

姿態、舉止、表情：十六世紀義大利藝術語言的感染力與修辭

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達文西的《最後的晚餐》可謂體現阿爾貝提繪畫理論的「現代」繪畫藝術創作，這幅作品不僅顯示畫家實驗性的特質及其創作形式，更重要的面向亦包含作品內部的空間（透視）結構、鮮明的人物形象與作品所在的位置，即環境模式。

如同阿爾貝提提出“finestra aperta”的創作概念，達文西創造出一個再現世界整體性的虛構世界。藉由壁畫中聖者和觀者（修士與院長）「實體」共存於米蘭修道院食堂的氛圍，達文西功妙的運用劇場透視法則與人物生動的展現，讓觀者和繪畫作品融合成一體，觀者轉化成為主角，這一身份的轉變可從兩方面來進行分析：身為觀者，他們以積極、主動與演繹的眼睛來經歷並觀看作品，也就是說，這些信仰者的虔誠生活與態度，使他們做好準備，並接受開啟神聖的揭示。再者，為參與者的身份，道明會修士在此用餐的姿態、儀式再度「表演／上演」並擴大《最後的晚餐》這一歷史性時刻。

達文西以其才智讓觀者在由右邊的人口進至會堂的當下已開始參與畫作中正在進行的活動，即耶穌左手朝向他們所揭示歡迎或邀請的動作，而畫中不尋常的透視法則即做為劇場舞台動態藝術的催化劑。

以達文西的壁畫《最後的晚餐》做為議題的開始，本文將重新探討部份作品，論述這些作品中人物表演性形式(制)、人物配置／空間結構與觀者間的相互關係。

Gestus, Habitus, Mimic. The Pathos and Rhetoric of the Artistic Language
In the Sixteenth Century Italy
Ming-ling Tsai

The Last Supper of Leonardo da Vinci represents a “modern” painting in Albertian theory. It indicates not only the experimental character of the painter and his method, but more important aspect of consisting in its perspective construction, distinctive figural representation and the setting of the work, the environmental mode.

Like “finestra aperta (window metaphor)” of Alberti’s concept, Leonardo created a fictive world which represented the complete world. Through the “bodily” co-presence of sacred figures and beholders (monks and abbots) at the refectory of the monastery Santa Maria delle Grazie in Milan, Leonardo used the “accelerate” perspective of the Renaissance theater and the liveliness of the figures to make an active intervention between spectators and the divine. The beholders became the protagonists which can be analyzed in two aspects:

As beholders, they experience the painting with an engaged, active and performative eye, that is, the pious lives of the devotion and their readiness that prepare and make possible for the revelation. Furthermore, as participators, the dining gesture and ritual of the Dominican friars re-active and expand the historical moment of the Last Supper.

Leonardo’s genius permitted the spectators to participate in the painted action, already by the entering through the doorway at the right hand site entrance. The audience perceived the left hand of Christ gesturing towards them in welcome or in request. The unusual perspective serves as a catalyst to a theatrical stage as dynamic art. Begin with the fresco Last Supper of Leonardo da Vinci, this paper will reexamine some of the presentations and explore their performative gesture, configuration/spatial structure and reciprocal relationships with the audience.