

皮耶·波納爾

Pierre Bonnard (1867-1947)

偉大的海報歷史學者爾斯特·曼卓(Ernest Maindron)曾經形容波納爾的部份作品為「巴黎牆上所見到最有趣的東西」。波納爾的作品與夏瑞特(Cheret)色彩豐富的樂園有著強烈的對比，它比較簡單，甚至可以說是貧瘠；在構圖及文字部份則是稀薄又精巧的，有些與他同時代的人甚而評論這件作品為從比杜米埃(Daumier)更早一個世代以來，在海報大小的印刷藝術上第一次主要的進步。

皮耶·波納爾的好奇、內省及特殊的風格(oeuvre)是很難去歸類的，就像許多的海報畫家一樣，波納爾藉由兩個劇院設計舞臺帷幕和木偶傀儡、為書做插畫及幫雜誌作設計，如「白色雜誌」(La Revue Blanche)等，運用他在其他方面的才華。他在這些領域變得極有影響力，特別是石版畫。雖然他的作品反映出那比派(Nabis)、利·土魯茲-羅特列克(Henri de Toulouse-Lautrec)及他在藝術學院(Ecole des Beaux-Art)及茱麗亞學院(Academie Julian)念書時所受到的影響，他仍然保有獨特的原創精神。

24歲時波納爾開始探究海報藝術，並且因為吸引了土魯茲-羅特列克對海報藝術的注意而廣受信賴。土魯茲-羅特列克經常拜訪他和畫家葉得瓦·烏依亞爾(Edouard Vuillard)及牟利斯·德尼(Maurice Denis)所共用的工作室，經由一位演員的介入，這兩位藝術家開始了設計劇院的計畫，這兩個人常常去獨立沙龍(Salon des Cent)，同時也製作海報在那裡展出。波納爾與土魯茲-羅特列克都和納湯森(Natanson)家族及他們的出版品「白色雜誌」有密切的關係，當波納爾在1892年製作他第一幅海報時，土魯茲-羅特列克堅持波納爾帶他去找他的印刷師父安克爾(Ancourt)，在那兒他可以立刻開始學習在石版上作畫的技術。事實上，當波納爾看到土魯茲-羅特列克能夠在石版上作畫時，他大幅度地退縮了，雖然他從事這方面的創作比土魯茲-羅特列克長得多，但是從那時起他新製作的海報不超過十幅。

The great poster historian, Ernest Maindron, described some of Bonnard's work as "the most interesting works to be seen on the walls of Paris." Bonnard's work in sharp contrast to the colorful fairyland of Chéret. It was much more simple, even sparse, and subtle yet ingenious in composition and lettering. Some contemporaries even viewed it as the first major advance in the art of poster-size prints since Daumier a generation earlier.

Pierre Bonnard's curious, introspective, and exceptional oeuvre is impossible to categorize. Like many posterists, Bonnard exercised other facets of his talents by designing stage decor and puppets for two theaters, illustrating books and contributing to magazines such as La Revue Blanche. He became highly influential in these areas, especially lithography. Although his work reflects

the influence of the Nabis, Henri de Toulouse-Lautrec and his studies at the Ecole des Beaux-Art and the Académie Julian, it also retains a spirit that is uniquely original.

Bonnard began exploring poster art when he was just 24 and is widely credited with attracting Toulouse-Lautrec to poster art. Toulouse-Lautrec frequently visited the studio Bonnard shared with painters Edouard Vuillard and Maurice Denis. Through a third roommate, an actor, both artists started designing theater programs. Both artists were involved with the Salon des Cent and both created posters for its exhibitions. Bonnard and Toulouse-Lautrec were also both closely associated with the Natansons and their publication, "La Revue Blanche." When Bonnard executed his first poster in 1891, Toulouse-Lautrec insisted that Bonnard take him to his printer, Ancourt, where he immediately started learning the craft of drawing on lithographic stones. In fact, when Bonnard saw what Toulouse-Lautrec could do with stone lithography, he largely withdrew from it creating no more than some ten additional posters in a career much longer than Toulouse-Lautrec's.

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Aux Editions d'Art
128 boulevard St Germain