



© Musée Cernuschi / Roger-Viollet

Paris
CHINESE PAINTING

巴黎
丹青

二十世紀中國畫家展

LEGACY OF THE 20TH CENTURY

CHINESE MASTERS

2014.6.20 - 9.21



巴黎：藝術浪潮

二十世紀初，法國巴黎是歐洲文化藝術之都，傳統以來古典和寫實的風格根深蒂固，但同時於十九世紀末冒起並與之割離的現代主義在歐洲方興未艾，人們用一種嶄新的目光看自然萬象和自身的文明，遂出現自印象派以來的諸流派。藝術發展的活躍可謂前所未有，各地的藝術家都紛紛對此趨之若鶩。

隨後歐洲步入第一次世界大戰的夢魘之中，許多新的藝術流派蜂起，對這場人類災難進行反思，其中抽象藝術的出現，正是延續着戰前對藝術形式的思考和針對文明崩壞所尋求的心靈庇護、宣洩和內省。這些藝術浪潮也在赴法留學中國畫家的作品上留下深刻的印記。

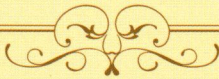


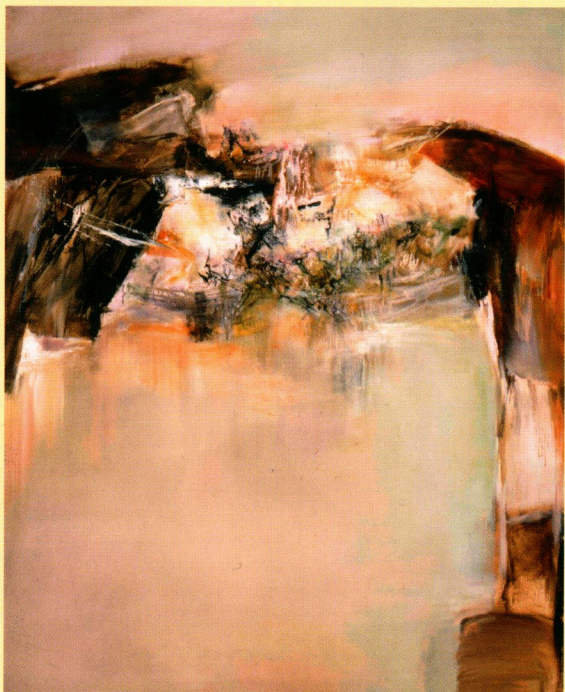


Paris : the artistic currents

In the early 20th century, Paris was the center for art and culture in Europe. Traditional classic and realist styles were rooted in its art, yet at the same time, modernist ideas emerged in the late 19th century began to flourish in Europe; people perceived nature and their own culture from a brand new perspective, giving rise to various schools after Impressionism. The art scene was unprecedentedly vibrant, and Paris thus became the dream destination for artists from around the world.

Later, as Europe fell prey to the First World War, many schools of art emerged, reflecting on this catastrophe, among which abstract art was interpreted as a continuation of thoughts on pre-war art forms as well as an asylum and introspective zone as one witnessed the collapse of civilizations. These currents of art forms had also imprinted on works by Chinese painters who studied in France.





10.9.73

10.9.73

趙無極 (1921 – 2013)

1973年

油彩布本

香港藝術館藏品

Zao Wou-ki [Zhao Wuji] (1921 – 2013)

1973

Oil on canvas

Collection of Hong Kong Museum of Art

© Hong Kong Museum of Art



聖殤

Pietà

林風眠 (1900 – 1991)

1940年代

水墨設色紙本

賽努奇巴黎亞洲藝術博物館藏品

Lin Fengmian (1900 – 1991)


1940s

Ink and colour on paper

Collection of Musée Cernuschi,

Asian Arts Museum of Paris


© Musée Cernuschi / Roger-Viollet



扎根·變革

當這些留學法國的畫家回國後，他們積極進行創新，另一方面也投入美術教育，興辦多所美術學校，採取中、西並重的訓練，甚至仿照外來的教育體制，對美術的社會功能提出了很明確的想法。他們又發表前衛的藝術理論，進一步啟動中西美術的融合。

