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穿越大洋的艺术

AMERICANS ABROAD

LANDSCAPE AND
ARTISTIC EXCHANGE 1800—1920

美国印第安纳大学埃斯凯纳齐艺术博物馆藏
19—20 世纪风景画展

—◆—

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前 言

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印第安纳大学埃斯凯纳齐艺术博物馆馆长

冯 远

清华大学艺术博物馆馆长

“穿越大洋的艺术——美国印第安纳大学埃斯凯纳齐艺术博物馆藏 19—20 世纪风景画展”的举办具有开创性意义，它是印第安纳大学埃斯凯纳齐艺术博物馆与清华大学艺术博物馆的首次合作，也代表着两馆合作伙伴关系的建立。

受埃斯凯纳齐艺术博物馆丰富的 19 世纪美国风景画藏品的启发，本次展览旨在探讨美国人和欧洲人在政治、社会和文化发酵时期关于思想和艺术实践的交流。展览展出了 19 世纪时期前往欧洲的大量美国艺术家所创作的优秀作品，以展示国际交流在拓宽艺术和文化视野中所发挥的巨大作用。这一主题也恰好反映了清华大学艺术博物馆和埃斯凯纳齐艺术博物馆之间的开创性合作对展览、艺术、学生以及博物馆专业人士之间交流的促进。

国际交流对艺术有着怎样的影响？我们希望通过本次“穿越大洋的艺术”风景画展，让越来越多的艺术家和社会公众能够对这个问题有更深入的认识。

19 世纪早期，风景画作为具有创新风格的载体，发展成为西方绘画的重要艺术流派。17 世纪出现的两种描绘自然世界的主要模式——荷兰模式和意大利模式，对后来 19 世纪末的风景画家产生了深远的影响。而 18 世纪的欧洲哲学家们，如让·雅克·卢梭和埃德蒙·伯克、约翰·沃尔夫冈·冯·歌德和约翰·哥特弗雷德·赫尔德等，极大地影响了艺术家对自然的概念化和描绘，进而使人们认识到风景画能够表达更为重要的社会及政治问题。本次展览中所展示的那些优美乃至壮美的风景画，其本质比我们眼睛所看到的更为意蕴深刻。此外，在 19 世纪，一方面西方国家的民族身份认同得到巩固，另一方面部分西方国家开始进行殖民扩张，这一现象所带来的后果至今仍然影响着我们。仔细观摩这些作品，我们不仅可以看到来自美国和欧洲的画家如何在其风景画作品中创造民族认同感，还可以感受到描绘自然的理念如何轻易地在国家之间流动，正如今天全球化背景下的世界因跨国界交流而蓬勃发展。

19 世纪下半叶，中国艺术家开始前往美国学习，其中的部分艺术家通过自己的作品将西方美学介绍给更多的中国观众。虽然最初的官方文化交流是由美国国务院在 20 世纪 40 年代早期中华人民共和国成立之前促成，但现代文化交流的源头可以追溯到 1979 年两国正式建立外交

关系。两年后，波士顿美术馆分别在中国北京和上海举办了包括抽象派绘画作品在内的美国艺术大展；2007年，古根汉姆博物馆和泰拉美国艺术基金会在北京和上海联合举办了“美国艺术300年”大型展览。同时，来自中国的许多大型展览也曾在美国举办，比如2017年在纽约大都会艺术博物馆举办，开创中美文化交流的新纪元的特展“秦汉文明（公元前221—公元220年）”。与以往为中国观众设计的美国艺术展览不同，清华大学艺术博物馆与埃斯凯纳齐艺术博物馆联合举办“穿越大洋的艺术”展不是对几个世纪以来美国艺术发展的广泛总结，而是为更深入地研究一个世纪内美国艺术家对单一艺术类型（风景画）的处理方法，这一中心主题非常适合在大学艺术博物馆展示。

我们期待在美丽的清华大学艺术博物馆展示这个经过精心策划和组织的展览，并开展相关学术活动。同样，我们也热切地期待未来在印第安纳州布卢明顿展出清华大学收藏的中国绘画作品，讲述一段独特的艺术故事与艺术史，为中西方艺术交流续写佳话。

FOREWORD

David Brenneman

Director of Sidney and Lois Eskenazi Museum of Art, Indiana University

Feng Yuan

Director of Tsinghua University Art Museum

The exhibition *Americans Abroad: Landscape and Artistic Exchange, 1800–1920* is the first cooperative project between Tsinghua University Art Museum and Indiana University's Eskenazi Museum of Art as an inauguration of the groundbreaking partnership.

