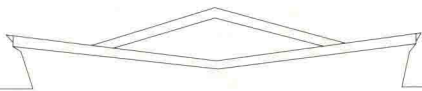


# 20世纪先锋建筑的序曲

1910 ~ 1928 年捷克立体主义建筑实践

The Overture of Avant-garde Architecture in 20th Century  
Cubism Architecture Movement in Czech During 1910 to 1928

陈翠  
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## 目录 | CONTENTS

01	1910~1928 年间的捷克立体主义建筑实践 Cubism Architecture Movement in Czech During 1910 to 1928	11
02	立体主义建筑师名录 List of Cubism Architects	35
03	捷克立体主义建筑作品记录 Czech Cubism Architectural Work	48
04	附录 Appendix	221
05	后记 Postscript	225
06	拍摄手记 Photographing Note	227

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# 序一

## 捷克立体主义建筑的精神之光

文 / 方振宁

(文化学者, 建筑和艺术评论家)

大概是四年前,我在长沙的湖南大学建筑学院认识了陈鞏老师,得知他是从捷克留学获得博士学位回国,一下子让我们有了不少的谈资,我借机大聊我所知道的有关捷克的立体主义建筑那些片段的事情,我为终于有个机会谈到这些内容而兴奋。

那是 20 世纪 90 年代初,有一天我在东京银座的街头的旧书摆摊上意外地发现一本捷克斯洛伐克立体主义展图录,这是 1984 年在东京涩谷的 PARCO 举办过的《捷克斯洛伐克立体主义展》画册,展出的是有关年代的立体主义建筑、家具和工艺品,虽然展品不多,但这些设计的独创性让我吃惊,简单翻了几下就决定买了。25 年后的 2009 年,东京的 INAX 建筑和设计画廊举办了“捷克的立体主义建筑和设计,1911 ~ 1925”展,并出版了一本小画册,这是我所知道的少有的捷克立体主义建筑展。

如果说到立体主义,我们会马上想到毕加索和勃拉克,他们两人主张的立体主义可以说对 20 世纪的世界艺术和文化产生了巨大的影响。然而,世界上很少有人知道,曾经在捷克斯洛伐克的波希米亚地区有过立体主义建筑和实用美术的历史。这些影响发生在第一次世界大战爆发之前的很短的一段时间里,捷克一些对先锋艺术比较敏感的建筑师,开始在自己的建筑设计上实验立体主义表现的可能性。虽然只有十年的历史,但是在捷克独特的环境中诞生的立体主义建筑和设计,不仅在美术史上成为史学家们青睐的话题,也让艺术和建筑的专家们从世界各地到捷克寻找立体主义建筑的实证,由此可见,捷克的立体主义建筑在 20 世纪现代主义建筑的历史中,是一个独特的存在。

曾在日本举办的《捷克斯洛伐克立体主义展》,主要是根据布拉格国立工艺美术馆的藏品。该馆是从 20 世纪 50 年代才开始系统地收集立体主义的实用美术作品,根据这些收藏,人们的视线开始注意到立体主义的建筑和室内设计,而这些事情发生在 60 年代。1976 年

在布拉格首次举办了“捷克斯洛伐克立体主义室内设计”展,正是这一展览,让很多人意识到捷克斯洛伐克立体主义设计的重要性。

对中国读者来说,既然捷克的立体主义建筑是那么的鲜为人知,那么从哪入手可以对它有所了解呢?我觉得阅读陈鞏和许昊皓合著的这本书就是捷径。它把捷克的立体主义建筑梳理得非常清楚,在中文领域中做了开拓性的工作。其实,在一个经济高度发展的年代,物质的丰富是第一位的,但经济和物质的富足,并不意味着学术的发达,而学术又不是可以急功近利的事情,所以,愿意沉下来作研究的人想为社会作点贡献,一定是瞄准了非物质的财富。

二十多年前,我是通过阅读日文来了解捷克的立体主义建筑的,所以能够让更多的人了解世界建筑史上重要的建筑艺术运动,一直是我的期望。因此,当陈鞏老师提议要写一本介绍捷克立体主义建筑的书时,我从心底高兴。我以为,他是最有资格写这本书的人,因为他是第一位在捷克获得建筑学博士学位的中国学者,当年他选择留学捷克本身就是一个高明的决定。

