

清华大学艺术博物馆

展览丛书

COLLECTION OF EXHIBITION CATALOGUES

TSINGHUA UNIVERSITY ART MUSEUM

从 莫 奈 到 苏 拉 热

F R O M M O N E T T O S O U L A G E S

西 方 现 代 绘 画 之 路

P A T H S O F M O D E R N W E S T E R N P A I N T I N G

清华大学艺术博物馆 编



清华大学出版社



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前言

此次展览所展出的作品始于19世纪初, 延伸至20世纪下半叶, 涵盖了一百多年的西方艺术进程, 云集了库尔贝、莫奈、马蒂斯、毕加索、苏拉热等西方艺术大师的作品。在这一现代艺术的重要发展时期, 西方艺术经历了艺术风格的激变, 古典主义、浪漫主义、写实主义、印象主义、立体主义、抽象主义和超现实主义等运动此起彼伏。清华大学艺术博物馆作为一座百年名校的艺术博物馆, 举办这样一个具有历史意蕴的西方现代艺术展, 不仅是艺术博物馆高度国际化的体现, 也是清华大学“人文日新”的表征。

浓缩在此次展览中的诸多风格流派的演化, 有力地展现了这一时期西方艺术风格的嬗变及艺术观念的裂变。此次展览以题材和流派为明线, 历史脉络为暗线, 按时间和风格分为六大主题单元, 分门别类地向观众呈现各画种和流派的交锋和演变。第一单元和第二单元分别关于风景画和肖像画, 一个偏重对自然的体验, 一个聚焦于人物的表现, 从侧面展示了两个画种在这一时段的发展; 第三单元和第四单元选取了盛期现代主义最重要的两大风格流派——立体主义和超现实主义, 集中体现了盛期现代主义的伟大艺术成就; 第五单元和第六单元则更像是现代主义艺术所面临问题的延续, 第五单元“回归物质”彰显出精神与物质的紧张关系, 第六单元“在具象与抽象之间”则向观众揭示了西方现代艺术的多样性和复杂性。

此次展览得以成功举办, 首先要感谢为展览提供作品的圣艾蒂安大都会现当代艺术博物馆, 作为法国一家以收藏和展示西方现当代艺术品而闻名的艺术博物馆, 他们的藏品为此次展览奠定了基础。此外, 还要特别感谢法国驻华大使馆对于此次展览的大力支持。正是由于各方的共同努力, 才有展览的精彩呈现。

清华大学艺术博物馆馆长 冯远

FOREWORD

The exhibition presents the process of Western art from the beginning of the 19th century to the second half of the 20th century, gathering artworks of Courbet, Monet, Matisse, Picasso, Soulages and other Western art masters. In this important period of development of modern art, Western art has experienced the transformation of various artistic styles: classicalism, romanticism, realism, impressionism, cubism, abstractism and surrealism. Tsinghua University Art Museum, as a part of a century-old prestigious university, hosts a Western modern art exhibition with such a great historical significance. It is not only an expression of internationalisation of the art museum, but is also a reflection of "innovation of humanities" characterisation of Tsinghua University.

The evolutions of many artistic styles are concentrated in the exhibition. It strongly presents the evolution of Western art genre and the fission of artistic ideas in the period. With the theme and genre as the obvious clue, the historical context as the hidden logic, the exhibition is both chronologically and typologically divided into six sections for showing the confrontation and evolution of different types of painting artistic styles. The first section and the second section exhibit the landscapes and portraits. One emphasises natural experience while the other focus on the performance of the characters. These two sections indirectly explain the development of these two types of paintings during this period. Two modern style schools of style—cubism and surrealism—are selected as the themes in the third section and the fourth section. It intensively embodies the great artistic achievements in the modern era. The fifth section and the sixth section are more like continuation of problems that modernist art faces. The fifth section, "the Revival of Material", highlights the tensions between spirit and material while the sixth section, "Between Figuration and Abstraction", reveals the diversity and complexity of Western modern art to the audience.

