分，闊：278.5公分，現藏於佛羅倫斯烏菲茲美術館
Sandro Botticelli   *The Birth of Venus*   c. 1484-86
Tempera on canvas, height: 172.5 cm, width: 278.5 cm, Galleria degli Uffizi, Florence

© RMN (Musée d'Orsay) / Imaginechina

竇加《浴盆》1886
紙本粉彩，高：60公分，闊：83公分，現藏於巴黎奧塞博物館
Edgar Degas   *The Tub*   1886
Pastel on paper, height: 60 cm, width: 83 cm, Musée d'Orsay, Paris

這個例子是比較年代相距久遠，然而題材相近的藝術作品，有助學生了解文藝復興時期與19世紀的藝術在技巧、意念和功能上的差異。這個比較涉及不同呈現人體的方法，並且說明藝術如何影響我們對性別的觀點，同時揭示社會對待女性的不同態度。

階段1：視覺分析

（a）　兩幅作品在題材和風格上有何異同？

（b）　波提切利的作品是用蛋彩畫成的，而竇加的作品則用粉彩。兩種畫法在外觀上有何異同？

注意兩幅作品的技巧在其所處的時代都是創新的；波提切利該作品是早期使用畫布作畫的例子，而竇加則是把粉彩這種媒介提升至與油彩同等重要的先驅。注意竇加在作品中運用了特別的技巧，以顯眼而粗糙的粉彩筆觸繪畫身軀。

（c）　兩幅畫的觀賞者站在作品的甚麼位置？甚麼樣的空間和透視提示著觀賞者的位置？

討論波提切利作品中清晰的地平線，還有那不真實的比例，以及這些人物在地上和水上漂浮的奇異效果。討論竇加作品中的高地平線和高角度的性線透視，明確顯示觀賞者處於非常接近那個女性的位置，並向她俯視。

This is an example of a comparison across distant periods of art, linked by similar subject matter. It helps students understand differences between the Renaissance and 19th century in terms of the techniques, ideas, and functions of art. It illustrates a range of approaches to representing the human body. And it reveals different attitudes toward women in society while illustrating art's significant role in shaping gender attitudes.

Stage 1: visual analysis

(a)　How are these works similar and different in their subject and style?

(b)　Botticelli's work was painted in tempera, while Degas's was drawn in pastel. How are the two techniques similar and different in appearance?

Note that both these works were technically innovative in their time; Botticelli's was an early example of painting on canvas, while Degas pioneered the use of pastel as a medium equal in importance to oil. Note Degas's special technique of covering the body with prominent, rough strokes of pastel.

(c)　Where does the viewer stand in relation to each scene? What indications of space and perspective establish the viewer's position?

Discuss Botticelli's clear horizon line but also the unrealistic scale and somewhat fantastic effect of these figures floating above the ground and water. Discuss Degas's high horizon line and strong linear perspective, which clearly place the viewer very close to the woman, looking downward.

階段2：詮釋

（a）　波提切利的作品描述古希臘羅馬的神話故事，居中的是愛神維納斯，她剛從海浪中誕生，正在漂浮上岸。風神薛費羅斯在左方，正在把她吹到岸上，顯然代表春天的女神則站在右方。維納斯作為最美麗的女神，是女性美的模範，使塑造她的裸體屬理所當然。另一方面，竇加的沐浴者是一個真實的女人，身處一個法國寓所的真實環境中。兩幅作品分別用甚麼方法，把觀賞者的目光引領到女性身體的外觀上？

討論波提切利以對稱的構圖把維納斯置於觀賞者視線的中央，無任何其他東西阻擋；她的裸體；她含蓄地遮掩自己身體私隱部位的姿勢；她向外凝望，似乎知道觀賞者在看她，等等。討論竇加將焦點放在裸體上；她的面部和表情模糊；粉彩的筆觸強調她身體的質感，等等。

（b）　竇加的作品怎樣推翻波提切利作品中女性美的模範元素？

比較維納斯優雅的站姿與沐浴者蹲伏的姿勢，以及波提切利細緻的用色和光暗與竇加寫實的色彩和粗糙的處理。注意波提切利和其他畫家往往突出裸體女性外形的曲線，而竇加的女

Stage 2: interpretation

(a)　Botticelli's painting illustrates a story from ancient Greek and Roman mythology. In the centre is Venus, the goddess of love, who has just been created on the waves of the ocean and is floating ashore. Zephyrus, the god of wind, is on the left, blowing her to land, while a goddess apparently representing spring stands on the right. As the most beautiful goddess, Venus was a model of feminine beauty, making it logical to portray her in the nude. Degas's bather, on the other hand, is a real woman in the realistic setting of a French apartment. How do the two works draw attention to the women's physical appearance in similar and different ways?

Discuss Botticelli's symmetrical framing of Venus as the centre of attention, without any other objects blocking her from our view; her nudity; her gesture of modestly covering the private parts of her body; her outward gaze, which suggests she is aware of viewers looking at her; etc. Discuss Degas's focus on the nude figure; the obscuring of her face and expression; the use of pastel strokes to add a heavy texture to her body; etc.

