



ART AROUND THE WORLD
世界艺术巡礼

□ 编著 / 安东尼·马松

□ 翻译 / 韩文佳

At the time of Picasso

毕加索时代

现代艺术的建立



北京出版社

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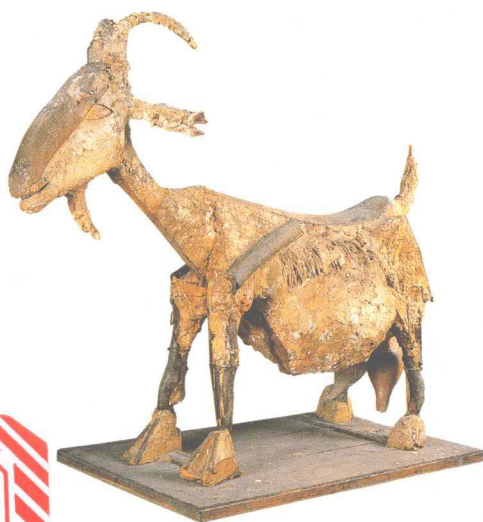
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THE FOUNDATIONS OF MODERN ART

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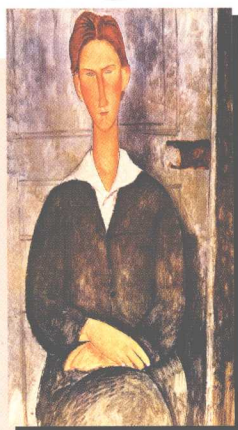
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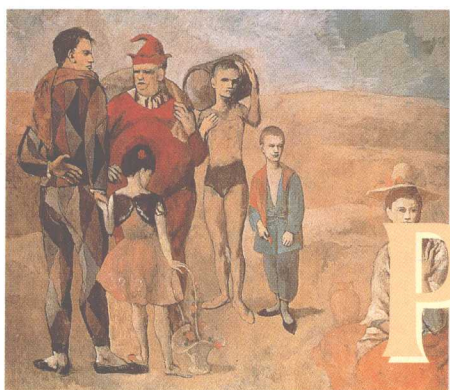


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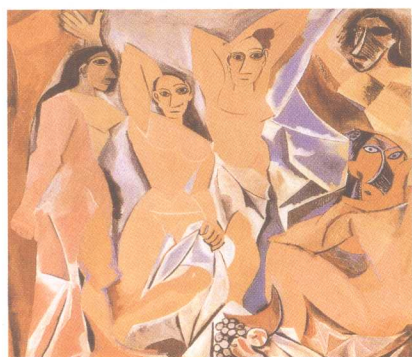
At the time of

Picasso

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At the time of Picasso



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简介

Introduction

1900年,新的世纪迎来了一个高度兴奋的混乱状态下的艺术世界,因为新一代艺术家开始彻底探索绘画领域中的新方向。他们拒绝接受旧有的观念,即创作看起来像是真实世界的艺术作品,因为摄影可以做到这一切。他们重新看待艺术可以做的事情。

艺术家们通过抛弃传统的艺术手法和技巧来解放他们的想像力。他们发现他们可以利用颜色和形状来表达他们内心的感情和思想,并呈现给世人看待世界的新方式。让艺术家们感到满意的是,这常常在评论家和公众中间引起义愤,他们中的许多人仍旧想把美丽的风景或是取自历史题材的激励人心的画面挂在家中的墙上。



In 1900, a new century dawned on an art world in a state of feverish turmoil, as a new generation of artists began to explore completely new directions in painting. They rejected the old idea of creating works that looked like the real world; photography could do that. Instead they took a fresh look at what art could do.