The exhibition firstly attributes the success to the Museum of Modern and Contemporary Art of Saint-Étienne Métropole. As a French art museum known for their collecting and displaying of Western contemporary art, their collections laid the foundations for this exhibition. In addition, the special appreciation goes to the French Embassy in China because of their tremendous support. Due to the efforts of all parties, the exhibition can be splendidly showed.

Director of Tsinghua University Art Museum Feng Yuan

一座博物馆就是一份广博的记忆

圣艾蒂安诸多博物馆的历史见证了这座充满活力的城市对于工业革命价值的执着。在最初的 19 世纪，艺术与工业博物馆展出的藏品都与该市的工业生产有关：细纤维织物、武器和自行车。为了培养未来的细纤维织物艺术家和武器雕刻师，博物馆开创了专门的美术部门。1947 年，在博物馆馆长莫里斯·阿勒芒的带领下，博物馆走上了丰富当代艺术藏品和展览的道路。

现当代艺术藏品的扩充需要一座新的场馆。圣艾蒂安现代艺术博物馆的新建筑由迪迪埃·吉查尔主持设计，它坐落在城市边缘，于 1987 年正式落成。通过有声望的收购、赠与、遗赠以及卡西诺公司的特别资助，博物馆自 19 世纪以来的藏品得到了极大的丰富。在 20 世纪 90 年代，博物馆的藏品中开始加入素描、摄影和设计类作品。如今，该博物馆的现当代艺术藏品规模已经位居法国第二。

2000 年，圣艾蒂安现代艺术博物馆被纳入该市的文化建设中，从此成为圣艾蒂安大都会现当代艺术博物馆（MAMC+）。如今，该博物馆凭借其展览及藏品而闻名世界，其中大部分是 20 世纪的作品，约 29,000 件。得益于其合作伙伴俱乐部，该博物馆如今拥有一系列当代素描藏品。此外，博物馆之友协会自建立之初就支持博物馆的运作和收购，MAMC+ 的藏品经常被借至法国及世界各地进行展览。

圣埃蒂安大都会现当代艺术博物馆馆长 玛蒂娜·穆赫－丹瑟

A MUSEUM IS LIKE A HUGE MEMORY

The history of the museums of Saint-Étienne testifies to the dynamic city's attachment to the values of the Industrial Revolution. In its beginnings, in the nineteenth century, the collections exposed at the Museum of Art and Industry focused on the city's industrial production: narrow woven fabrics, weapons and cycles. To train future narrow woven fabric artists and weapon engravers, an entire section was dedicated to fine arts. In 1947, the curator Maurice Allemand steered the expansion of the collections and exhibitions towards the contemporary sphere.

To broaden the modern and contemporary art collections, a new venue was required. The new building of the Museum of Modern Art of Saint-Étienne, designed by Didier Guichard and located at the edge of the city, was inaugurated in 1987. The collections, first brought together in the nineteenth century, were to grow considerably through prestigious acquisitions, donations and bequests as well as the exceptional sponsorship of Casino. The collections were also expanded in 1990s to include drawings, photography and design. Today, the museum houses the second largest collection of modern and contemporary art in France.

In 2000, the conurbation of Saint-Étienne Métropole decided to turn the Museum of Modern Art, now known as the Museum of Modern and Contemporary Art (MAMC+), into one of its cultural treasures. Today, the museum has reached international renown with its exhibitions and collections, mainly from the twentieth century, which count around 29,000 works. Thanks to its Partner's Club, the Museum now features a collection of contemporary drawings. Furthermore, the Friends of the Museum association has supported the actions and acquisitions of the museum from the start. The collections of the MAMC+ are regularly lent to exhibitions in France and around the world.