林風眠在國立杭州藝術專科學校的辦學宗旨中闡明他的藝術理念，就是「介紹西洋藝術、整理中國藝術、調和中西藝術、創造時代藝術」。這也可說是時代變革的呼聲。



是次展覽重點展出的赴法藝術家，大致上可分為兩個時期，即民國初年至日本侵華前後（1910至1930年代）赴法的，包括徐悲鴻、林風眠、劉海粟、潘玉良、常玉、滑田友、方君璧、龐薰栻等，另一批則是抗戰勝利至新中國成立後（1946年至1950年代）赴法，包括吳冠中、趙無極、朱德群和丁雄泉。這兩批藝術家分別碰上了歐洲不同的藝術風潮，而他們對之取態也各異。



Tradition · Revolution

Returning from France, these Chinese painters created lots of innovative works, at the same time threw themselves into art education. They established a couple of fine arts schools, emphasizing on a balanced training of Chinese and Western contents; the schools even imitated foreign education system in raising a clear proposition about the social function of art, making the mass be aware of the importance of art education. They also published avant-garde art theories, which took a step further in bridging the gap between Chinese and Western art.

Lin Fengmian illustrated his pursuit in the mission statement of the Hangzhou National College of Art, i.e. to “introduce Western art, redress Chinese art, blend Chinese and Western art, and create epoch-making art”. This ambition to remake art burgeoned in his stay in France, and firmly took its roots when the college was established; this could be remembered as the herald of the reform in Chinese art.



The exhibition features Chinese painters who left for France for studies in two major periods, i.e. from early years of the Republic of China to the Sino-Japanese War (1910 to 1930s), and from the victory of the War of Resistance against Japan to the establishment of the People's Republic of China (1946 to 1950s). The former period includes Xu Beihong, Lin Fengmian, Liu Haisu, Pan Yuliang, Sanyu, Hua Tianyou, Fang Junbi and Pang Xunqin; the latter includes Wu Guanzhong, Zao Wou-ki, Chu Teh-chun and Walasse Ting. These two groups of artists encountered different artistic currents in Europe, thus demonstrated varied views and attitudes.



夏季

Summer

朱德群 (1920 – 2014)

1985年

油彩布本

瓦爾德馬奈當代藝術館藏品

Chu Teh-chun [Zhu Dequn] (1920 – 2014)

1985

Oil on canvas

Collection of MAC/VAL,

Musée d'Art Contemporain du Val-de-Marne

© Adagp, Paris / MAC/VAL, Musée d'Art Contemporain du Val-de-Marne



水巷

Waterway

吳冠中 (1919 – 2010)

1997年

油彩布本

香港藝術館藏品

Wu Guanzhong (1919 – 2010)

1997

Oil on canvas

Collection of Hong Kong Museum of Art

© Hong Kong Museum of Art



微風東漸

西方傳教士早於十六世紀已來華宣教，他們同時也帶來了西方美術。這些傳教士有些甚至本身擅畫，如郎世寧(1688 - 1766)、王致誠(1702 - 1768)之流，他們試圖跨越中西繪畫的巨大鴻溝，作出融合的嘗試。

十七、十八世紀，透過洋商來華，西畫的影響已漸次滲透到其他層面。無論是繪畫、工藝品、漫畫、版畫、通俗海報乃至小說插圖等，均扮演着舉足輕重的角色。

這陣微風雖帶來漣漪，而傳統中國美術的地位看似屹然不動，惟其所帶來的暗湧卻在十九世紀末匯聚成一股摧枯拉朽的洪流。





Western art forms approached the East

Since the 16th century, Western missionaries had started preaching in China, and brought with them Western art. Some of the missionaries, such as Giuseppe Castiglione (1688 – 1766) and Jean-Denis Attiret (1702 – 1768), were themselves painters; they attempted to bridge the wide gap between Chinese and Western painting by experimenting with the blending of styles.

In the 17th and 18th centuries, the influence of Western painting had permeated into other aspects because of the increasing number of Western merchants travelling to China. Whether it is paintings, crafts, comics, prints, posters or illustrations in novels, all took a significant role in addressing the Chinese audience.

Apparently, the status of traditional Chinese art was not shaken a bit, yet the undercurrents of the Western influences converged into a giant current in the late 19th century.