Inspired by the Eskenazi Museum of Art's strong holdings in nineteenth-century American landscape painting, this exhibition explores the exchange of ideas and artistic practices between Americans and Europeans in a time of political, social, and cultural ferment. Through its focus on American artists who traveled to Europe in the nineteenth century, the exhibition shows how international exchange broadens artistic and cultural horizons. This theme, in turn, mirrors the exchange of exhibitions, art, students, and museum professionals facilitated by the partnership between the Tsinghua University Art Museum and the Eskenazi Museum of Art.

What is the influence of international communication on art? We hope that more and more artists and the public can have a deeper understanding of this question through *Americans Abroad*.

Landscape emerged as a significant genre in Western painting by the early nineteenth century, serving as a vehicle of stylistic innovation. The seventeenth century saw the creation of two dominant modes of depicting the natural world—Dutch and Italianate—that influenced succeeding generations of landscape painters through the end of the nineteenth century. Various European philosophers of the eighteenth century, from Jean-Jacques Rousseau and Edmund Burke to Johann Wolfgang von Goethe and Johann Gottfried Herder, influenced artists' conceptualization and depiction of nature, leading to the recognition that landscape painting could address greater social and political forces. Therefore, there is more than meets the eye in the beautiful, and sometimes sublime, landscape paintings that form this exhibition. Besides, the nineteenth century saw the solidification of national identities in Western countries, as well as the colonial expansion of some of these countries, the consequences of which still impact us today. In the exhibited works we can see not only how American and European painters sought to create a sense of national identity in their landscape paintings but also how ideas about the depiction of nature flowed easily across national borders, just as today's globalized world thrives on the exchange of ideas across borders.

Chinese artists first began to study in the United States in the late nineteenth century, and some introduced Western aesthetics to a broader Chinese audience through their own work. Although official cultural exchanges were first facilitated by the U.S. Department of State in the early 1940s prior to the formation of the People's Republic of China, the era of modern cultural exchange can be traced to the

establishment of formal relations between the two countries in 1979. Two years later, the Museum of Fine Arts, Boston, sent a major exhibition of American art, including abstract paintings, to Beijing and Shanghai. More recently, in 2007, the Solomon R. Guggenheim Museum and the Terra Foundation for American Art organized *Art in America: 300 Years of Innovation*, a major exhibition also shown in Beijing and Shanghai. In the meanwhile, important exhibitions have also traveled from China to the United States, for example *Age of Empires: Chinese Art of the Qin and Han Dynasties (221 B.C.–A.D. 220)*, a special exhibition which represented the new era of Chinese and American cultural exchange, held at New York's Metropolitan Museum of Art in 2017. Unlike previous exhibitions of American art designed for Chinese audiences, *Americans Abroad*, co-organised by Tsinghua University Art Museum and Eskenazi Museum of Art, is not a wide-ranging survey tracing the development of American art over several centuries. Rather, it aims to provide a more in-depth examination of American artists' approach to a single genre (landscape painting) in a single century. The exhibition's focused subject is appropriate to its presentation within a university art museum.

We look forward to the presentation of this thoughtfully organized exhibition and its related programming in the beautiful galleries of the Tsinghua University Art Museum. Likewise, we eagerly anticipate the future presentation in Bloomington, Indiana, of a selection from Tsinghua University's Chinese paintings collection, which will tell a different story of art and history and continues the cultural dialogue between our two countries.