文明越是向前,越会让那些以前是地域性的文化放射出光芒。文化的多样性,是万物本来的形态,而小语种中所包含的能量,只有在它有机会释放出来时,才能造福于人类,所以,传播是最为重要的。关于捷克立体主义建筑的经纬,这本书中已经非常详尽,我只想对捷克立体主义建筑的价值作一句话的概括,那就是:捷克立体主义建筑的精神性体现在建筑所需要反映的经久不变的美的构成法则。

据我所知,目前在中国,研究和介绍捷克立体主义建筑几乎是空白,所以他的这本《20 世纪先锋建筑的序曲》就是填补了这一空白,是为序。

2015 年 11 月 23 日,北京

# Preface I

## The Cubism Architecture in Bohemia: Light of Architectural Spirits

FANG Zhenning

(Cultural Scholar, Critic on architecture and art)

I met Dr. CHEN Hui at School of Architecture in Hunan University in Changsha about 4 years ago. His special experience of obtaining a Ph.D degree in Czech Republic provided us a topic for impressive discussion. I was very excited to finally get an opportunity to talk about Czech Cubism Architecture with someone so deeply concerned about this subject.

In the early 1990s, I found a book about a Czech Cubism Exhibition in an old bookstore in Ginza in Tokyo by chance, called 'Czechoslovak Cubism Exhibition' which was held in PARCO Shibuya, Tokyo in 1984; that exhibition displayed Cubist buildings, furniture and crafts. Although there were no too many exhibits, the originality of these designs actually surprised me and drove me to buy the booklet without hesitation. After 25 years, INAX building and design gallery held an exhibition in Tokyo in 2009, called 'Cubism Architecture and Design in Czech Republic, 1911-1925' and also published a booklet. Those are what I know about Czech Cubism architectural exhibitions.

We would immediately think of Picasso and Braque while talking about Cubism, and we could say that the Cubism advocated by them had influenced culture and art of the world greatly. However, there are a few people who know the history of Cubism Architecture and practical arts in the Bohemian region. It occurred in a short period before World War I when some sensitive and avant-garde architects began to explore the possibility of Cubism architectural design. Although this period only lasted 10 years, the Cubism Design and Architecture which emerged in the unique environment of the Czechoslovakia Republic would become not only a popular topic of history for historians but also the evidence of Czech Cubism Architecture sought by worldwide experts in the field of art and architecture. It follows that the Czech Cubism Architecture is a unique period in the history of Modernism Architecture in 20th century.

The Czechoslovak Cubism Exhibition held in Japan was mainly based on collections from National Art Museum in Prague. Since the 1950s, the museum began to collect Cubism practical works systematically, which made people begin to pay attention to Cubism Architecture and interior design in 1960s. The first Czech Cubism Interior Exhibition, held in Prague in 1976, created major awareness of the importance of Czech Cubism Design.

For Chinese readers, how could we get to know something about Czech Cubism Architecture since it is really little known? I think the book written by Dr. CHEN Hui and Dr. XU Haohao could provide a good introduction of Czech Cubism Architecture that clearly explains the subject for Chinese readers. The matter is the first demand in the age of highly developing economy, but the economic and material growth does not mean academic achievements perform in the same way. Scientific research is not a quick way to be successful or rich; the person who is willing to concentrate on research as well as wanting to contribute to society must be willing to accept non-material compensation.

Twenty years ago, I got to understand Czech Cubism Architecture throughout Japanese experts. And it is always my expectation to let more people to know such an important architectural movement in the global history of architecture. Thus, I was truly happy when Dr. CHEN Hui proposed to write a book about Czech Cubism Architecture. I believe that he is the most qualified person to do it because he is the first Chinese scholar to obtain a PhD degree in the field of Architectural Theory and Design in Czech Republic. As it happened, it is a wise decision for him to study in Prague.

The more civilization moves forwards, the more those former regional cultures shine. Cultural diversity is the origin of all things on earth. The energy contained in minority languages can be only released when it could benefit all humanity. Therefore, communication is the key. This book has explained Czech Cubism Architecture in detail; I only would like to summarize it in a sentence: the spirit of Czech Cubism Architecture is embodied in the prolonged and invariable composition principle of formalist aesthetics required by architecture.