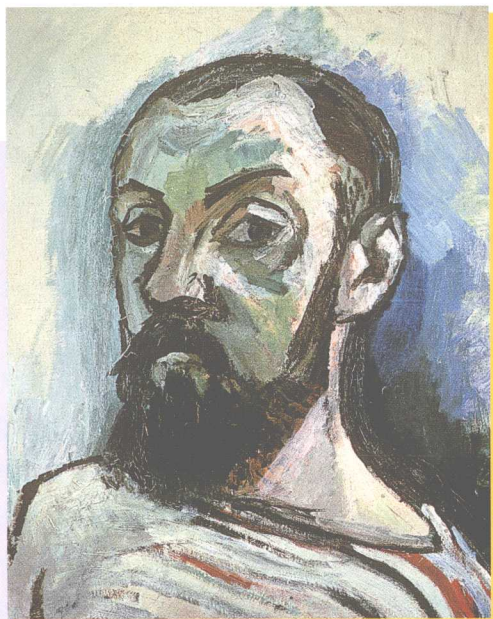
By abandoning traditional artistic skills and techniques, the artists freed their imaginations. They found that they could use colour and shapes to express emotions and inner thoughts, and to present new ways of looking at the world. To their satisfaction, this often caused outrage among art critics and the public, many of whom still wanted pretty landscapes or inspiring scenes from history to put on their walls.



野兽派

The Fauves

1900 年以前，法国艺术家亨利·马蒂斯 (Henri Matisse, 1869–1954) 一直以印象派画家的风格作画。1901 年，他遇见了两位年轻艺术家，安德烈·德兰 (André Derain, 1880–1954) 和毛利斯·弗拉曼克 (Maurice de Vlaminck, 1876–1958)。他们以一种新的、充满活力的绘画方式，使用未经调和的颜色，采用点、线或平铺画法轮廓鲜明地一起进行创作。1905 年夏季，马蒂斯和德安一起在法国西南部的一个名叫柯列奥 (Collioure) 的村庄里作画，地中海沿岸丰富而鲜艳的颜色令他们激动不已。回到巴黎以后，他们三人在巴黎秋季沙龙举办的年度新艺术画展上展示了他们的作品。



◆《自画像》(1906), 马蒂斯。
Self-portrait (1906), by Matisse.

Until about 1900, the French artist Henri Matisse (1869–1954) painted in the style of the Impressionists. In 1901, he met two younger artists, André Derain (1880–1954) and Maurice de Vlaminck (1876–1958). Together they worked at a new, vigorous way of painting, using bold brush strokes and slabs or blobs of unmixed colour. In the summer of 1905, Matisse and Derain painted together in the village of Collioure, in south-western France, and were thrilled by the rich, bright colours of the Mediterranean. Back in Paris, all three showed their work at the annual exhibition of new art, the Salon d'Automne.



◆马蒂斯的油画《红色的和谐》(1908–1909)创作过程达两年之久。《绿色的和谐》和《蓝色的和谐》两幅油画都压在了他最终选定的红色的下面。这个最终的结果代表了马蒂斯的一种倾向：他要偏离早期野兽派作品更为狂暴不安的画风。

Matisse worked on Harmony in Red (1908–1909) over two years. Two paintings, Harmony in Green and Harmony in Blue, lie beneath the red that he finally settled on. The end result represents a movement away from the more turbulent brush strokes of earlier Fauve work.

野兽主义

Wild beasts

看到他们的这些新作品，评论家和大多数公众都感到震惊。这些作品看上去线条粗糙，而且幼稚得像孩子笔下的作品。颜色看起来不真实，绘画手法也非常简略。一位名叫路易·渥塞勒(Louis Vauxcelles)的评论家在评论展厅中央的一件雕塑作品时说道，它就像被一群野兽包围着的一尊美丽雕像。这个评论令这些艺术家们分外高兴，从此他们称自己为野兽。他们的这一艺术运动——野兽主义——成为年轻艺术家趋之若鹜的时尚。

野兽派画家拒绝关于绘画的大量旧有观念，他们开始以令人无法预料的方式来运用颜色。轻涂在画面上的不自然的鲜艳互补色充满了德兰的作品《晾晒的帆船》。马蒂斯在他1906年所作的《自画像》中，把绿色运用在面部色彩中，而且色彩在他的作品《红色的和谐》中已成为主要内容，就像名称所反映的那样。

The critics and most of the public who saw these new works were shocked. They seemed rough and childlike. The colours were unrealistic and the drawing was very sketchy. One critic, Louis Vauxcelles, remarking on a sculpture in the middle of a room, said it was like a beautiful statue surrounded by fauves (wild beasts). This rather pleased the artists, who called themselves the Fauves. Their movement, Fauvism, became all the rage with young artists.

