

觀景・景觀

從泰納到霍克尼

A Sense of Place

from Turner to Hockney





觀看與想像

Looking and Dreaming

這部分着重探討英國風景藝術的兩大主題——描繪某地的風光以及創造理想化的景觀。

十七世紀的科學革命引領藝術家細緻入微地描繪大自然，從樹木山丘到雲彩霓虹均在畫家筆下顯得精細逼真。在英國作畫的荷蘭藝術家揚·希柏瑞正是這一表現方式的先驅者，而喬治·史塔布斯則透過他繪畫的馬匹與自然風光作品，將這種手法發揮到極致。

當時正值英國迅速擴展其經濟及政治實力，這種寫實的繪畫方式表達出藝術家對一地之景的迷戀，亦正好反映人們對國家的過去和現況所抱持的一份自豪感。

相比之下，亦有畫家透過風景畫表達人類在大自然中的存在意義。例如德比的約瑟夫·萊特的一幅肖像畫，便描繪了一位手持哲學書的地主，斜躺在如夢景般的樹林中；被喻為英國風景畫之父之一的托馬斯·庚斯博羅，則營造出一個田園牧歌式的世界。到了十九世紀，約翰·林內爾又沿着這個方向，進一步將沉思默想的主題貫穿風景藝術。

This section examines two powerful tendencies in British landscape art – the depiction of particular places, and the creation of idealised scenery.

The scientific revolution of the 17th century led artists to describe in great detail the natural world, from trees and hills, to clouds and rainbows. Jan Siberechts, a Dutch artist working in England, was a pioneer of this approach. In his superb images of horses in landscapes George Stubbs took this scientific approach to the highest level.

Associated with this approach was a fascination with the historical meanings of the landscape, reflecting a new pride in its past and present of a country rapidly expanding in economic and political power.

By contrast, the idea that landscape might express a profound sense of man's place in nature can be seen in works such as Joseph Wright of Derby's portrait of a landowner reclining in a dream-like wood, holding a book of philosophy. Thomas Gainsborough, one of the 'fathers' of English landscape painting, created a world where a pastoral atmosphere dominates the scenery. John Linnell, further developed the theme of the contemplative mind in the landscape in the 19th century.



家鄉與異國 Home and Abroad

這部分主要介紹英國兩位最偉大的風景畫家——約瑟夫·馬洛·威廉·泰納和約翰·康斯塔伯。

這兩位藝術家分別生於1775和1776年，相差僅只數月。他們接受相似的藝術訓練，擁有不少共同認識的畫家和贊助人。然而，泰納來自倫敦，是一位理髮師的兒子，而康斯塔伯則出生於沙福郡的鄉間，父親是一位富有的粟米商人。迥異的家庭背景使兩人對藝術的重視和理解也有別，對於旅行的意義更是秉持着非常不同的態度。

泰納曾多次受印刷商委託，繪製歐洲風景插圖。天生的好奇心使他汲汲於探索新地方，多年來周遊歐洲列國，足跡遍及法國、意大利、瑞士、德國和荷蘭等地。

至於康斯塔伯則獨喜愛繪畫英國景色，一直未有踏足歐洲大陸。他欣賞童年回憶中沙福郡樸實的農村風貌，初期的作品也主要以家鄉的美景為題材。雖然他後來也有繪畫漢普斯特德和布萊頓的景色，但那只是因為他曾和家人在那裡生活了一段長時間。