穿越大洋 融合创造：

中美现代绘画演变的思考

徐 虹

中国人对美国艺术并不陌生，从 19 世纪末，就有年轻人到美国学艺术，美术史记载在册最早出洋学习西方绘画的有广东的李铁夫（1869—1925），在光绪十三年（1887）得到亲属资助去北美学画，据称曾在艾灵顿美术学校和纽约美术学院学习，后来在美国国立艺术设计院担任过副教授。他自称受教于萨金特（John Singer Sargent, 1856—1925）和切斯（William Merritt Chase, 1849—1916）。在他的作品中，可以看到萨金特的影响，造型准确、色彩沉着、笔触流畅潇洒。在人物的神情刻画和姿态表现上，李铁夫掌握了美国前辈画家调遣光色、挥洒笔触的手法，深沉而自然，具有欧洲古典人文传统的韵味。这不但在当时显得突出，与后来的中国肖像画情调也有显著差异。

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在李铁夫之后出国学画的有冯钢百（1884—1984），他于 1900 年入墨西哥国立美术学院习画，1905 年毕业后赴美国，先后在卜吉利美术学院、芝加哥美术学院学习，并在纽约大学生美术研究所研习肖像画。冯钢百在美洲居留 20 年，曾师从罗伯特·亨利（Robert Henri, 1865—1929）。

比李铁夫、冯钢百更早期到美国，并长期留在美国生活的画家有赖永（Lei Yong, 1840—1900），他在 19 世纪 60 年代移居旧金山，为那里的居民绘制肖像，从留存的肖像作品看，他已掌握了比较成熟的油画技巧。而由广东赴美的朱沅芷（Yun Gee, 1806—1963），于 1921 年移居旧金山，曾经尝试立体主义形式与中国风物的结合，将中国传统文化元素融入现代绘画形式之中，并曾经为了介绍引入法国的先锋艺术而促成了“现代画廊”的建立，是一位在美国早期现代主义的转型时期有先见之明的中国艺术家。

毕业于清华大学的闻一多（1899—1946），是少数几位进入美国艺术学院的中国艺术家之一。他于 1922 年从清华大学到美国芝加哥美术学院学习绘画，服膺印象派绘画。在芝加哥学画一年多之后，他离开自感沉闷的芝加哥，去往阳光明媚、湖山多姿的科罗拉多斯普林斯，与清华同学梁实秋（1903—1987）会合。闻一多优美而自然的绘画给那里的同学留下难忘的印象。1924 年秋天，闻一多到纽约的艺术学生同盟继续绘画学业。他归国后曾任北平艺专教务长，并尝试以美国所习得的艺术手法创作表现中国现实生活的油画作品。令艺术家们惋惜的是，闻一多从中年开始放弃了绘画，将注意力转向历史与文学，成为思想激进的诗人。但他在中美艺术交流中的位置是令人难以忽略的。

20世纪50年代是中国绘画“一边倒”地追随苏联时期,当然也是中美文化交流停滞的时期。直到70年代末,随着中国的改革开放,美国艺术通过印刷品和来自美国的展览进入中国,给中国新一代画家留下深刻的影响。1981年秋天,波士顿博物馆收藏的美国绘画作品率先进入中国。几个月后,来自美国的印第安文物及西部绘画作品与中国观众见面。1982年的哈默藏画展和后来1984年的布鲁克林博物馆美国城乡生活题材绘画展让人们看到了绘画中的美国生活和美国人物,这种写实绘画对现实的反思精神和个性化情感表现,给中国艺术家留下很深的印象。画家爱德华·霍珀(Edward Hopper, 1882—1967)、安德鲁·怀斯(Andrew Wyeth, 1917—2009)的艺术,让许多中国艺术家“心有灵犀一点通”。一些艺术界的老前辈对美国写实艺术不仅不反感,反而觉得它“暴露”了资本主义社会的问题而证实写实艺术的价值。对一般民众来说,由于习惯“画得像”和对印象派及以后的艺术感到困惑,而接受早期美国写实绘画。美国写实艺术对那些需要呼吸新鲜空气的艺术家们,有另一种启示性。那些作品平实而直率,坦然中不乏幽默,这为他们将原有的学院写实在新时代的发挥指引了方向。中央美院教授韦启美(1923—2009)明显地受到爱德华·霍珀的影响。有评论家认为霍珀“常常从那些通常认为不值得一画的平凡生活中获得创作的灵感。陈旧的房子、单调的街道、空荡荡的住宅、普普通通的商店……这一类在现代城市里司空见惯的景物,一旦出现在他的画上,就具有一种深切动人的力量”。而美国画家安德鲁·怀斯的《克里斯蒂娜的世界》(1948)曾经打动许多中国人的心。那种孤独寂寞、茫然无助的感觉,让刚刚从“上山下乡”时代走出来的人们产生了共鸣。四川美术学院的何多苓,描绘知青在农村生活的记忆,如作品《春风已经苏醒》(1982)传递着当时人们的心声;艾轩将目光投向高原边疆地区,画那里空旷静谧的原野环境中的藏民小姑娘,被认为有孤独冷寂沉默之美。他们不仅吸收了怀斯细腻的写实技法,同时也让作品带上茫然缠绵的情绪,宣告中国写实绘画从解说社会性主题开始走向关注人的心理世界,这像一股清风吹过嘈杂喧闹的空间。他们的作品在那个年代具有反思和突破性,由他们兴起的“乡土写实主义”绘画成为改革开放初期影响深远的流派。罗中立的《父亲》(1980)引起中国美术界的震动,这件作品借鉴美国画家照相写实主义手法,将一个普通常见的中国老农放大到以往领袖才有的巨幅尺寸,观众难以绕开画中人物的眼神,而肖像的细节——皮肤、五官,拿着破碗喝水的那双满是裂痕的粗糙的手,成功地增强了这件幅面巨大的肖像画的精神力度。