The Fauves rejected a host of old ideas about painting, and began applying colour in unexpected ways. Dabs of unrealistically bright, complementary colours fill Derain's *Drying Sails*. Matisse uses green in the face of his 1906 *Self-portrait*, and colour has become the main subject matter in his *Harmony in Red*, as reflected in the title.



◆《晾晒的帆船》是安德烈·德兰在1905年夏季创作的油画。当年的巴黎秋季沙龙画展展出了这幅作品，而且“野兽主义”一词就诞生在这届画展上。

Drying Sails (1905), by André Derain, was painted during the summer of 1905. It was shown at the Salon d'Automne, where the term 'Fauvism' was coined.

野兽派画家对逼真地描绘现实世界不感兴趣。在《红色的和谐》中，马蒂斯创造了实际上没有透视画法的平铺色彩。举例来说，树的描绘是程式化的，而且墙纸和桌布的图案被突出得很不真实。马蒂斯并不想展现真实的画面，为了努力创造出一个满意的作品、一种“和谐”，他重新安排了色彩和形状。他对也一直致力于同样目标的后印象派画家保罗·塞尚 (Paul Cézanne, 1839–1906) 的作品所产生的浓厚兴趣反映了他的这个观点。野兽主义运动结束于1908年左右，但是马蒂斯、德兰和弗拉曼克继续进行他们的创作，发展他们个人的绘画风格，而且他们三个人都活到了20世纪50年代。

The Fauves were not interested in drawing realistically. In *Harmony in Red*, Matisse has created flat colour, with virtually no perspective. The drawing—of the trees, for example—is stylised, and the patterning of the wallpaper and tablecloth has been given unreal emphasis. Instead of trying to show a realistic image, Matisse has rearranged colours and shapes in an effort to create a satisfactory composition, a 'harmony'. This reflects his great interest in the work of the Post-Impressionist Paul Cézanne (1839–1906), who had been working towards the same goal. The Fauvist movement ended in about 1908, but Matisse, Derain and Vlaminck continued working, developing their own styles, and they all lived on into the 1950s.

维也纳分离派

The Vienna Secession



◆《脱衣服的女人》(1914), 希勒。
Woman Undressing (1914), by Schiele.

19 世纪末,一些年轻的艺术家协会,大学及官方艺术学校的过时、传统的教学方法支配了整个艺术世界。“学院式艺术”代表的是主流文化的趣味,但是年轻艺术家们所期望的是更能显示创造力和更充满活力的东西。德国和奥地利的一些组织宣布他们正式脱离主流文化,并建立分离派学会。最著名的这类运动是 1897 年在维也纳兴起的。

By the late 19th century, young artists complained that the art world was dominated by the old-fashioned, traditional teaching methods of the academies, the official art schools. 'Academic art' represented mainstream taste, but young artists wanted something more inventive and energetic. Groups in Germany and Austria announced that they had officially seceded (broken away) from the mainstream, and set up Secession academies. The most famous movement of this kind was founded in Vienna in 1897.