As far as I know, research and illustration about Czech Cubism Architecture is almost unknown in China, so in a certain sense I would say his book will fill the domestic gap. That is all.

November 30th 2015, Beijing



# 序二

文 / 迈克·赫拉瓦切克  
布拉格捷克技术大学土木工程学院建筑学教授  
湖南大学建筑学院客座教授

第一次见到陈翠先生是在相当特殊的情况下。2006年某天，没有任何预兆，我就被叫到我们学校——布拉格捷克技术大学（CTU）的国际关系办公室。通常这意味着某个来我们学校作短期交流的外国学生需要我关照，之前我在非洲的大学工作过，有七年与外国人合作的经验，因此这种情况很常见。

办公室两位女士和我相当熟识，奇怪的是，那天她们却表现得异常恭敬有礼，不停地说“你好吗？请坐请坐，想喝点什么？”

这样的事以前从未发生过。我当时日程安排比较紧，因此马上问她们找我什么事。正如我猜测的，有个留学生会来工作室学习，由我辅导，这没什么难度，所以我回答说行，就打算回去工作。

然而，事情并没结束。因此我不得不坐下来，喝着咖啡，想要弄清楚到底是什么事情让她们如此大惊小怪。尽管我会讲捷克语、波兰语和英语，但我想语言应该是她们担忧的主要问题。因此，我问“学生”来自哪里。

“中国”她们回答说。

我又问道，“他什么时候到？”

“他已经到了，不过可以等到下周一再来看你。”她们说。我急着想离开，就说“很好”。

然而，两位女士似乎并不理会我的着急，仍然客气地

邀请我坐一会。我想了想，终于问了正确的问题：“他会待多久？”这时并没有人再次邀请我坐下，但她们的回答却让我自己主动坐了下来。

答案是那位客人将在我们学校待上一年。还好她们同时解释说还有学校其他几位教授和我一起带这个学生，而不会只有我一个人。这让我稍微平静了一点，我答应下周一与学生会面并做好相应的安排。

周一很快到了，一个大约20岁左右的年轻中国人（我这样猜想）微笑着走进我的课堂。我向他详细解释了我们的工作室是如何工作的以及他应该怎么加入。我们的沟通并不容易，因为我的非洲式英语与他的中国式英语好像差别有点大，还好我们对付过去了。他同意加入我们工作室，因此我向他展示了这学期的设计课题供他选择。可是事情并没有往预计的方向发展：他似乎没有选择设计课题的意愿。之后他第二次来工作室的时候还是一样。一个星期过去了，我还发现“其他教授”也都玩起了消失，不再介入这件事情。

由于同样的问题一直存在，我就试探着问他如果是在中国这学期他应该学些什么。这次我问对了问题，致使我不得不再次坐下来冷静自己。很显然，之前我们作了两个自以为是的错误假设：国际关系办公室在并没有收到所有申请文件的时候就假设他是一名学生，然而，我们的客人竟然是陈翠先生——湖南大学建筑学院的资深讲师，他申请在布拉格捷克技术大学访问

一年；另外，更重要的是，我假设他大约二十岁上下，但他竟然是一名年近四十的经验丰富的教师，而不是一个未经世故的学生。

又一个星期过去了，因为我们的“中国学生”竟然是一名教师，其他的教授都不知道应该怎么为他安排，所以他就这样成了我的助手。在克服了文化和语言上的困难之后，他完美地融入了包括我及其他三个助理在内的团队。在许多方面，他不仅带来了新的思路和工作方法，还为我们工作室注入了新鲜的血液。

不知不觉间一年过去了，很快到了说再见的时候。即将离开之前，陈问我如果我愿意作他的导师，他是否可以尝试在这里攻读博士学位。我很惊讶，非常惊讶，并且不得不再次坐下。可惜的是，对陈来说，这个想法来得太迟，以至于他错过了下一年度的博士入学考试，并且签证即将到期。后来我们设法以继续做我的助手和至少参加一个捷克语基础课程培训的条件延长了他的签证。他用这一年来准备并成功通过了博士入学考试。在他的博士研究过程中，他仍然在工作室担当我的助手，并且参加了多次联合设计工作营。由于他的博学、豁达、乐于助人，以及剑走偏锋的做事方式，他成了同学中的明星。

