



Art Around The World

世界艺术巡礼

■ 编著 / 安东尼·马松

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At the time of Renoir

T H E I M P R E S S I O N I S T E R A

雷诺阿时代
印象主义时代



北京出版社

A 世界艺术巡礼
RT AROUND THE WORLD

At the time of Renoir

THE IMPRESSIONIST ERA

雷诺阿时代

印象主义时代

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/ 雷诺阿时代

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At the time of Renoir



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简介

Introduction

雷诺阿是印象主义的创建者之一，印象主义是 19 世纪 70 年代突然出现于法国艺术领域的一种全新而令人兴奋的绘画和看待世界的方式。这个时期，许多最为著名的艺术家都在创作精致优美并且细节丰富的绘画，主题通常是关于历史或宗教。

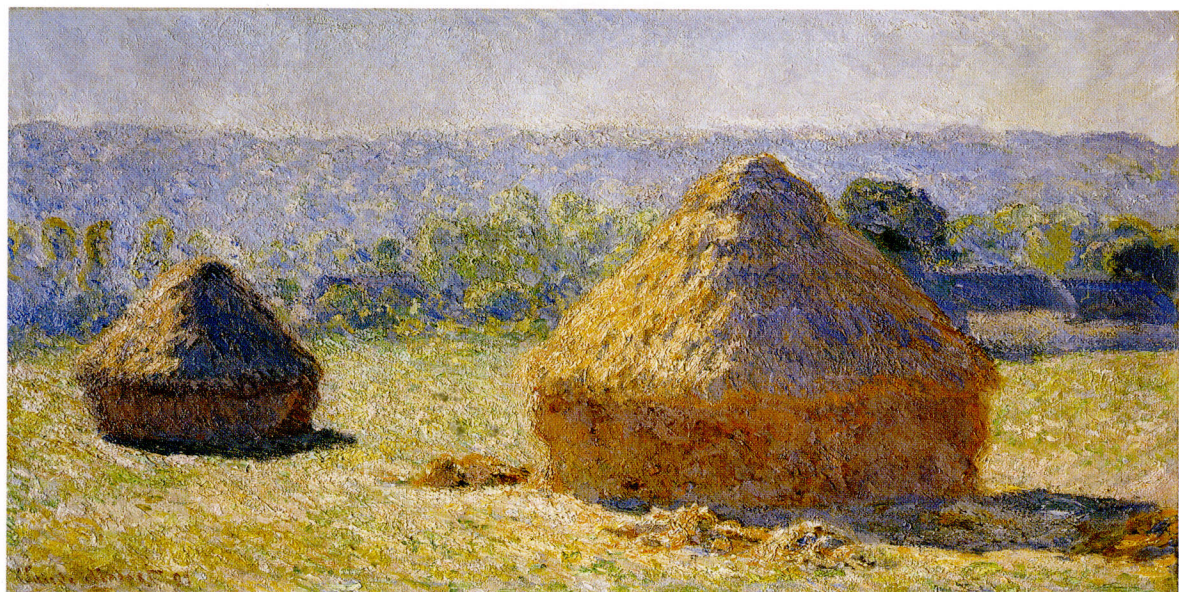
印象主义画家想把艺术引入一个区别于过去的方向，描绘他们所看到的周围这个真实的、活生生的世界。他们快速地作画，来捕捉某一天某一时刻的情绪氛围。

起初公众拒绝接受他们的作品，认为这些作品很粗略，像没有完成一样。但是没过多久，印象主义就被公认为现代艺术领域中一种重要的发展趋势。事实上，现代艺术的历史可以说是从印象主义开始的。

Renoir was one of the founders of Impressionism, a new and exciting way of painting and looking at the world that burst onto the art scene in France in the 1870s. At that time, many of the most famous artists painted elaborate, polished and detailed paintings, usually on historical or religious subjects.

The Impressionists wanted to take art in a different direction, painting the real, living world they saw around them. They painted quickly to catch the mood at a certain moment on a certain day.

At first the public scorned their work as sketchy and unfinished. But before long, Impressionism was recognized as an important trend in modern art. In fact, the story of modern art could be said to begin with Impressionism.