到了晚年，康斯塔伯決定發表一系列版畫，這些版畫皆根據他早年繪畫英國風景以及天氣現象的作品而製作。相反，泰納即使在臨終之時，也仍未打消出國遊歷的念頭。

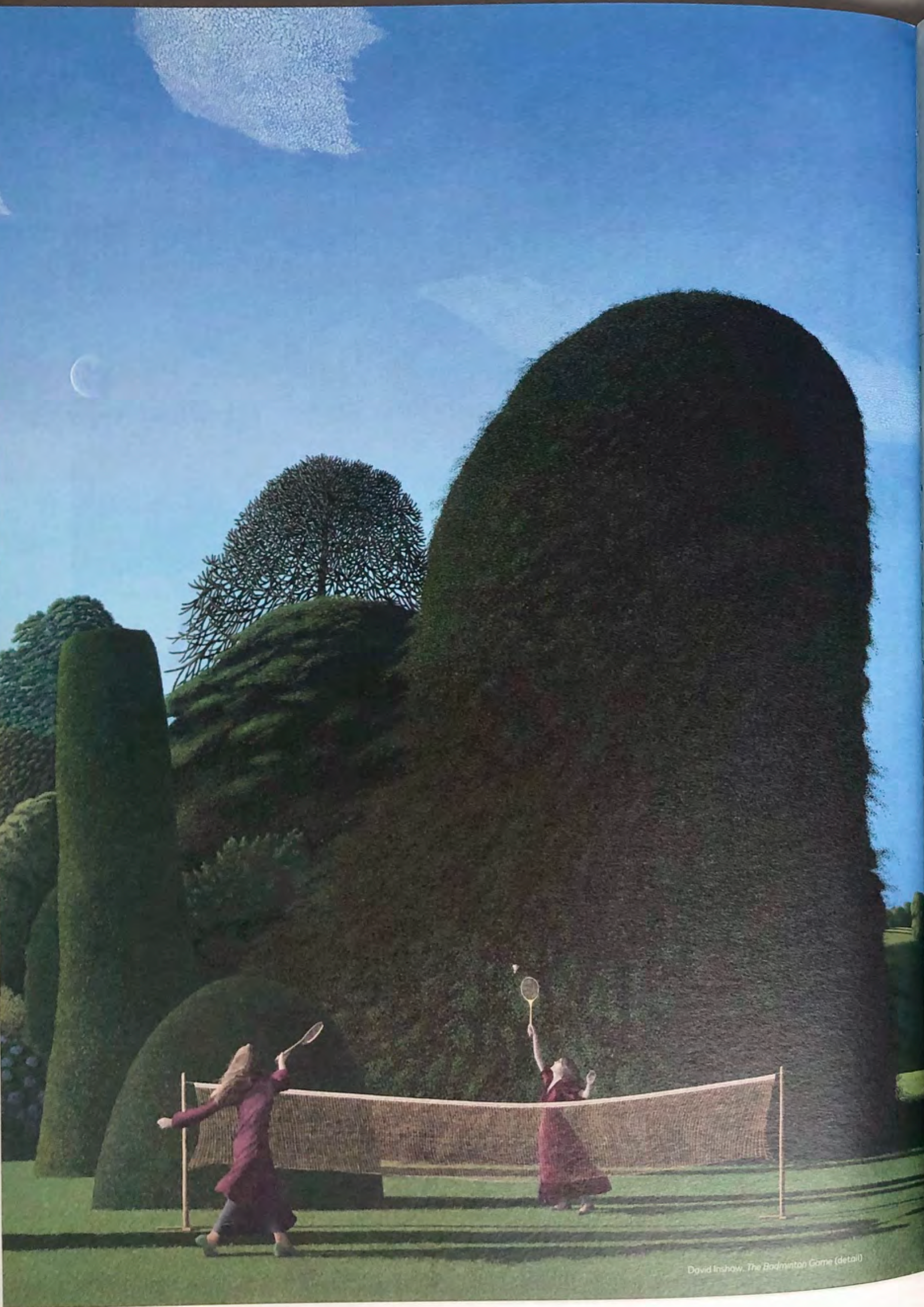
This section is devoted to Britain's two greatest landscape painters, Joseph Mallord William Turner and John Constable.

The two artists were born within a year of each other, in 1775 and 1776. They had a similar artistic training and knew many painters and patrons in common. Turner, however, was a Londoner, the son of a barber, whilst Constable was born in the country of Suffolk, the son of a prosperous corn merchant. These different backgrounds helped shape their respective priorities towards their art. In particular, they shared very different attitudes towards travel.

Turner received numerous commissions from print publishers to provide illustrations of European scenery. He also had a natural curiosity to discover new places. During his lifetime he travelled extensively throughout Europe, visiting France, Italy, Switzerland, Germany and the Netherlands.

On the other side Constable preferred to paint subjects in Britain, and never visited continental Europe. He admired the unassuming, agricultural landscape in Suffolk he remembered from childhood. His art was initially devoted to views of his home scenery. He later painted views of Hampstead and Brighton but only because he spent long periods of time there with his family.

Towards the end of his life Constable decided to publish a series of prints devoted to the thoroughly English landscape character and especially weather effects of the scenes he had painted in earlier years. Turner, by contrast, never ceased to think of further travels abroad, even on his deathbed.



David Inshaw, *The Badminton Game* (detail)

傳承與蛻變

Inheritance and Transformation

1950至1960年代期間，不少英國藝術家迅速改變風景畫的形式，以順應歐洲和美洲藝壇令人目不暇給的變化。彼得·拉永便用上抽象表現主義的方式創作巨幅作品，來描繪家鄉康沃爾郡的迷人風景，當中很多畫作的靈感均源於其滑翔運動的經驗。

在觀念藝術的衝擊下，理查德·朗、哈米什·富爾頓等藝術家摒棄了繪畫，改以攝影和文字來呈現身處自然的經驗。理查德·朗亦在遊歷世界的旅途中收集石頭、木材等物料製成雕塑作品。即使出現這些前所未見的創新藝術，一些藝術家仍繼續以傳統方式去繪畫平凡的主題，就如大衛·英士夫繪畫英式房子和花園的油畫作品。不過，萊昂·科索夫筆下的城市景觀則帶工業色彩，而非鄉村風情。

翠西·艾敏、大衛·霍克尼和喬治·蕭的作品當中，風景藝術成為一種探索主體的方式，又或是一趟重返家庭與故鄉的旅程。另一方面，西門·林和吉蓮·卡內基則藉着風景畫探索繪畫的本質。縱然興趣各異、風格不一，英國藝術家仍繼續被不同的景觀所深深吸引。

In the 1950s and 1960s many British artists quickly adapted landscape to the almost bewildering changes taking place in European and American art. Peter Lanyon used the large scale and gestural approach of Abstract Expressionism to create atmospheric images of his native Cornish landscape, many influenced by his experience of gliding.

The impact of Conceptual Art can be seen in the works Richard Long, Hamish Fulton and others who rejected painting and used photography and text to suggest the experience of walking in the landscape. Long also makes sculptures from the stone, wood and other materials he finds during his walks across landscapes around the world. In spite of these unprecedented innovations, other artists have continued to paint conventional subjects using traditional means, as can be seen in David Inshaw's oil painting of an English house and garden. However, Leon Kossoff's cityscape is industrial, not rural.

Landscape also became a way of exploring subjectivity, a return to family and home, as in the works of Tracey Emin, David Hockney and George Shaw. Simon Ling and Gillian Carnegie, on the other hand, turn to landscape as a subject through which to explore the materiality of painting itself. The landscape continues to fascinate British artists whatever their style or intellectual interests.