到他即将完成他的博士论文时，他已经跟捷克的各个建筑师圈子有了不少的接触。同时我们还建立了湖南大学与捷克技术大学之间的建筑教育领域的合作通道。我也因此成为湖南大学的客座教授，并主持了两所大学的多个联合教学课题。

2012年5月，陈成功地通过了他的论文答辩，获得博士学位。之后他回到了家乡长沙，但是无论是我们个人还是学校之间的合作仍在继续。

我必须承认，即使我们有着亲密的友谊和专业上的紧密合作，我却没有注意到他在捷克共和国逗留期间，对捷克现代主义建筑产生的浓厚兴趣，尤其是介于两次世界大战之间的建筑发展历史。因此当陈征询我对他写的这本书的意见并邀请我为他撰写前言时，我感到非常惊讶。

这个时代可能是在捷克现代主义建筑史上最重要的部分。虽然它并不完全是我的专业领域，我仍然对书的内容和品质感到惊讶。另外，我几乎无法理解一个来自另一半球，文化背景完全不同的人，究竟是如何完成对如此小众建筑的彻底调查和研究的。为了证实我的判断是正确的，我与著名的捷克建筑史学家彼得·乌尔利茨（Peter Urlich）教授讨论了该书的内容。他认为这本书非常惊人 and 卓越，不仅包含连建筑专家都很少了解的那个时代的罕见实例，而且书的用词和编排也非常出众，适合专业人士和非专业的爱好者阅读。

我要感谢我的朋友陈邀请我撰写前言，让我有机会表达我们的友谊和对此书的赞赏。同时，我更想感谢他，陈翬致力于宣传的不仅仅是捷克的建筑，还有捷克灿烂的历史文化以及一切。

# Preface II

Prof. Ing. arch. Michal Hlaváček

Department of Architecture, Faculty of Civil engineering, Czech Technical University in Prague  
Visiting professor of College of Architecture, Hunan University

My first meeting with Mr. CHEN Hui was under rather special circumstances. One day in 2006, I was, without any previous explanation, summoned to the International Relations' Office of our university, the CTU in Prague. In such cases, I was usually asked to take care of foreign visitors coming to our university. This happened quite often, due to my seven years of experience with foreigners during my university work in Africa.

I admit it was rather strange that both ladies from the Office were unusually respectful and polite: 'How are you? Would you like to sit down? Can we get you something to drink?'

That was something that had never happened before. I had a rather stretched schedule at that time. I was therefore nervous and asked right away what was the matter. As I suspected, I was supposed to take care of a foreign visitor, so I said fine and wanted to return to my work.

However, the game continued, so I did sit down, had the coffee and demanded what was all the fuss. Language was obviously supposed to be the problem here, which I did not understand, though at the time I could communicate only in Czech, Polish and English. I therefore asked where the visitor was from.

'China,' I was told.

So once again, I said: 'Fine. When is he coming?'

'He is already here but he can wait till Monday.' (That was on Thursday)

Again, I said: 'Fine.' and wanted to leave.

However, the two ladies were not done with me, getting on my nerves a bit. And then it hit me and I finally asked the correct question: 'For how long was I supposed to keep him company?' When they answered I did not need to be asked to sit down again. I sat down of my own will.

The answer was that the guest would be studying at the university for a year. I was, however, assured that he would not be only under my care, that there will be several other professors participating in his schooling. This information calmed me down (a bit), so I promised to arrive on Monday to meet the student and make arrangements.

On Monday, a smiling Chinese youngster of 20 years old, or so I thought, rushed into my class. I explained how we worked at the studio and when he should attend. Our communication was not easy since my African English differed from his Chinese English, but we managed. He came to our studio and I started offering him the topics for his student work. But things didn't go as plan. He did not seem to be willing to choose a topic. Same thing happened the next time he came to the studio. A week passed and I also found 'the other professors' taking their hands off the matter of our Chinese friend. So instead of going to another professor, he returned to me.