Director of Museum of Modern and Contemporary Art of Saint-Étienne Métropole

Martine Mourès-Dancer

探寻西方现代绘画之路

历经文艺复兴、启蒙运动和法国大革命，西方艺术迈入动荡的 19 世纪。思想与文化的变革推助了艺术的新风格和新运动。在法国乃至欧洲，古典主义一统天下的局面逐渐被浪漫主义打破，形成了古典与浪漫并峙的格局。进入 19 世纪中叶，随着工业革命和都市化进程的加速，写实主义与印象主义交相辉映，开启了现代主义艺术的大门。世纪之交的后期印象主义的崛起，揭开了 20 世纪西方艺术发展的新篇章。新知识与新观念，两次世界大战，科学技术革命，社会思潮与运动等，有力地塑造了这一时期艺术的形貌。纷至沓来的立体主义、未来主义、抽象主义、达达主义、超现实主义等流派和运动，向世人宣告着各自的观念与纲领，艺术在更加激进的轨道上行进。如果说 19 世纪的主题是告别传统与转型过渡，那么 20 世纪的主旋律则是激进变革与面向未来。

我们不妨将此次展览视作 19 世纪至 20 世纪西方艺术进程的一个缩影。通过这些跨越了近两个世纪的艺术作品，形象地呈现 19 世纪初期到 20 世纪后期西方艺术的发展轨迹。展品汇集了不少耳熟能详的艺术大师作品，如古斯塔夫·库尔贝，克劳德·莫奈，亨利·马蒂斯，巴勃罗·毕加索，让·杜布菲，皮埃尔·苏拉热等。他们多数为法国艺术家，也有在法国成就自己的他国艺术家。正是他们的共同努力，书写了法国作为现代艺术中心的璀璨历史。

此次展览由清华大学艺术博物馆主办，所有作品均来自以收藏和展示西方现当代艺术品而闻名的法国圣艾蒂安大都会现当代艺术博物馆。自 2016 年 8 月开始，经过双方近一年的沟通与协作，最终促成这批珍贵的艺术藏品首次登陆中国大陆。我们相信，通过此次展览的成功举办，透过中国观众的凝视，西方现代艺术两个世纪的风云变化，必彰显出更为丰富的意蕴。

清华大学艺术博物馆副馆长 杨冬江

EXPLORING THE PATHS OF MODERN WESTERN PAINTING

After the Renaissance, the Enlightenment and the French Revolution, Western art history entered the turbulent 19th century. The "liquid modernity" has promoted the new styles and movements of art. In France and even Europe, the dominating situation of classicalism is gradually broken by Romanticism. Classicalism and Romanticism coexisted while confronting. In the middle of the 19th century, with the acceleration of the industrial revolution and the urbanisation, Realism and Impressionism rose. Hence, the door of modernist art has been opened. The rise of Postimpressionism at the turn of the century opened a new chapter of the western art development of 20th century. The art of this period is effectively shaped by new knowledge and ideas, two world wars, scientific and technological revolution, social trends and movements, etc. The Cubism, Futurism, Abstractism, Dadaism, Surrealism and other genres and movements declared their own ideas and programmes to the world. The art marched on in a much more radical track. The themes of the 19th century are recognised as a farewell to tradition and a transition while the motifs of the 20th century are radical revolution and facing the future.

We may consider this exhibition as a microcosm of the Western art evolution of the 19th century and the 20th century. The artworks of this period visualise the development of Western art from the early 19th century to the late 20th century. The exhibition includes many paintings of art masters, such as Gustave Courbet, Claude Monet, Henry Matisse, Pablo Picasso, Jean Dubuffet, Pierre Soulages and so on. Most of them are French artists, and there are also artists from other countries who have made their own achievements in France. It is because of their efforts that France could become the centre of modern art in her brilliant history.

The exhibition is hosted by Tsinghua University Art Museum and all artworks are from the Museum of Modern and Contemporary Art of Saint-Étienne Métropole, France, which is famous for collecting and displaying Western modern and contemporary art. After nearly one year's communication and collaboration since August 2016, these precious paintings are finally exhibited in mainland China for the first time. We believe that through the success of the exhibition, more significances of the evolution of Western modern art of the last two centuries will be interpreted from the perspective of Chinese audiences.