(b)　How does Degas's work undermine some of the elements that make Botticelli's work a model of feminine beauty?

Compare the graceful standing pose of Venus with the crouching pose of the bather, and Botticelli's delicate colour and shading with Degas's more realistic colour and rougher handling. Note that Botticelli and others often emphasise the curving contours of nude female

性則蜷曲成一個球體。沐浴者舉手擦背的笨拙姿勢打破了美的傳統，突出一個真實人體的外貌。

(c) 波提切利的畫作明顯地是一個想像出來的神話故事，而竇加則好像把觀賞者置於沐浴者的房間之內，俯視一個真實的人。這樣的處理怎樣影響你作為一個觀賞者的感覺？對作品的意義有甚麼影響？

討論竇加怎樣把觀賞者置諸房間之內，看來就像在觀看那個女人沐浴。作品製造出一種私密感，然而也表現出一種偷窺行為，彷彿我們在偷偷觀看那個女人，而她並不知情。因此，與那個女人親近的感覺相當強烈，只是竇加並不突出她的身體美，令這件作品在某程度上沒有波提切利作品的意淫。

階段3：歷史情境

(a) 波提切利的作品是西方傳統中女性裸像的早期例子之一，從那時起，成千上萬的藝術家繪畫過無數的女性裸像，這些作品通常是為了展示她們的美，而不是要講述某個故事。這能讓我們了解西方社會是怎樣看待女性嗎？波提切利的裸體女性與大衛《荷拉斯兄弟之誓》的裸體男性有何不同？

figures, while Degas shows the woman folded up almost like a ball. The bather's awkward gesture of reaching over her back breaks with traditions of beauty, emphasising instead the real physical appearance of an actual body.

(c) Botticelli's picture is clearly a mythological story taking place in a space of the imagination, while Degas makes it appear as though the viewer is inside the room with the bather, looking down on a real person. How does that make you feel as a viewer? How does that affect the meaning of the picture?

Discuss the way Degas places the viewer in the room, making it seem like we're watching this woman bath. It creates a sense of intimacy, but also a kind of voyeurism, as though we're secretly watching a woman without her knowing that we're there. So there's a strong sense of being close to the woman, yet Degas de-emphasises her physical beauty, making the picture in some ways less erotic than Botticelli's.

Stage 3: historical context

(a) Botticelli's painting was one of the early examples of the Western tradition of the female nude. Since that time, thousands of artists have made countless pictures of female nudes, usually to show off their beauty rather than to tell any particular story. What does this tell us about the way Western society views women? How does this compare to David's use of male nude figures in *The Oath of the Horatii*?

討論西方藝術常常以女性作為官能上的美和肉慾對象。注意直至20世紀晚期，大多數藝術家、藝評家和藝術消費者依然是男性，所以藝術市場和藝術的詮釋主要控制在男性手裏。裸體女性通常有某種神話意義，然而藝術家通常利用這些故事令觀看裸體人物變成可被接受。注意大衛及其他藝術家並不是利用男性裸體撩撥慾念，而是用來代表男性英雄主義或靈魂的純潔，例如米開朗基羅的《大衛像》。因此，男性裸體和女性裸體有很不同的文化意義。

(b) 兩幅作品都是描繪裸體女性，但兩者頗為不同。何以見得竇加的作品更為現代？從15到19世紀，道德禮節的規範發生怎樣的變化？

討論波提切利須在一個有文化意義的故事中表現裸體，而他所畫的那個女性是想像出來的，並非真有其人。竇加則以寫實的方式表現一個真實的女性，而觀賞者就站在她的旁邊。可見在竇加那個時代，不為任何其他理由而繪畫裸體女性，直接地凝視女性身體，已經變得可以接受。

(c) 19和20世紀現代藝術的重要特色之一就是寫實主義與個人表現主義同時興起。竇加的作品如何富於個人主義色彩？這幅作品怎樣突出藝術家和觀賞者的個人視野或經驗？

Discuss the common use of women in Western art as objects of sensual beauty and erotic attraction. Note that until the later 20th century, most artists, art critics, and art buyers have been men, so men have largely controlled the art market and the interpretation of art. Female nudes usually have some kind of mythological meaning, but artists usually use such stories as a way of making it acceptable to look at nude figures. Note that David and other artists have used the male nude not to be erotically attractive, but to symbolise masculine heroism or purity of spirit, as in Michelangelo's *David*. Male and female nudes thus have very different cultural meanings.

(b) While both these works depict female nudes, they do so quite differently. In what ways is Degas's picture much more modern? How have norms of decorum changed between the 15th and 19th centuries?

Discuss the fact that Botticelli had to show the nude as part of a culturally meaningful story, and that the woman he painted is imaginary, not real. Degas, on the other hand, shows a real woman in a realistic way, with the idea that the viewer is actually standing near her. By Degas's time, we see that it had become acceptable to make images of nude women for no other reason than to gaze upon the body.

(c) One of the major features of modern art in the 19th and 20th centuries was the rise of realism on the one hand and individual expression on the other. How is Degas's work more individualistic? How does it emphasise the individual vision or experience of the artist and the viewer?