Since we continued to have the same problem, I asked what semester he should be studying in China. That turned out to be the right question to have asked. Once again, I had to sit down. Apparently two assumptions have been made. The International Relations Office, did not receive all the documents and assumed Mr. CHEN Hui was a student. However, our guest turned out to be Mr. CHEN Hui, a senior lecturer at the Hunan University, College of Architecture who applied for a year residency at the CTU. On top of that I assumed he was about twenty while he turned out to be an almost forty years old seasoned teacher instead of a greenhorn kid student.

Another week passed and since our Chinese student turned out to be a teacher, none of the other professors knew what to do with him. To make a long story short, CHEN became my assistant. Overcoming the first intercultural and language difficulties, he fitted perfectly into my team which including other three

assistants. In many ways he was not only brought new ideas and processes, but also fresh energy into our studio work.

A year went by without noticing and it was time to say good bye. Hui came to me at the end of his residency, and asked if he could try achieving his Ph.D. at the CTU, and if I would be willing to be his Ph.D adviser. I was so surprised I needed to sit down again. Besides, the idea came too late for CHEN to be admitted to the Ph.D. program for the following year, and CHEN's visa was about to expire. So what we could do? His visa was extended under the condition of continuing to be my assistant and taking at least one basic Czech language course. That gave him a year to prepare for the Ph.D. entrance exams, and he passed successfully. Even during his Ph.D. studies, he continued to work with me as my assistant and took part in many workshops. Due to his erudition, helpful and unorthodox approach, he became very popular among the students.

By the time he finished his thesis, he managed to make quite a few contacts not only in the architectural community. In the meantime we establish a working cooperation in the field of architecture between the Hunan University and the Czech Technical University. As a result, I became a Visiting Professor at the Hunan University and the students from both universities cooperate on some joint projects.

In May of 2012, CHEN successfully completed his thesis and received his Ph.D. Though he returned to his home university in Changsha, both our personal and the universities' cooperation still continue.

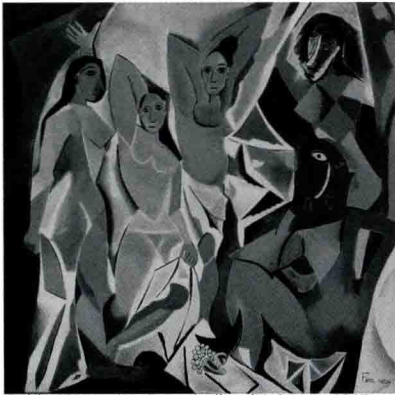
I must admit that, regardless of our close friendship and professional cooperation, I failed to notice that during his stay in the Czech Republic, CHEN began to follow up on his serious interest in Czech modern architecture, especially from the era between the two World wars. Therefore I was very surprised to receive CHEN's request for my opinion on his book and a plea for perhaps writing the preface.

Although this era is probably the most important in the history of Czech modern architecture, it is not thoroughly my field of expertise. Even so I was surprised by the quality of the content. Also, I had a hard time understanding how a person from absolutely different cultural background managed to perform such a thorough survey of architecture located on the opposite hemisphere of the world. To make sure if I was correct, I discussed the matter with prof. Peter Ulrich, who agreed the book was surprising and exceptional not only by containing rare examples of architecture which note well- known even to the experts in this era. Also the composition of the book is remarkable, making the book suitable for both professional and laic public.

I would like to thank my friend Hui for addressing me in connection with this book, allowing me to express the appreciation of the book and our friendship also. At the same time I would like to thank him for advertising not only Czech architecture, but the Czech Republic as whole.

## 目录 | CONTENTS

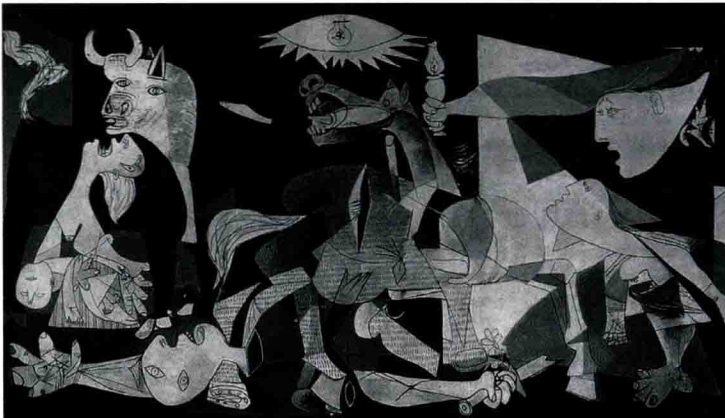
01	1910~1928 年间的捷克立体主义建筑实践 Cubism Architecture Movement in Czech During 1910 to 1928	11
02	立体主义建筑师名录 List of Cubism Architects	35
03	捷克立体主义建筑作品记录 Czech Cubism Architectural Work	48
04	附录 Appendix	221
05	后记 Postscript	225
06	拍摄手记 Photographing Note	227