奔馬

Horse

徐悲鴻 (1895 – 1953)

1947年

水墨設色紙本立軸

賽努奇巴黎亞洲藝術博物館藏品

Xu Beihong (1895 – 1953)

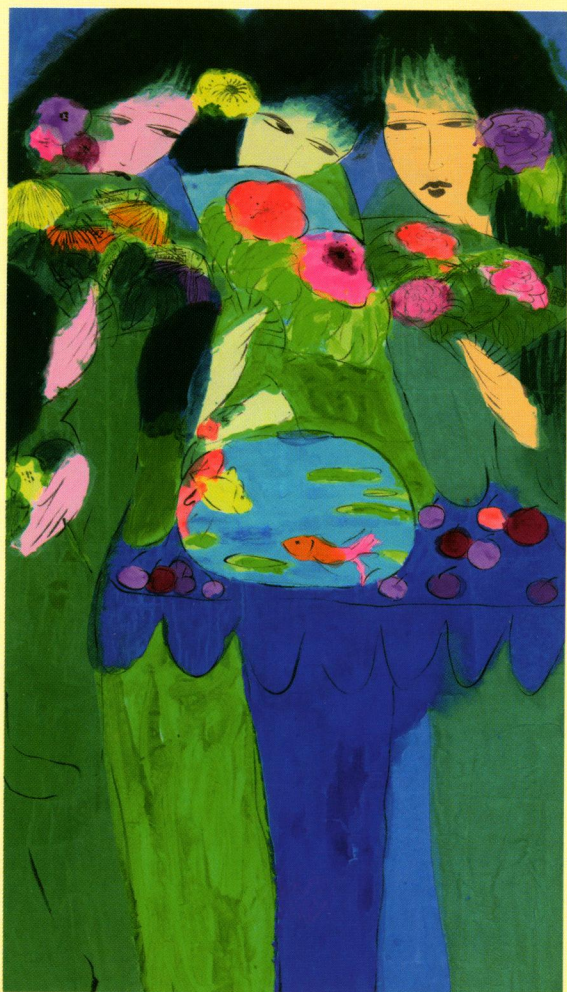
1947

Hanging scroll, ink and colour on paper

Collection of Musée Cernuschi,

Asian Arts Museum of Paris

© Musée Cernuschi / Roger-Viollet



看魚兒

Gazing at the Fish Bowl

丁雄泉 (1929 – 2010)

1980年代末

水墨塑膠彩紙本

香港藝術館藏品


Walasse Ting [Ding Xiongquan] (1929 – 2010)

Late 1980s

Ink and acrylic on paper

Collection of Hong Kong Museum of Art


© Hong Kong Museum of Art



新文化運動

十九世紀末，來自西方文化的挑戰和國內的訴求，把中國一舉推向改革之路。滿清政府率先發起「洋務運動」，而一些國內的進步人士，如康有為(1858 - 1927)、梁啟超(1873 - 1929)等亦提出了「維新變法」，試圖找出振興中國之路。隨之掀起的「新文化運動」，則從更廣闊的層面推動變革，包括科學、宗教、文學、美術、音樂等範疇，這亦喚醒了近代中國美術的革命浪潮。

為了向西方先進國家取經，滿清政府於1872年派出首批幼童到美國留學，從此拉開了向先進國家學習的序幕。隨後續有不少有識之士東渡日本或是到歐洲學習，以求強國之道。其中蔡元培(1868 - 1940)對法國作為近代文明的典範備極推崇，影響了不少中國畫家遠渡重洋留學巴黎，在濃厚的藝術氛圍下邁開了中西融合之路。





New Culture Movement

In the late 19th century, challenges from Western culture and appeals from within the country had driven China onto its journey of reform. The Manchurian government initiated the Self-Strengthening Movement, salvaging the country with science and various industries; some progressives from the country such as Kang Youwei (1858 – 1927) and Liang Qichao (1873 – 1929) took the lead and proposed the Wuxu Reform, trying to identify a way to revive the country. The then-triggered New Culture Movement facilitated the reform in broader aspects including science, religion, literature, art, music and more. It became a wake-up call to the revolutionary waves in the modern Chinese art scene.

To learn from the experience of leading Western countries, the Manchurian government sent the first batch of children to the United States for studies in 1872, turning a historical page in modelling after Western countries. Later, many intellectuals left for Japan or Europe for studies so as to strengthen and reform the country. Among all destinations, Cai Yuanpei (1868 – 1940) recommended France as the role model of modern civilizations, hence a large number of Chinese painters travelled to Paris for their studies; their horizons were widened by the vivid art scene, which worked towards the goal of synthesizing Chinese and Western art.