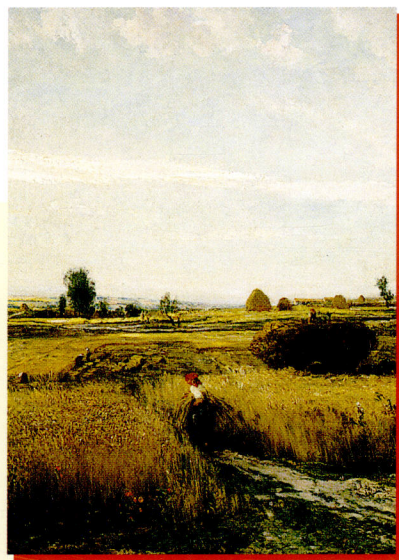




应和风景

Response to Landscape

19 世纪初期,人们开始以一种新的方式看待风景画。受浪漫主义诗人和画家的影响,他们渴望了解风景画中的氛围、天气和阳光如何感染了他们的情绪。在法国,巴比松画派——由德奥多尔·卢梭 (Théodore Rousseau, 1812–1867) 领导并包括查尔斯·法兰西斯·杜比尼 (Charles-François Daubigny, 1817–1878) 的一个画派——的艺术家们,绘制纯粹的风景画。这个时候,其他的大多数画家仍旧只是把风景运用作为作品主要画面的一个背景。



◆《丰收》局部 (1851), 杜比尼。
A detail from Harvest (1851), by Daubigny.

During the early part of the 19th century, people began to see the landscape in a new way. Influenced by the Romantic poets and painters, they looked to see how the mood, the weather and the sunlight in a landscape affected their emotions. In France, the Barbizon School of artists – which was led by Théodore Rousseau (1812–1867) and included Charles-François Daubigny (1817–1878) – painted pictures purely of the landscape. This was at a time when most other artists were still using landscape only as a backdrop to the main scene in the painting.

绘画大自然

Painting from nature

巴比松画派的艺术家们非常重视自然,他们用水彩和油画颜料在户外创作素描。但是他们通常在回到画室后才绘制完成整幅油画。尽管如此,这些素描还是给他们的绘画带来了一种全新的新鲜感。

The artists in the Barbizon School placed great emphasis on nature, and made sketches in watercolour and oil outside. But they usually painted the finished canvas back in the studio. Nonetheless the sketches brought a new sense of freshness to their work.

这种绘制风景的方法在法国是新鲜事物,但是它的渊源可追溯至英国。一些较早的英国画家对巴比松画派的成员产生了很大的影响,例如约翰·康斯塔伯(John Constable, 1776–1837)和理查德·帕克斯·波宁顿(Richard Parkes Bonington, 1802–1828)。他们两人的画都参加了 1824 年的巴黎“沙龙展”(由法国皇家美术学院组织、几乎每年举办一次的重要的艺术公开展览)。像巴比松画派的艺术家一样,波宁顿用水彩和油画颜料在户外快速地创作素描。这些素描很少表现细节,但却捕捉对风景的一种感触。

一种相似的艺术运动也在美国发展起来。事实上,这个时期美国中西部的绝大部分地区对于生活在东部的美国人来说还是未知的。但是落基山画派的画家,例如阿尔伯特·比尔施塔特(Albert Bierstadt, 1830–1902),在作品中向东部的美国人展示了西部壮丽的风景。

This approach to landscape was new in France, but its origins could be traced back to England. The members of the Barbizon School were greatly influenced by earlier English painters, such as John Constable (1776–1837) and Richard Parkes Bonington (1802–1828). Both of them exhibited in the 1824 Paris 'Salon' (the great public exhibitions of art, held almost every year, and organized by the French Royal Academy of Painting). Bonington, like the Barbizon School artists, made quick sketches in watercolour or oil paint outside. These show little detail, but capture a feel for the landscape.

A similar movement developed in the USA. At this time, most of the central and western parts of the country were virtually unknown to eastern Americans. But painters from the Rocky Mountain School, such as Albert Bierstadt (1830–1902), showed the rest of America the magnificent landscapes of the West.



◆《诺曼底海岸景色》(c.1823–1824), 波宁顿。
View of the Coast of Normandy (c.1823–1824), by Bonington.



◆《北美野牛踪迹: 迫近的暴风雨》(1869), 比尔施塔特。
当他创作这幅画的时候,在美国中部平原生活的巨大的北美野牛群正受到手拿来复枪的猎人的毁灭性的追杀,这些猎人是随着新建好的铁路来到中西部的。
Buffalo Trail: The Impending storm (1869), by Bierstadt.
When this painting was made, the vast buffalo herds on the plains of central USA were being destroyed by hunters with rifles, who arrived on the newly-built railways.