艺术和设计

Art and design

维也纳分离派不仅把艺术家和雕塑家,而且还把那些创造完美装饰环境的建筑师和设计师集结在一起。这一运动的指路明灯是古斯塔夫·克里穆特(Gustav Klimt, 1862-1918),他看到了绘画艺术和装饰艺术两者之间的紧密关联。他许多最著名的作品都是作为壁画和画板画而创作的。事实上,克里穆特把作品《吻》的一个版本用在了布鲁塞尔超现代建筑史托克列宫餐厅的马赛克横饰带壁画中,而这一建筑是由维也纳分离派建筑师约瑟夫·霍夫曼设计的。

克里穆特的作品具有高度的感官刺激性,他描绘了大量的女性裸体。在某种程度上,这反映了志同道合者,奥地利精神分析专家弗洛伊德潜意识研究中的新动向。克里穆特的朋友,富有才华的年轻艺术

家埃贡·希勒(Egon Schiele, 1890-1918)也专注于研究人体。但希勒笔下的人物有一种令人不安的特性,瘦削的躯体和拉长的四肢表达出人物一种被压抑的活力。



◆《晾晒衣物的房子》(1917),希勒。画作的刚健线条和发锈的色彩表达出一种疯狂的激情和颓废。

Houses with Drying Laundry (1917), by Schiele. His vigorous lines and rusty colours convey frenetic emotion and decay.

The Vienna Secession brought together not only artists and sculptors, but also architects and designers, who worked together to create the perfect designed environment. Gustav Klimt (1862-1918), a leading light in the movement, saw a close link between painting and decoration. Many of his most famous works were created as murals or wall panels. In fact, Klimt used a version of *The Kiss* in a mosaic frieze in the dining room of the ultra-modern Stoclet Palace in Brussels, designed by the Vienna Secession architect Josef Hoffmann.

Klimt's work has a highly sensual quality, and he painted a large number of nudes. In part, this reflects new developments in the study of the subconscious mind by fellow Austrian, psychoanalyst Sigmund Freud. Klimt's gifted young friend Egon Schiele (1890-1918) also concentrated on studies of the human body. But there is a disturbing quality to Schiele's figures; the scrawny bodies with elongated limbs convey pent-up energy.

克里穆特 1918 年 2 月死于中风, 终年 55 岁。希勒在 8 个月后, 也是他妻子死去的三天后, 也去世了。两个人都是第一次世界大战 (1914-1918) 刚刚结束后突然爆发的一场流行性传染病的受害者。希勒死时年仅 28 岁。

Klimt died as a result of a stroke in February 1918, aged 55. Schiele died eight months later, just three days after his wife. Both were victims of the flu epidemic that struck just after the end of the First World War (1914-1918). Schiele was 28 years old.

克里穆特以他那一身不同寻常的绘画工作服而出名。他穿着一件长及脚踝的罩衫, 看上去就象一个僧侣。他常常身穿这件外套出现在公共场合。

Klimt was known for his unusual painting clothes.

He wore a long, ankle-length smock and looked like a monk. He was often seen in public in this outfit.

◆《吻》(1907-1908), 克里穆特。
The Kiss (1907-1908), by Klimt.