討論觀賞者與作品空間的明確聯繫，包括單一視點和不常見的俯視，使房裏好像只有一個觀賞者站在沐浴者身旁。討論竇加運用粗糙的粉彩筆觸突出藝術家的用筆，並明示這個模擬真實的畫面是人造的。注意波提切利的作品是大型畫作，適宜大眾觀賞，而竇加的作品則細小得多，每次只適合一兩名觀賞者察看。

Discuss the strong connection of the viewer to the space, including the singular viewpoint and the unusual downward gaze, which makes it seem like there is just one viewer, standing inside the room by the bather. Discuss Degas's use of rough pastel strokes, which emphasise the artist's gesture and make it clear that this picture is artificially made to look like reality. Note that while Botticelli's is a large picture suitable for public viewing, Degas's is much smaller, more suitable for just one or two viewers to examine at one time.

作品分析

尤夫羅尼奧斯（作畫），尤西特奧斯（製陶）《薩爾珀冬之死》，約公元前515年，花萼形巨爵（調酒器）赤陶，羅馬朱麗葉別墅埃特魯里亞國家博物館 `3.1`

吉斯勒貝杜斯《最後的審判》約1120‑35年，石雕，法國，歐坦大教堂正門門楣 `3.2`

林布蘭《盧克雷蒂亞》1664年，布本油畫，華盛頓國家藝廊 `3.3`

大衛《荷拉斯兄弟之誓》1784年，布本油畫，巴黎羅浮宮 `3.4`

卡梅倫《繆斯低語》1865年，蛋白相片，洛杉磯保羅蓋茲博物館 `3.5`

羅丹《加萊義民》1985年，青銅，紐約大都會博物館 `3.6`

畢卡索《我的小美人》1911-12年，布本油畫，紐約現代藝術館 `3.7`

勞倫斯《黑人移民》系列第10號《他們十分貧窮》1940‑41年，複合板蛋彩，紐約現代藝術館 `3.8`

作品比較

馬薩其奧《三位一體》1427‑28年，濕壁畫，佛羅倫斯福音聖母教堂 `4.1`

格林勒華特《伊森海恩祭壇畫》約1515年，木本油畫，科爾瑪安特林登美術館

康斯塔伯《乾草車》1821年，布本油畫，倫敦國家畫廊 `4.2`

莫內《印象・日出》1872年，布本油畫，巴黎馬蒙丹美術館

Analysis of individual works

`3.1` Euphronios (as painter), Euxitheos (as potter), *Death of Sarpedon* c. 515 B.C., Calyx-krater (bowl for mixing wine), terracotta, Museo Nazionale Etrusco di Villa Giulia, Rome

`3.2` Gislebertus *Last Judgment* c.1120-35, sculpture in stone, over the main entrance of the Cathedral of Autun, France

`3.3` Rembrandt van Rijn *Lucretia* 1664, oil on canvas, National Gallery of Art, Washington

`3.4` Jacques-Louis David *The Oath of the Horatii* 1784, oil on canvas, Musée du Louvre, Paris

`3.5` Julia Margaret Cameron *The Whisper of the Muse* 1865, albumen print, The J. Paul Getty Museum, Los Angeles

`3.6` Auguste Rodin *The Burghers of Calais* 1985, bronze, The Metropolitan Museum of Art, New York

`3.7` Pablo Picasso *Ma Jolie (My Pretty One)* 1911 - 12 , oil on canvas, The Museum of Modern Art, New York

`3.8` Jacob Lawrence *They Were Very Poor*, number 10 of *The Migration of the Negro* Series 1940 - 41, tempera on composition board, The Museum of Modern Art, New York

Comparisons of works

`4.1` Tommaso Masaccio *The Trinity* 1427-28, fresco painting, Santa Maria Novella, Florence

Matthias Grünewald *Isenheim Altarpiece* c.1515, oil on panel, Musée d'Unterlinden, Colmar

`4.2` John Constable *The Hay Wain* 1821, oil on canvas, The National Gallery, London

Claude Monet *Impression, Sunrise,* oil on canvas, 1872 Musée Marmottan, Paris

馬列維基《至上主義繪畫：八個紅色的長方形》 **4.3** Kazimir Malevich *SuprematistPainting: Eight Red*
1915年，布本油畫，阿姆斯特丹市立博物館   *Rectangles* 1915, oil on canvas, Stedelijk Museum,
                                           Amsterdam

帕洛克《秋韻》（第30號）1950年，布本瓷漆，   Jackson Pollock *Autumn Rhythm (Number 30)*
紐約大都會博物館   1950, enamel on canvas, The Metropolitan Museum
                                           of Art, New York

波提切利《維納斯的誕生》約1484-86年，布本蛋   **4.4** Sandro Botticelli *The Birth of Venus* c.1484 – 86,
彩，佛羅倫斯烏菲茲美術館   tempera on canvas, Galleria degli Uffizi, Florence

竇加《浴盆》1886年，紙本粉彩，巴黎奧塞   Edgar Degas *The Tub* 1886, pastel on paper,
博物館   Musée d'Orsay, Paris

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