白牡丹

White Peonies

常玉 (1901 – 1966)

1950年代初

油彩纖維板

賽努奇巴黎亞洲藝術博物館藏品

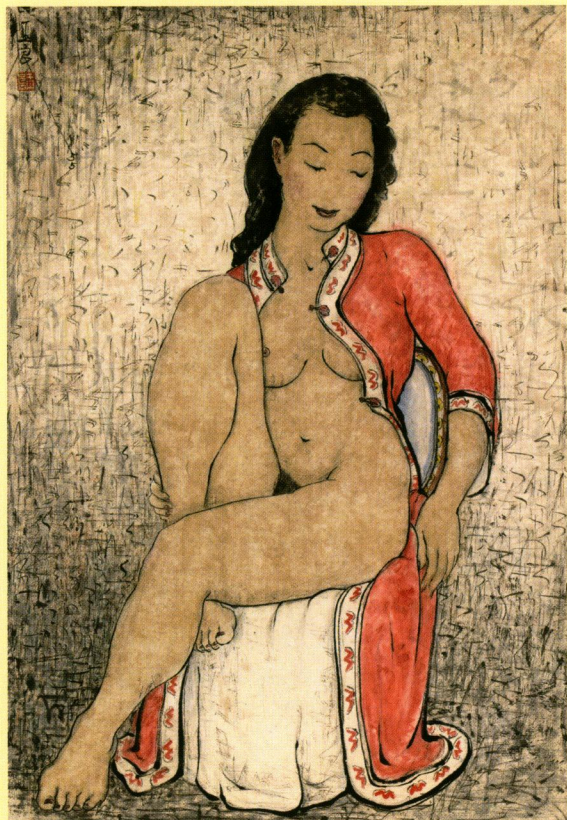
Sanyu [Chang Yu] (1901 – 1966)

Early 1950s

Oil on hardboard

Collection of Musée Cernuschi,

Asian Arts Museum of Paris



穿紅色旗袍的裸女

Nude in Red Qipao

潘玉良 (1895 – 1977)

1955年

水墨設色紙本

賽努奇巴黎亞洲藝術博物館藏品

Pan Yuliang (1895 – 1977)

1955

Ink and colour on paper

Collection of Musée Cernuschi,

Asian Arts Museum of Paris

© Musée Cernuschi / Roger-Viollet

非賣品 NOT FOR SALE

展覽日期 Exhibition period:

2014.6.20 – 9.21

香港藝術館四樓 中國書畫展覽廳

Chinese Fine Art Gallery, 4/F, Hong Kong Museum of Art

康樂及文化事務署主辦

香港藝術館、賽努奇巴黎亞洲藝術博物館與

吉美國立亞洲藝術博物館聯合籌劃

法國駐港澳總領事館協助

中國銀行(香港)私人銀行贊助

法國五月節目·中法建交50周年節目

Presented by the Leisure and Cultural Services Department

Jointly organised by the Hong Kong Museum of Art,
the Musée Cernuschi, Asian Arts Museum of Paris and
the Musée National des Arts Asiatiques Guimet

Supported by the Consulate General of France in Hong Kong and Macau

Sponsored by the Bank of China (Hong Kong) Private Banking

A programme of Le French May and France-Chine 50



香 HONG 港 KONG 藝 MUSEUM 術 OF ART 館



MUSÉE
CERNUSCHI
MUSÉE
DES ARTS
DE L'ASIE
DE LA VILLE
DE PARIS



協助 Supported by



INSTITUT
FRANÇAIS



中國 FRANCE
CHINE 法國

贊助 Sponsored by



中國銀行(香港) 私人銀行
BANK OF CHINA (HONG KONG) PRIVATE BANKING



本刊物由康樂及文化事務署於二零一四年六月首次編印

香港藝術館編製

版權屬康樂及文化事務署所有©二零一四年

版權所有，未經許可不得翻印、節錄及轉載。

First published by the Leisure and Cultural Services Department

June, 2014

Produced by the Hong Kong Museum of Art

Copyright © 2014 by the Leisure and Cultural Services Department

All rights reserved

工作小組

PRODUCTION TEAM

香港藝術館總館長

Museum Director (Hong Kong Museum of Art)

譚美兒

Eve MY TAM

展覽策劃、研究及編輯：

Curatorial, Research and Editing:

司徒元傑

SZETO Yuen-kit

館長(虛白齋)

Curator (Xubaizhai)

鄧慶榮

Sunny HS TANG

一級助理館長(虛白齋)

Assistant Curator I (Xubaizhai)

區碧鴻

Twiggy PH AU

二級助理館長(虛白齋)

Assistant Curator II (Xubaizhai)

梁依廷

Eve YT LEUNG

博物館研究見習員

Museum Trainee

小冊子設計：

Pamphlet design:

黃玉冰

Charlotte YB WONG

二級設計師

Designer II