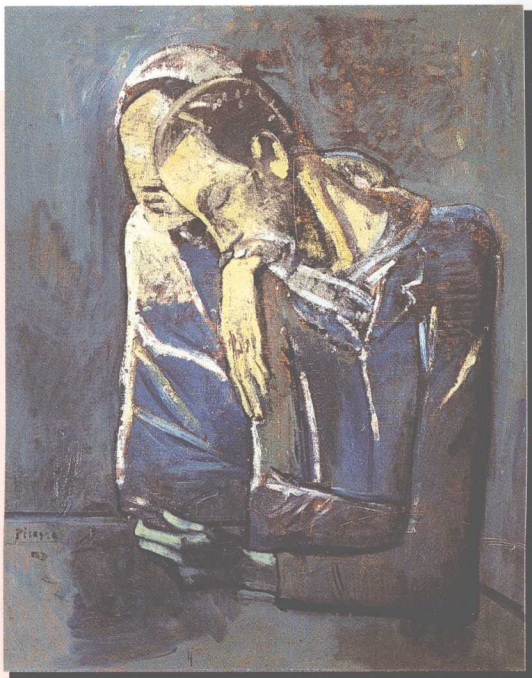




毕加索和立体主义

Picasso and Cubism

野兽派画家创作的油画在 1905 年的巴黎展出后，马蒂斯被人们赞誉为先锋派——那些屹立于新艺术先锋地位的艺术家们——的领头人。但是他有一位竞争者。这就是生活在巴黎活跃艺术家聚居区蒙玛特（Montmartre）的毕加索（Pablo Picasso, 1881–1973），他是一位来自西班牙的才华横溢而又野心勃勃的年轻艺术家。毕加索参观了野兽派画家的油画展，注意到画展引起了公众的极大关注，他很嫉妒。他意识到他需要重新思考他的绘画方式，而且两年之内就创立了一种新的画派——立体派。毕加索此时已取代马蒂斯屹立在了现代艺术品味的最前沿。



◆《情侣》(1904), 毕加索在蓝色时期创作的一幅作品。
The Couple (1904), a work from Picasso's Blue Period.

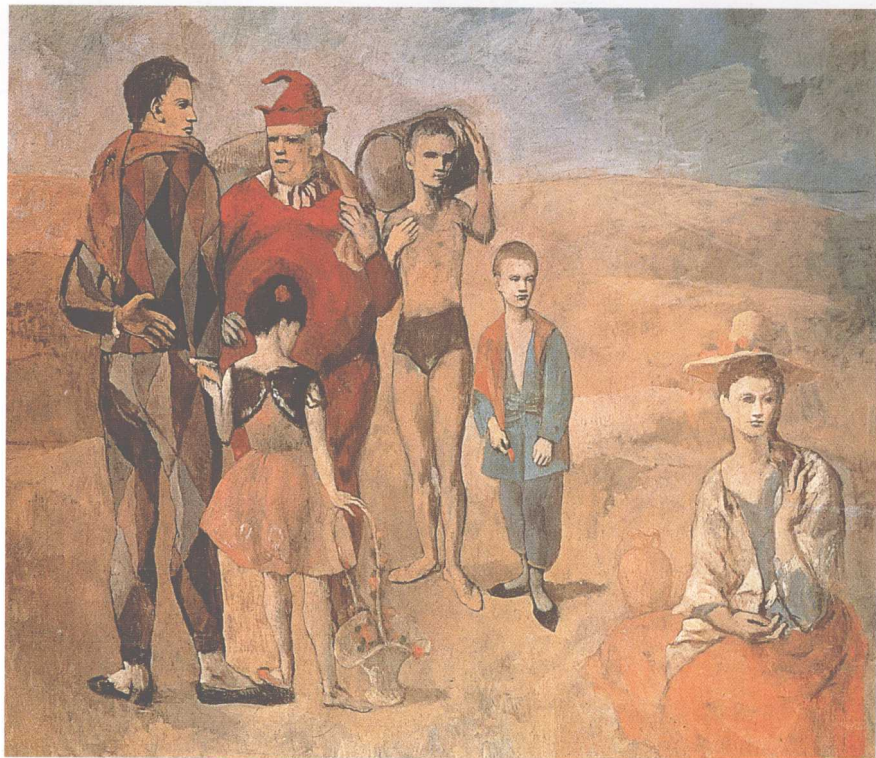
After the Fauve exhibition in Paris in 1905, Matisse was celebrated as the leader of the avant-garde—those at the cutting edge of new art. But he had a rival. Living in Montmartre, the lively artists' quarter of Paris, was a young, brilliantly talented and ambitious artist from Spain, Pablo Picasso (1881–1973). Picasso saw the Fauve exhibition, noted the public attention that it attracted and was jealous. He realised that he needed to rethink his approach to painting, and within two years, he had created and launched Cubism. Picasso now took Matisse's place at the forefront of modern artistic taste.