1985年,罗伯特·劳申柏格(Robert Rauschenber, 1925—2008)的作品在中国美术馆展出,它与中国国内的绘画新潮互相映衬、互相促动,成为美国来华艺术由古典写实到现代性表现的标志。20世纪90年代,美国“波普艺术”尤其是安迪·沃霍尔(Andy Warhol, 1927—1987)的艺术对中国影响很大,王广义的作品在艺术的观念和样式上直接受到美国波普艺术启发。实际上在中国当代艺术的各个方面都有波普艺术的影子。随着中国艺术家的“政治波普”作品广为传播,这些艺术家在国际艺术空间也有了一席之地。由于市场的走红,这些艺术家在中国更年轻的一代人眼中,俨然是明星式人物。一方面从大多数观众反映看,他们已经司空见惯于这些

带着嘲讽挖苦创作的人物形象。而另一方面，这些与现实关联的中国式波普作品比大洋彼岸的“波普艺术”明显带有某种“热情”，这显然与中国人对现世生活的重视和没有“上帝”的文化传统有关，更在于中国民间惯于表现热闹喜庆图符而不涉及更深刻的质疑和反思有关。

美国的抽象表现主义艺术对中国的影响持久而又耐人寻味。由于克莱门特·格林伯格（Clement Greenberg）的理论翻译和传播，美术批评家们得以了解美国抽象表现主义艺术的面貌和特征。但是因为抽象绘画对于广大观众来讲是难以理解的，中国观众往往将那些看不懂的艺术一概称作“抽象派”。他们宁愿接受有形象而且更为“时髦”的艺术，这使得影像、装置艺术，或者前卫艺术家的具象性作品更受欢迎。而出人意料的是，新一代中国水墨画家从抽象表现主义的恣肆挥洒中，感受到与中国水墨画类似的灵动自如。于是杰克逊·波洛克（Jackson Pollock, 1912—1956）、威廉姆·德·库宁（Willem De Kooning, 1904—1997）、罗伯特·马瑟韦尔（Robert Motherwell, 1915—1991）、弗朗茨·克莱恩（Franz Kline, 1910—1962）、马克·罗斯科（Mark Rothko, 1903—1970）等人的艺术，获得广泛的理解与共鸣。

许多正值创造盛期的艺术家联袂赴美，是20世纪后期中国艺术界的标志性事件。他们并不只是为了一睹美国博物馆中的巨匠名迹，更吸引他们的是那里充满创新活力的艺术环境与自由、包容的生活气氛。谌北新、张文新、曹达立、王怀庆、袁运生、徐冰、谷文达、陈丹青、张健君、艾未未……都曾在那个阶段去了美国。在北京、杭州和上海的艺术圈子里，不断传来某位同行出国赴美的消息。20世纪后期赴美、法的中国艺术家，与他们出洋留学的前辈有截然不同的背景和目标。他们大多是在中国艺术界有相当知名度的画家，他们不再为学习掌握西方艺术技巧而是为某种艺术境界和人生理想远赴异域。这些艺术家带给国内艺术的不再是某种风格、技法或者传递某种流派主张，而是一种艺术生活方式。