Around the World

环游世界 日本

Japan

事实上,日本从1639年至19世纪50年代一直对外部世界保持着闭关自守的状态。在这个时期,日本艺术家发展形成了一种极其富有特色的、以“浮世绘”而知名的绘画和木刻版画。对风景或“景色”的欣赏构成了这个“流动世界”的一部分。

Japan remained virtually closed to the outside world from 1639 until the 1850s. During this time Japanese artists developed a highly distinctive kind of painting and woodblock print known as Ukiyo-e, pictures of 'the floating world'. The appreciation of landscape, or 'views', formed part of this 'floating world'.



◆《富岳三十六景·甲州犬目峠》(c.1829-1833), 葛饰北斋。

Inume Pass in Kai Province (c.1829-1833), by Katsushika Hokusai.

山景

Mountain views

这个时期一些最著名的风景版画是由葛饰北斋(Katsushika Hokusai, 1760-1849)创作的。他的版画拥有出众的构图感,既有清晰的轮廓,又很朴素。他的版画流传到了国外,而且塞尚晚期的一系列描绘圣维克多山形象的画作,据认为就是受到葛饰北斋富士山版画的启发而创作的。

Some of the most famous landscape prints of this period were made by Katsushika Hokusai (1760-1849). His prints have a remarkable sense of composition, with a mixture of boldness and simplicity. His prints were transported abroad and it is thought that Cézanne's later serial images of Mont Sainte-Victoire may have been inspired by Hokusai's many prints of Mount Fuji.



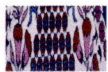
写实主义

Realism

◆《靠近弗兰奇的落基山风景》(c.1855), 库尔贝。
Rocky Landscape near Flagey (c.1855), by Courbet.

现代艺术的发展很大程度上是描述艺术家们如何应对已被大家认可的绘画方式的故事。在 19 世纪中期以前, 只有某些主题被人们认为是适宜艺术、并足够“高尚”的——历史、宗教、古典神话、美丽或令人难忘风景以及突出模特容貌最好看部分的理想化的肖像画。19 世纪 50 年代, 一批艺术家反对这一艺术创作方法, 并且开始绘画现代普通人、体力劳动者、村民、在田里劳作的农夫的真实生活场景。这一运动被称为“写实主义”, 它使美术界的许多人感到震惊。

The development of modern art is largely the story of artists reacting to the established ways of painting. Before the mid-1800s, only certain subjects were considered suitable and ‘noble’ enough for art – history, religion, Classical mythology, beautiful or impressive landscapes and idealised portraits that emphasized the best features of the sitter. In the 1850s, a set of artists reacted to this approach to art, and began to paint pictures of real life—of modern, ordinary people, labourers, villagers, peasants working in the fields. The movement was called ‘Realism’, and it shocked many people in the world of fine art.



生活就像人们过的那样

Life as it is lived

法国最杰出的写实主义画家是古斯塔夫·库尔贝 (Gustave Courbet, 1819–1877), 他是一位农场主的儿子, 而且是一位非常富有活力的画家。他的代表作品有《破石者》和《弗来奇的农夫们》。他的巨幅名作《奥南的葬礼》描绘了一场村庄葬礼的忧郁不快的场景——这根本不是传统守旧的艺术爱好者所期望看到的那类创作主题。

库尔贝的作品具有社会和政治寓意。他认为他那个时代的大多数艺术都很轻浮并摒弃它们。他想让人们看到普通的日常生活的困苦, 并希望以没有任何浪漫化色彩的诠释来描绘这个世界。另外, 库尔贝把自己看作一位“艺术家英雄”, 他甘愿为人性的美好冒任何风险。他的画作《您好, 库尔贝先生》就反映了他自己的这一颇为言过其实的观点: 他描绘了一位艺术品收藏家和一位艺术赞助者在他准备开始一天的绘画工作时毕恭毕敬地向他致意。

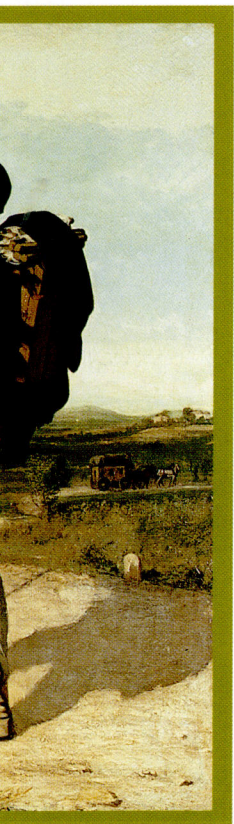
The leading Realist in France was Gustave Courbet (1819–1877), the son of a farmer and a painter of great energy. He painted pictures with titles like *The Stone-Breakers* and *The Peasants at Flagey*. His *Burial at Ornans* is a huge picture depicting the sombre misery of a village funeral – not the sort of subject at all that conventional art-lovers expected.

