

The Shared Narrativity: *Ennui* by Walter Richard Sickert

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Walter Richard Sickert (1860~1942) is known as a painter who wrote modern experience between the end of 19th century and the first half of 20th century in London. However, according to Andrew Stephenson, that Sickert did not merely paint views in modern life on his works between 1905 and 1914, which is known as Camden Town Period. In addition, some scholars argue that narrativity is important in Sickert's works. In this presentation, I will analyze the relationship between modern experience and narrativity in his works by discussing 'Ennui', which is the picture made by Sickert in the end of Camden Town Period.

In *Ennui*, Sickert made the disquieting atmosphere by delicate interpretations without showing a concrete story or a happening in the reality. We are made to imagine the existence of a gloomy story in the city life, but in *Ennui*, it is just an ambiguous atmosphere. Therefore, since the concrete story is not formed in the painting. We can each possess the disquieting narrative in our imaginations. On the other hand, pictures which show concrete stories or happenings in the reality will not make the same effect, because the stories in those pictures have autonomies. By making the story ambiguous in the picture with the atmosphere, the story will no longer be someone's original story. At the same time, we can possess our own stories in the concept of the modern life.

Creating the ambiguous atmosphere in *Ennui* is conceived as one of the Sickert's pursuits of expressiveness in his pictures. Modern experience in Sickert's works means that the scenes of the pictures are the views of somewhere which are not in the real life, and this is why modern experience in them becomes the shared narrativity.