Pablo Picasso, Les Femmes d'Alger (O. J. R. Version O), 1911-12  
毕加索, 亚维农少女, 1907 年



Umberto Boccioni, Dynamism of a Soccer Player, 1913  
翁贝特·波丘尼, 足球运动员的动态, 1913 年



Pablo Picasso, Guernica, 1937  
毕加索, 格尔尼卡, 1937 年



Georges Braque, Houses at l'Estaque, 1908  
乔治·布拉克, 埃斯塔克的房子, 1908 年

# 1910~1928 年间的捷克立体主义建筑实践

## Cubism Architecture Movement in Czech During 1910 to 1928

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## 一、立体主义艺术

### 1.1 概述

立体主义艺术开始于 1906 年，其创始人乔治·布拉克 (Georges Braque) 和毕加索 (Pablo Picasso)。1906 ~ 1907 年，毕加索创作了油画《亚维农少女》，被认为是第一幅包含了立体主义因素的作品。1907 年，布拉克看到了《亚维农少女》之后，深为震惊。不久，二人便携手共同致力于发展立体主义，并一直保持着亲密的合作关系，直到 1914 年第一次世界大战爆发。他们抛弃了文艺复兴以来传统绘画的透视法，不为时空所限地将描绘对象的自然形体抽象为几何形体并加以分解，再从不同角度和层次上将它们结合起来，从而在平面上创造出三度甚至四度空间的效果。

1908 年，在卡恩韦勒画廊展出布拉克的作品《埃斯塔克的房子》，评论家沃塞勒 (Louis Vauxcelles) 在《吉尔·布拉斯》杂志上评论说：“布拉克先生将每件事物都还原了……成为立方体。”从此之后，这种风格就被称为“立体主义”。它的出现，立即为绘画艺术开辟了一片新天地。立体主义首先在 1909 年前后影响了一批定居巴黎的各个国家的艺术家，之后发展到其他欧洲国家，包括荷兰、比利时、意大利、德国、俄罗斯、捷克斯洛伐克、西班牙等大部分欧洲和美洲国家。

### 1.2 产生背景

立体主义属于欧洲现代派美术中的一个流派。现代派美术是 20 世纪初期在欧洲国家中发展起来的某些现代美术流派的统称，包括野兽派、立体派、未来派、达达主义、

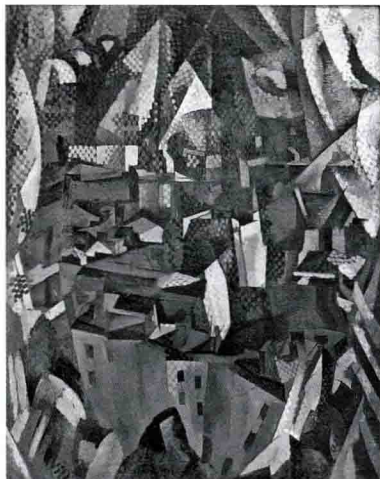
表现主义、超现实主义、抽象主义、波普艺术等，它是非传统的、区别于以往的新的艺术思想。现代派美术并不是指现代的西方美术，而是其中的一部分。欧洲现代派美术的产生渊源非常复杂，并与现代西方社会的发展进程密切相关。新技术革命、社会结构变更，人的思想、意识价值观念以及人与人之间的关系的变化，摄影技术的发展、东方艺术和非洲艺术的传入，康德、黑格尔、叔本华、尼采等人的哲学思想和弗洛伊德心理学的影响，乃至现实社会的种种矛盾和弊端，都是促使现代派美术形成的重要因素。