There were social and political messages in Courbet's work. He dismissed most of the art of his day as



◆《您好, 库尔贝先生》(1854), 库尔贝。
Bonjour, Monsieur Courbet (1854), by Courbet.

frivolous. He wanted people to see the hardships of ordinary, everyday life, and he wanted to paint the world without any romanticised interpretation. In addition, Courbet saw himself as an 'artist-hero', taking risks for the good of humanity. His painting *Bonjour, Monsieur Courbet* reflects this rather inflated view of himself: he portrays an art collector and a patron respectfully greeting him as he heads off to do a day's painting.



1855年,库尔贝在巴黎组织了一个名为“写实主义”的画展,向人们展现他新的艺术创作方法。后来他的作品变得政治性没有那么明显了,但是他依然坚持绘画他所看到的东西,而拒绝虚构任何想像的东西。他相信,现实就其本身而言已足够美好。

另外一位名叫让-法兰西斯·米勒的法国艺术家 (Jean-François Millet, 1814–1875) 描绘了自己故乡诺曼底地区农夫的生活场景。他想展现普通农村生活的美丽,还有它们的困苦,他用温暖的、焦点柔和的色彩来描绘它们。

In 1855 Courbet organised an exhibition in Paris called 'Le Réalisme', underlining his new approach to art. Later his work became less political, but he always insisted on painting what he saw, and refused to invent anything from his imagination. Reality was beautiful enough in itself, he believed.

Another French artist called Jean-François Millet (1814–1875) was painting peasant scenes from his own region of Normandy. He wanted to show the beauty as well as the hardships of ordinary country life, which he depicted in warm, soft-focus colours.



◆《拾穗》(1857), 米勒。
The Gleaners (1857), by Millet.

Around the World

环游世界 美国

USA

法国写实主义对美国最伟大的画家之一托马斯·伊肯斯(Thomas Eakins, 1844–1916)产生了重要影响。在费城出生并长大的他于 1866 至 1870 年间在巴黎学习。回到美国后,他在宾西法尼亚美术学院任教,他坚持让学生们绘画全裸的模特儿以掌握人体结构,而这招来了人们的争议。



French Realism had a major impact on one of the USA's greatest painters, Thomas Eakins (1844–1916). Born and brought up in Philadelphia, he studied in Paris from 1866 to 1870. Back home he taught at the Pennsylvania Academy of Fine Arts, where he caused controversy by insisting that his pupils drew from live nude models so they would understand the human body.

◆《划桨手》(《史莱伯兄弟》)(1874), 托马斯·伊肯斯。游泳和划船是伊肯斯许多最著名绘画作品的主要场面。
The Oarsmen (The Shreiber Brothers) (1874), by Thomas Eakins. Many of Eakins' most famous paintings feature bathing and boating scenes.

真实的人体

Real bodies

伊肯斯的作品直到他生命的最后几年才受到大众的欢迎。他的创作主题,例如拳击比赛和工作中的医生——包括外科手术中的骇人细节——对于购买艺术品的大众来说太坦白了。他的肖像画同样非常的逼真,而且不会使画中的形象比本人漂亮,但是它们拥有一种忠实美,能使人回想起伟大的荷兰艺术大师伦勃朗的肖像画。

Eakins' work was not popular until the final years of his life. His subjects, such as boxing matches and doctors at work – including the gory details of surgery – were too frank for the art-buying public. His portraits were likewise very realistic, and unflattering, but they have an honesty about them that recalls the portraits of the great Dutch master Rembrandt.

通往印象主义之路

The Path to Impressionism

绘画领域一个技术上的重要发展产生在 19 世纪 40 年代: 这就是管状油画颜料的发明和工业化生产。在这之前, 画家必须自己调和油彩。但是现在, 生产商可以制造一整套的、用小巧的便携软管包装的油彩。这使艺术家们在户外、在大自然中绘画变得容易得多。在接下来的二十来年里, 风景画家们开始把他们的画架带到户外, 并直接在风景面前作画。



◆《荷兰: 帆船和风车》(1868), 戍金。

In Holland: Sailing Boats and Windmills (1868), by Jongkind.