Vice Director of Tsinghua University Art Museum Yang Dongjiang

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1800 — 1910

对风景的新感知

A NEW APPROACH TO LANDSCAPES

对风景的新感知

安 - 赛琳·卡伦

受到 17 世纪荷兰风景画和 19 世纪初期英国风景画的影响，19 世纪的法国画家们探索出一种感知自然的新方式。写实主义者逐渐将注意力从意大利古典主义转向自身周围的环境，他们在创作中尽可能地接近自然。正如古斯塔夫·库尔贝所说，“自然的美胜于艺术家能想到的一切”。

作为对工业化及法国自然景观再发现的回应，古老广袤的森林成为备受青睐的主题。一些艺术家离开巴黎并将自己的工作室安置在枫丹白露的森林里，巴比松镇由此成为活跃的艺术阵地，让 - 巴蒂斯·卡米耶·柯罗、夏尔 - 弗朗索瓦·杜比尼、让 - 弗朗索瓦·米勒和泰奥多尔·卢梭在这里聚集并成立了风景画家的“巴比松画派”。在 1825 至 1875 年间，世界各地渴望研究自然的艺术家也纷纷加入其中。

随后，印象主义画家将他们的画架搬至所画主题前，这彻底改变了绘画的习惯准则。克劳德·莫奈的《睡莲》就是这种新方式的体现，它预示着 20 世纪中叶艺术家们所进行的各种抽象实践。

和保罗·西涅克一样，阿尔伯特·杜波依斯 - 皮勒使用分割法，结合视觉领域的科学发展，在画布上尽可能呈现真实的风景。《贝勒岛的城堡》是亨利·马蒂斯转型时期的作品，这一时期引发了他在图形和色彩处理上的巨大转变。同一时期，象征主义画家亚历山大·塞昂通过随心所欲的色彩创造着想象中的风景。

A NEW APPROACH TO LANDSCAPES

Anne-Céline Callens

In the nineteenth century, under the influence of Dutch representations of landscapes in the seventeenth century and of English techniques from the start of the nineteenth century, French painters explored a new approach to nature. Gradually, realists turned away from the classicism of Italy to focus on their own surroundings. They tried to get as close to nature as possible in their work. As Gustave Courbet put it, "the beauty of nature exceeds anything an artist could imagine".

In response to the emergence of industrialisation and in connection with the rediscovery of nature on French soil, the majestic forests and ancient woodlands became a popular motif. Some artists left Paris to set up their workshops in the forest of Fontainebleau. The village of Barbizon became a buzzing artistic hub. Jean-Baptiste Camille Corot, Charles-François Daubigny, Jean-François Millet and Théodore Rousseau created a colony of landscape painters there: the "School of Barbizon". Between 1825 and 1875, they were joined by foreign artists from different corners of the world who wanted to study nature.

Later, impressionists installed their easels in front of the subject, completely revolutionising the painting codes. With *Water Lilies*, Claude Monet paved the way for this new approach, heralding the abstraction and practice of the "all over" method, associated with artists from the mid-twentieth century.

Like Paul Signac, Albert Dubois-Pillet used the divisionist technique, in conjunction with scientific progress in the optical field, to reproduce landscapes as closely as possible on the canvas. The *Citadel of Belle-Ile* illustrates the period of transition in Henri Matisse's journey which triggered the radical schematisation of shapes and coloured plans. During the same period, the symbolist Alexandre Séon created imagined landscapes using arbitrary colours.

乔治·米歇尔自年少起就对 17 世纪的风景画家表现出浓厚的兴趣。巴黎画商让-巴蒂斯特·皮埃尔·勒布伦委托他对雅各布·范·雷斯达尔、迈因德特·霍贝玛和伦勃朗·凡·莱因等北欧画派大师的风景画进行临摹，米歇尔还帮助当时的卢浮宫馆长维旺·德依修复了馆内一批佛兰德斯画家和荷兰画家的画作。对旅行兴趣寥寥的米歇尔热衷于描绘巴黎周边地区 and 市镇。1966 年，位于巴黎郊区的索城博物馆馆长乔治·普瓦松认出这幅风景画里的磨坊为蒙马特山丘上的一座磨坊，远景处的左边为圣丹尼斯修道院，其塔楼于 1846 年被拆除，背景处的山丘则可能位于萨努瓦和蒙莫朗西（巴黎近郊）。在这幅作品中，画家专注于风景的刻画，并不展现日常生活，秉承了他景仰的 17 世纪风景画大师的风格。据乔治·米歇尔的妻子描述，他习惯使用油彩在纸上作画：“他很少对着对象作画，而是在方格纸上画下他喜欢的风景……一共画了几百幅。”巴比松画派将乔治·米歇尔视为先驱人物，让这位鲜为人知的画家重新走进人们的视野。