“穿越大洋的艺术——美国印第安纳大学埃斯凯纳齐艺术博物馆藏19—20世纪风景画展”，向我们展示了早期美国艺术家通过旅行、留学、移居和参加新的艺术社团活动来学习和拓展自己的艺术；展示了美国艺术如何通过与大西洋彼岸的交流，将欧洲主流艺术的理念和手段融入新的对象表达上，发展出具有民族特征的艺术的过程。同时，这些艺术家也将自己有特色的风景意象带到旅行写生和创作中。正是在这方面，立足本土，求索异域，持续百年的中国艺术家必然会有深切的感受。

此次来展作品50件，分为四部分，分别是风景画与国家认同；游客、留学生与侨民；美国画家与法国印象主义；尾声：现代派风景画。作品时间跨度从19世纪初至20世纪20年代左右，显示了美国受英国、荷兰、德国、法国、意大利风景画的影响，结合对北美新大陆地貌的特殊性的感受，发展了一种既具有宏伟叙事风格，又不乏亲切自然，具有地域风情片段的风景画。而这两种风格一直在美国艺术中演变和发展，最终在现代主义抽象表现和当代艺术中成为基本特征。

从来展作品中能看到欧洲不同阶段的艺术潮流对美国艺术的影响，如倾向于浪漫主义将自然景色神圣化的阿尔弗兰德·汤普森·布里彻（Alfred Thompson Bricher, 1837—1908）的《大马南岛》、托马斯·钱伯斯（Thomas Chambers, 1808—1869）的《从美国这一边看到的尼亚加拉瀑布》等作品，可以感到德国浪漫主义艺术对美国早期绘画的影响，它可能唤起了美国人面对新大陆雄壮而荒凉的地貌时的激动情怀，这种情怀既能感到人在宇宙中的渺小和孤独，又激起人的豪情，开阔人的心智。阿尔伯特·比尔斯塔特（Albert Bierstadt, American, 1830—1902）的《西岸》和贾斯珀·弗朗西斯·克鲁普西（Jasper Francis Cropsey, 1823—1900）的《美国的丰收》，这两位艺术家描绘自然景象的作品已经成为一种美国形象而镶嵌在美国人的心里。

又如“风景如画”（the Picturesque）这一18世纪英国风行的观念，可以从英国画家小本杰明·巴克（Benjamin Barker, 1776—1838）的《劳工收获巴斯浴石》中得到体现。古典完美的场景，穿过水面、山坡、树林，直到远处田野的地平线……“风景如画”是在表现自然景色时力图符合经典性绘画习规，也就是构图、气氛、色彩与视觉效果要“优美与崇高”的平衡。当时的画家认为只有掌握精湛的古典表现方式，才有可能形成“如画的风景”。当然风景画的意义从来不仅仅是风景，更是通过风景去表现历史情境、社会演变以及人们对这种变化的内心反应。乔治·温特（George Winter, 1810—1876，印第安纳当地画家）的《鳊鱼河上的印第安人》，指向北美殖民地的扩展给原始印第安文化带来的灾难。画面就像大洪水的场景，几个印第安人在四面环水的孤岛上等待着，岛上唯一的树木正在枯萎。

欧洲艺术对美国的影响，特别表现在风格和形式上，如温思洛·霍默（Winslow Homer, 1836—1910）的《翻晒干草的人》，风格明显有巴比松画家米勒的影子，画中农妇们侧面的造型具有雕塑感，她们在暖色的光亮中庄严走着，就像交响乐辉煌的篇章。同时，巴比松画派艺术家泰奥多尔·卢梭（Theodore Rousseau, 1812—1867）的《橡树》、夏尔·弗朗索瓦·多比尼（Charles-Francois Daubigny, 1817—1878）的《早晨》等作品表明，欧洲绘画带给美国绘画的技巧和观察方法，就是用敏感和细致的感受去发掘和描绘眼前所见到的事物，如阳光、河流、薄雾、大气和浮动的云，以及透明的空气和水蒸气等，而不只是生硬地描画高山大川原野。法国印象派画家古斯塔夫·卡耶博特（Gustave Caillebotte, French, 1848—1894）的《伊埃尔勒河：雨之印象》，法国印象派大师克劳德·莫奈（Claude Monet, French, 1840—1926）的《阿让特依的港口》在展览中能起到一份特殊的说明。19世纪后期法国绘画持续对美国艺术发生影响，卡耶博特的作品构成有日本美学的平面成分，河岸对角线的运用和雨滴在水中的大大小小的圆形，产生了一种程式化的效果，加上河对岸的垂直树木的线条，预示了20世纪绘画的一种方向。而莫奈的这件作品，以他特有的短笔触和厚涂的颜料，离开绘画幻觉的传统，向追求本体的方向发展……莫奈的作品确实到了现代主义的边界。而同时代的一些美国画家的作品也在朝着这个方向发展，在主题上越来越把瞬间一瞥作为绘画的对象，多视线多视点的场景成为画面目的，绘画逐渐越