An important technical development in painting took place in the 1840s: the invention and manufacture of tubes of oil paint. Before this, painters had to mix their own paints. But now, manufacturers could produce a range of colours in small, portable tubes. This made it much easier for artists to paint outside, in the open air, or 'en plein air', as the French put it. Over the next 20 years or so, landscape artists began to take their easels outside and to paint directly in front of the landscape.



户外写生

Plein air painting

一些艺术家依然只是先在户外创作素描，然后在画室中完成用油画颜料绘制的作品。荷兰艺术家约翰·戎金 (Johan Barthold Jongkind, 1819–1891) 就是这样的画家，他在 19 世纪 40 和 50 年代是巴比松画派艺术家的朋友，以其创作的海岸和海港的风景画而著名。但是他在户外绘制水彩画，为了捕捉变幻的光线，他经常以极其迅速的动作作画。

1858 年，戎金遇到了尤金·布丹 (Eugène Boudin, 1824–1898)。布丹非常热衷于户外写生。他最广为人知的作品就是他描绘法国北部海岸、常常展现度假游客形象的许多画作。他的画布油画都是非常小幅的，他用厚重的颜料飞快地轻涂，这样画作的主题更多的是场景的气氛，而不是细节。“在现场直接画出的每一样东西都有一种自然力、一种影响力、一种不可能在画室中再创造的技巧的活力。”他在文章中这样写到。

Some artists still only made their sketches out of doors, and did the finished oil-colour painting in the studio. This was the case with the Dutch artist Johan Barthold Jongkind (1819–1891), a friend of the Barbizon School artists in the 1840s and 1850s, and famous for his pictures of coasts and ports. But he painted his watercolours outside, often working extremely rapidly to try to catch the changing light.

In 1858 Jongkind met Eugène Boudin (1824–1898). Boudin was a great enthusiast for plein air painting. He is best known for the many pictures he made of the coast of northern France, often showing people on holiday. His canvases were quite small, and he worked rapidly, with thick dabs of paint, so the main theme is the mood of the scene rather than details. 'Everything that is painted directly on the spot always has a force, a power, a vivacity of touch that cannot be re-created in the studio,' he wrote.

布丹是那些最早坚持在户外创作完成整幅油画的艺术家中之一。生活在哈佛港(布丹在那里经营一家文具店)的当地人认为这种行为非常怪异！
Boudin was one of the first artists to insist on painting a complete oil painting out of doors. Local people in Le Havre thought this very peculiar!



◆《特鲁维尔海滩》(1864)，布丹。尽管他没有极其详细地进行描绘，但是布丹的作品非常精确，他生动准确地描绘了人物一瞬间的动作。

The Beach at Trouville (1864), by Boudin. Although he did not paint in all the details, Boudin's work was very accurate, catching people's movements precisely.

冒犯

Outrage

19 世纪 60 年代的另一位重要艺术家是艾杜瓦·马奈 (Edouard Manet, 1832–1883), 他是一位技巧极其娴熟的艺术大师, 主要在巴黎从事创作。1863 年, 他因画作《草地上的午餐》而一举成名。这幅画描绘了在林间草地上的野餐场景, 不过, 坐在两个衣着时髦的男人旁边的是一位完全裸体的女人。画中的场景据认为来源于现代生活, 而所描绘的这种行为是被认为极其道德败坏的。马奈故意在向世人挑衅: 他嘲弄限制人们绘画题材的官方或学院艺术的崇高理想。

Another major artist of the 1860s was Edouard Manet (1832–1883), a highly skilled artist working mainly in Paris. He came to fame suddenly in 1863 for a painting called *Déjeuner sur l'Herbe*. It is a picture of a picnic in a wood. However, seated beside two men in modern dress is an entirely naked woman. It was supposedly a scene from modern life, in which such behaviour would be considered highly immoral. Manet was being deliberately provocative: he was poking fun at the high ideals of official, or academic art, which limited what you could paint.



◆《划船》(1874), 马奈。马奈的晚期作品显现出印象主义在较为明亮色彩的运用方面对他的影响。

Boating (1874), by Manet. Manet's later paintings show an Impressionist influence in the use of lighter colours.