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華特·希克特的音樂廳繪畫與現代生活的戲劇性

Walter Sickert's Music-Hall Paintings and Theatricality of Modern Life

一般研究多從社會寫實與批判的角度討論希克特的音樂廳系列繪畫，視他為不帶情感、超然的都市漫遊者。希克特對繪畫技法的反覆實驗，在形式、線條和色彩上的創新也讓學者專注於分析他的畫面形式及其對英國現代藝術發展的影響。本研究提出另一個觀點思考希克特以音樂廳為主題的繪畫，論辯這些結合了藝術的人工化與戲劇表演的複雜作品反映維多利亞晚期在生活與戲劇的交相映照中建構身分認同的文化，因此這些畫作是現代生活經驗的戲劇性隱喻。希克特經常在畫面中以鏡子製造令人迷惑的觀看視點，混淆表演者與觀眾的空間關係。畫面空間的複雜性與不真實更進一步揭示觀者和表演者之間身分認同與角色扮演的不穩定關係。音樂廳的戲劇性以人造假象轉換觀者與舞台表演者的性別、種族和階級身分。觀者對表演的專注，短暫地脫離他們的日常生活經驗，也暫時地失去真實的自我。戲劇性一方面具有超越日常生活的力量，但另一方面，戲劇性也危及維多利亞時期對可確信真理與真實自我的信念。希克特以音樂廳為隱喻反映當時社會和文化所關切的議題，以畫作中獨特的不確定空間和形式揭示現代城市生活經驗如同戲劇般的虛幻不實以及自我認同的複雜與不穩定性。

Most studies, regarding Walter Sickert as a dispassionate flâneur, have focused on the significance of social realism and criticism in his music-hall scenes. As Sickert was known to immerse himself in the experiments with form, line and color, previous studies have also tended to analyze his formal and technical mastery, as well as his role as a major forerunner of modern British art. This paper attempts to consider Sickert's works of music halls from another point of view, arguing that his connection of the artificiality of painting with that of performance is a metaphor for the theatricality of modern experience, as it reflects how the late Victorians constructed themselves at the convergence between everyday life and theatrical performance. With the use of mirrors and theatrical devices, Sickert's music-hall is frequently represented in such an ambiguous perspective that the spatial relationship between the performer and audience is confused. The perplexities and deception of the painted surfaces further turn the identities of the audience and performer into uncertainty. The fictionality of the music halls could momentarily transform gender, racial and class identities of the performers and their audiences as well. Absorbed in the spectacles, the audience could temporarily break away from the everyday life and surrender themselves. Theatricality, on the one hand, transcended the reality of everyday life, but on the other, it threatened the Victorian belief in the truthfulness of truth and the true self. Through a series of London music-hall paintings, Sickert disclosed social and cultural concerns of the period. Just like the theatricality and therefore unreality of performances, these paintings, with their disoriented vision and form, reveal the

essential inauthenticity of urban, modern experience and the complexity and uncertainty of identity.