蓝色和粉红

Blue and Pink

毕加索初到巴黎时是 1900 年,1901 年又返回西班牙,此时一名重要的艺术品经纪人弗拉(Ambroise Vollard)正在为他筹备一个作品展。他一直在巴黎和巴塞罗纳两地之间来回跑,直到 1904 年 23 岁时最终定居巴黎。此时他已形成了鲜明的个人绘画风格,他的作品有一种强烈的忧思感以及一种凄凉感。他的绘画作品倾向于由一种颜色占据主导。他在艺术上不断进步,从蓝色时期(1900–1904)发展到一个略微更加开朗的玫瑰时期(1904–1905)。

Picasso first came to Paris in 1900, then returned in 1901, when a leading art dealer, Ambroise Vollard, mounted an exhibition of his work. Picasso moved between Paris and Barcelona before finally settling in Paris in 1904, aged 23. He had now developed his own distinct style, charging his work with brooding emotion and a sense of desolation. His paintings tended to be dominated by one colour. He progressed through a Blue Period (1900–1904) to a slightly more cheerful Rose Period (1904–1905).



◆毕加索的《萨尔蒂姆班克斯一家》(1905),创作于玫瑰时期。舞台背后的杂技演员以及马戏团的其他表演者成为毕加索喜爱的创作主题之一。

Picasso's Family of Saltimbanques (1905) dates from his Rose Period. Off-stage acrobats and other circus performers became one of Picasso's favourite subjects.



毕加索用厚重的颜料和沉重的轮廓来加强对作品人物的塑造,并把他们置于一个模糊的背景之中。他们是一群安静的、不爱说话的人物,好像因周围的世界而烦恼。1905年以后,他把他的艺术进一步推进到实验阶段。而实验的结果就是两年后的作品《亚维农的姑娘》,这是一幅庞大的作品,耗费了他数月的创作时间。

Picasso built up his figures using thick paint and heavy outlines, and set them against a vague background. They are silent, uncommunicative figures, as if oppressed by the world around them. After 1905, Picasso pushed his art further towards experimentation. The result, two years later, was *Les Femmes d'Alger (O. K. R. M.)*, a huge work, painted over months.



◆ 毕加索的《亚维农的姑娘》(1907)在1918年以前一直未被公开展示过。它描绘了五名妓女,她们的身体被彻底地改造、简化,并被弄得杂乱不堪。人们可在画面右侧两位姑娘的脸上看到非洲面具对他的影响。

Picasso's *Les Femmes d'Alger (O. K. R. M.)* (1907) was not shown until 1918. It portrays five prostitutes, whose bodies have been radically altered, simplified and jumbled up. The influence of African masks can be seen in the two faces on the right.

环游世界 非洲

Around the World

Africa

非洲艺术家很少去尝试创作精确而忠实地反映周围世界的艺术形象。他们表现的是对观察到的世界的一种诠释。他们在创作时常常使人的面部特征变形，四肢延长，并添加色彩。创作结果是想像和艺术天赋的合体，它可以强烈地表达人的感情，以及优雅、勇敢、恐惧和幽默等人类的特性。迄今为止，非洲艺术总是与宗教信仰和宗教意识紧密地联系在一起。

African artists have rarely attempted to create accurate and literal images of the world around them. Instead they express an interpretation of what they see. Often they may distort facial features, extend limbs and add colour. The result is a combination of imagination and artistic talent that can powerfully express emotions and qualities such as elegance, bravery, fearsomeness and humour. Until recently, African art was always closely connected to religious beliefs and rituals.

对西方文化的影响

Influence on Western art

许多像毕加索一样的艺术家在博物馆中看到了非洲艺术。他们被非洲艺术作品的丰富多彩，被它的想像和活力空间强烈地吸引住了。他们同样羡慕作品表面所体现出的自由——摆脱学院式艺术束缚的自由以及选择创作材料的自由。非洲雕刻家们不仅使用木头和黄铜，还使用贝壳、羽毛、骨头、植物纤维和小块金属。他们向世人展现了如何以新的眼光来看待世界，并创作出独特、新颖和激动人心的作品。

◆ 来自北非喀麦隆的木制面具。

Painted wooden mask from northern Cameroon.