现代派美术思潮起源于法国后印象主义画家塞尚 (Paul Cezanne)、高更 (Paul Gauguin) 和荷兰画家梵高 (Vincent Van Gogh)。1905 年，以马蒂斯 (Henri Matisse) 为首的巴黎艺术家们从塞尚的作品中得到启发，同时深受高更和梵高的影响，采用强烈的色彩、奔放粗野的线条、扭曲夸张的形体，来表现对客观世界的主观感受，创建了以弗拉曼克 (Maurice de Vlaminck) 等人为骨干力量的野兽派。同期出现的还有德国表现主义，他们否定现实世界的客观性，一味追求艺术家本人的主观感受，但他们并不注重于纯形式的探索，而是把绘画语言当作反抗社会、宣泄不满的手段。

在此背景下，以毕加索、布拉克为首的立体派于 1907 年在巴黎出现。他们把一切物象加以破坏和肢解，把自然形体分解抽象为各种几何切面，然后根据主观意愿进行重组，甚至将同一物体的几个不同方面组合在同一画面上，来表达四度空间。之后，各种新理论新观念纷纷在欧洲各国涌现，如 1909 年出现的意大利未来派等。现代派美术逐渐成了画坛的主流趋势，达达



Georges Braque, Violin and Jug, 1910  
乔治·布拉克, 小提琴和水壶, 1910年



Robert Delaunay, La ville No.2, 1910  
罗贝尔·德洛内, 城市 2 号, 1910 年



Georges Braque, Violin and Glass, 1910  
乔治·布拉克, 小提琴和杯子, 1910年

主义、超现实主义、抽象主义、行动绘画派、波普艺术等,都相继出现在欧洲艺术潮流之中。

现代派美术竭力否定和排斥 19 世纪中期以来的含有学院派特征的写实主义传统,而更重视对原始社会艺术、埃及和美索不达米亚的美术、希腊古风时期美术以及欧洲中世纪美术的研究。自印象主义之后,中国、日本和印度的写意表现手法、非洲雕塑、伊斯兰教美术和大洋洲的艺术遗产,也成为现代主义艺术家们研究的对象。

总的来说,20 世纪以来西方的现代派美术适应现代社会的需要,创造了一批可以列入人类经典文化遗产的作品。现代派艺术部分流派表现了唯心主义艺术趣味和颓废思想;但更多现代派艺术家通过创作体现他们的叛逆性格,强调自身的价值,表现艺术家的主观心灵,创造了不少表现艺术的新方法和新材料。

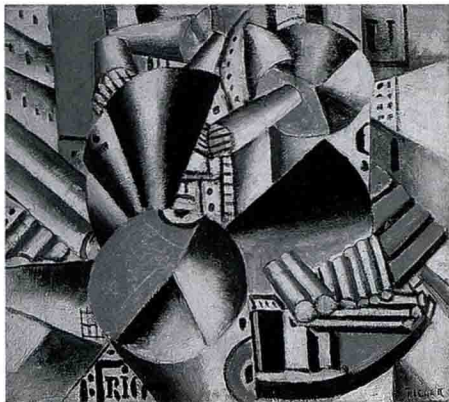
### 1.3 发展历程

立体主义画家的探索起源于塞尚的理论和创作实践,他们追求塞尚所说的“要用圆柱体、圆球体、圆锥体来表现自然”,实质上这就是 20 世纪初期工业文明和机器时代的社会现实在画家精神中的折射反映。

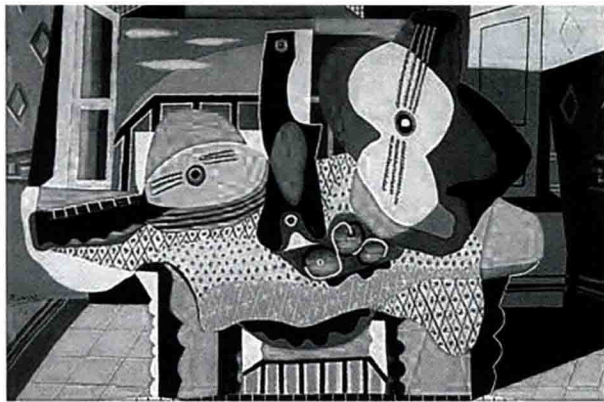
毕加索曾说过:“当我们搞立体主义时,并没有搞立体主义的打算,而是要表达我们身上的东西。”布拉克则承认:“立体主义,或者不如说我的立体主义,乃是我所创造的,为我所用的一种手段,其目的在于使绘画符合我的天赋。”他们两种气质的结合,又通过格里斯(Juan Gris)和莱热(Fernand Leger)等人的努力,形成了富有活力的立体主义流派。