From an early age, Georges Michel developed a taste for the 17th-century landscapists. The Parisian art dealer Jean-Baptiste Pierre Lebrun commissioned him to paint copies of the landscapes in his collection by the masters of the Nordic schools including Jacob Van Ruisdael, Meindert Hobbema, and Rembrandt van Rijn. Michel also did restoration work for Vivant Denon, the director of the Louvre at the time, on the Flemish and Dutch paintings in the museum's collection. Not fond of travel, Michel focused on the surroundings and the suburbs of the capital. In 1966, Georges Pisson, the curator of the Musée de Sceaux in the outskirts of Paris, identified the windmill in this landscape as one of those on the hill of Montmartre. In the background, to the left, is the Abbey of Saint-Denis, the spire of which was destroyed in 1846; and the hills at the back would have been those of Sannois and Montmerency (a suburb near to Paris). In this work, the artist focused on a single landscape, devoid of narrative, in line with the great 17th-century landscapists whose legacy he claimed. According to his wife, Georges Michel regularly used oil on paper: "He rarely painted naturalistically, but he drew the views that caught his eye on little squares of paper... he did hundreds and hundreds of drawings." Once little known, he was saved from oblivion by the painters of the Barbizon school, who considered him a pioneering influence.

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巴黎郊区风景

乔治·米歇尔（法国，1763 — 1843）

约 1805

纸面油画，裱于布面

36.3 厘米 x 54.3 厘米

法国圣艾蒂安大都会现代艺术博物馆收藏

Landscape of the Outskirts of Paris

Georges Michel (France, 1763 –1843)

Around 1805

Oil on paper marouflaged to canvas

36.3 cm x 54.3 cm

Collection of the Museum of Modern and Contemporary Art of Saint-Étienne Métropole

夏尔·埃米尔·雅克曾在巴黎的一位地图雕刻师手下学习。1836年，他在英国进修雕刻艺术，为威廉·莎士比亚的一套书籍做插画。在回到勃艮第的父母身边后，他开始探索乡村生活。1847年，雅克结识了让-弗朗索瓦·米勒，两位画家就此结下了漫长的友谊。1849年，为逃避霍乱，两人搬到了枫丹白露附近的巴比松，这里是艺术家活跃的聚集地。雅克在这幅画中描绘了法兰西岛的风景：一片森林中，一棵雄壮的大树矗立于画面侧边，一位牧羊人坐在大树前，绵羊在她身后吃草，她把牧羊棍放在膝盖上，戴着一顶传统的牧羊人帽子。这是雅克经常描绘的一个主题，他认为在画中添加人物会为画面带来额外的价值。雅克逝于1894年，是巴比松画派的最后一位画家。

Charles Émile Jacque trained with a Parisian geographical map engraver. In 1836, he perfected his engraving technique in England and illustrated an edition of the works of William Shakespeare. Upon returning to Bourgogne, near to his parents, he discovered the reality of rural life. In 1847, Jacques met Jean-François Millet—the beginning of a long friendship between the two painters. In 1849, in fear of cholera, the pair moved to the village of Barbizon, near to Fontainebleau, which became a dynamic artistic space. Here, Jacques completed a landscape of the Ile de France—a forest dominated by a majestic and slightly off-centre tree. A shepherd sits in front of it, her back turned to her grazing sheep. Her crook rests on her knees, and she wears her cap in the traditional style. This subject was frequently included by Jacque, who believed that including a character in the painting gave it additional value. The last painter of the Barbizon school, he died in 1894.

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夏尔·埃米尔·雅克（法国，1813—1894）

19世纪

布面油画

80厘米 x 65厘米

法国圣蒂安大都会现代艺术博物馆收藏

Sheep Grazing

Charles Émile Jacque (France, 1813 – 1894)

19th century

Oil on canvas

80 cm x 65 cm

Collection of the Museum of Modern and Contemporary Art of Saint-Étienne Métropole