Artists like Picasso saw African art in museums. They were fascinated by the variety of the work, its range of imagination and its energy. Also, they envied its apparent freedom—freedom from the constraints of academic art and also in the choice of materials; African sculptors used not only wood and brass, but also shells, feathers, bone, raffia and bits of metal. They showed how it might be possible to take a fresh look at the world, and produce something original, new and exciting.

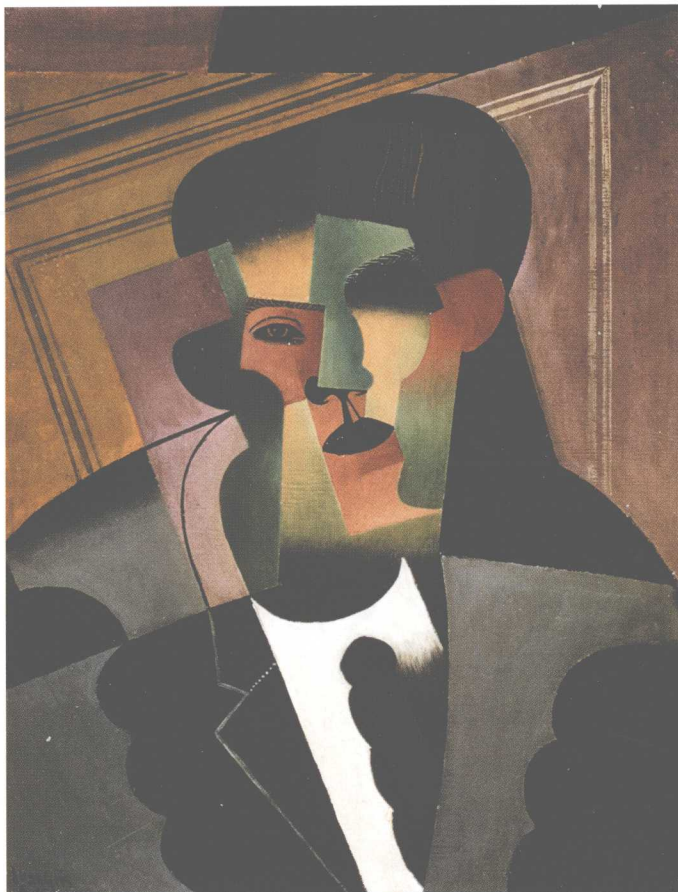


艺术登山家

Mountaineers of art

一开始,毕加索和布拉克都专注于静物画、肖像画和裸体画的创作,而且都倾向于使用深暗的颜色。其结果是画作的色调昏暗阴沉并相当的缺乏情感。1911年左右,他们的创作变得比以前活泼了:毕加索在他的作品中加入书写文字以及从报纸和其他印刷品上剪下来的材料。从拼贴艺术起步,他们开始用他们找到的物体,例如窗帘流苏、勺子、罐头和踢脚板,创作三度空间“建筑物”,把它们粘贴在一起并涂上颜色。他们把这个新的时期称为合成立体主义。

毕加索和布拉克充分享受着他们之间亲密合作的乐趣。布拉克觉得他们“就像登山家一样的被绳索系在了一起”。其间,还有无数其他的艺术家热情地投入到立体主义作品的创作中去。



◆《艺术家肖像》(1916), 格里斯
Portrait of the Artist (1916), by Gris

At first, Picasso and Braque concentrated on still lives, Portraits and nudes, and tended to use dark colours. The effect was somber and rather emotionless. In around 1911, they became more playful; Picasso added written words to his pictures, and then cuttings from newspapers and other printed material. From collage they started making three-dimensional 'constructions' from objects they had found, such as curtain tassels, spoons, tin cans and bits of skirting board, stuck together and painted. They called this new phase Synthetic Cubism.

Picasso and Braque enjoyed their close collaboration. Braque felt as if they were "roped together like mountaineers". Meanwhile, numerous other artists had taken up Cubism enthusiastically.