立体主义绘画方法的产生,经历了一个酝酿过程。在后印象主义、象征主义之后,年轻的艺术家们普遍关注如何革新形式来表现在迅猛变革的工业社会里人们的内在情绪和心理。新的流派在法国、德国、意大利和俄国相继出现。继野兽主义崛起后,在画商卡恩韦勒(Daniel-Henry Kahnweiler)的支持下,巴黎蒙马爾特的“流动洗衣房”聚会聚集了包括毕加索、布拉克、洛朗森(Marie Laurencin)、阿波利奈尔(Marie Laurencin)、萨尔蒙(Andre Salmon)、格里斯(Juan Gris)、莱热(Fernand Leger)等一大波前卫艺术家,形成了最初的立体主义社团。同时参与立体主义运动的还有德洛内(Robert Delaunay)、格莱兹(Albert Gleizes)。1910年起,以维庸(Jacques Villon)为中心,在法国皮托建立了被称作“皮托组合”的新立体派社团。荷兰画家蒙德里安(Piet Mondrian)、墨西哥





Fernand Leger, *The Bargeman*, 1919  
费尔南·莱热, 船员, 1919年



Pablo Picasso, *Still Life with Mandolin and Guitar*, 1924  
毕加索, 静物与曼陀铃和吉他, 1924年

画家里维拉 (Diego Rivera) 都与皮托组合保持着联系。他们为分析立体主义赋予了秩序和规则, 从而促使立体主义朝着更为抽象和主观的方向发展。从1912年开始, 毕加索等人开始进行综合立体主义的试验。在分析的立体主义破碎而又剔透的结构中, 还保留着强烈的光线和某种空间感。画家们将不同状态及不同视点所观察到的对象, 集中地表现于单一的平面上, 形成一个总体经验的效果。综合的立体主义不再从解剖、分析一定的对象着手, 而是利用多种不同素材的组合去创造一个新的母题, 并且采用实物拼贴的手法, 试图使艺术家更接近生活中平凡的真实。

一般来说, 立体主义经历了以下三个发展时期。

(1) 1907 ~ 1909年的塞尚时期, 这是立体主义的孕育和起步阶段。这一时期的画家主要追求单纯的几何学形态, 而忽略光色分析。

(2) 1909 ~ 1912年的分析立体主义时期。这一时期注重追求形式的分解, 而不注重整体的重构, 用色较单一。

(3) 1912 ~ 1914年的综合立体主义时期, 画家们开始注重画面的整体效果, 不再只是强调局部的分解,

并且重新开始重视事物的形态, 用色也逐渐丰富起来。

立体主义在反传统的口号下有浓厚的形式主义倾向, 追求一种几何形体的美, 以及形式的排列组合所产生的美感。它在艺术形式上的探索为现代工艺美术、装饰美术、建筑美术等实用艺术带来了不小的推动作用。

#### 1.4 理论主张

立体主义不同于未来主义等其他艺术运动, 他没有任何用于表达自己创作纲领的“宣言”, 只留下一些零散的言论。立体主义画家并没有系统的理论指导, 只是每个人按着自己的思想去探索。毕加索说: “我要按照我的想象来作画, 而不是根据我所看到的。”布拉克也说: “画家并不想构成一件奇闻轶事, 而是要造成一种绘画的事实。”

尽管立体主义绘画看来并不“立体”, 难于弄清楚物象的关系, 但艺术家们却认为用传统的写实技法画出来的三度空间的“真实感”才是虚假的, 因此重新创造了一个认识物象的方法, 笼统地说就是把对象的上、下、左、右、前、后等各方面的印象拼合在一个平面上。前期分析立体主义的作品, 类似于黏贴的剪纸; 而后期综合立体主义的作品, 则像是叠置起来的碎玻璃。其创