来越追求色形和笔触，强调本身的韵律和色调演变……同时美国艺术也时刻不忘关心现实，关心人的终极命运。

美国绘画的大厦，是由那些携带着英国以及欧洲大陆艺术传统与理想的移民艺术家一步步建成的，其中包括在不同年代由于不同原因而往返大洋两岸的艺术家们。他们传播欧洲绘画精粹，以多样艺术手段和艺术理想“发现”并“创造”了北美大地的独特艺术境界，最终形成堪与欧陆英伦相抗衡的美国绘画。这一历史进程，对于近百年上下求索，以建构既具本土风范，又具时代精神的中国绘画的艺术家，必然有诸多可资思考借鉴的元素。

CROSSING THE OCEAN, FUSING INNOVATION

Reflections on the Evolution of Modern Chinese and American Paintings

Xu Hong

Chinese people are no strangers to American art. Artists from China have traveled to the United States to study art since the late nineteenth century. Li Tiefu (1869–1925) of Guangdong was one of the earliest documented students to travel abroad to study painting in the Western style. In the thirteenth year of the Guangxu period (1887), Li Tiefu was sponsored by his family to study painting at the Arlington School of Fine Arts and the New York Academy of Fine Arts, and he later served as an associate professor at the National Academy of Design. He studied under John Singer Sargent (1856–1925) and William Merritt Chase (1849–1916), and Sargent's artistic influence is apparent in the accurate modeling, calm coloring, and brushwork of Li Tiefu's paintings. As exemplified in the expressions and postures of his painted figures, Li Tiefu also mastered the lighting techniques used by earlier American painters. His brushstrokes are both deep and natural, referencing the classical European culture and traditions, which were so different from the sentiments of later Chinese portrait paintings.

After Li Tiefu, Feng Gangbai (1884–1984) also went abroad to study painting. He graduated from the National Academy of Fine Arts in Mexico in 1905 and went on to study in the United States at Berkeley Academy of Fine Arts, the Art Institute of Chicago, and New York University's Institute of Fine Arts. Feng stayed in the Americas for twenty years and studied under the artist Robert Henri (1865–1929).

Long before Li Tiefu and Feng Gangbai, the painter Lei Yong (1840–1900) resided in the United States. In the 1860s, Lei Yong immigrated to San Francisco, painting portraits of the city's residents and becoming a master of Western oil painting techniques. Yun Gee (1806–1963) also immigrated to San Francisco from Guangdong in 1921, determined to integrate traditional Chinese cultural elements with modern painting by combining Chinese scenes with Cubist forms. He also helped facilitate the establishment of the Modern Gallery in San Francisco.

Tsinghua University graduate Wen Yiduo (1899–1946) was one of the select few Chinese artists to have studied in the United States during the early twentieth century. In 1922, he left Tsinghua to study at the Art Institute of Chicago, where he focused on Impressionist painting. After studying there for more than a year, he left Chicago for Colorado Springs, where he joined fellow Tsinghua classmate, educator, and literary theorist Liang Shiqiu (1903–1987). Wen Yiduo's beautifully elegant and natural paintings left an unforgettable impression on his peers. In fall 1924, Wen went to the Art Students League of New York to continue his studies and, after returning to China, served as dean of Beiping Art Academy (Beiping Yi Zhuan), where he experimented with depicting real life in China by applying the artistic techniques he had learned in the United States. Although Wen later abandoned painting, turning his attention to history and literature instead, his importance in the exchange and development of Sino-American art is difficult to ignore.

The 1950s marked a period in which Chinese painting was aligned with the Socialist Realism of the Soviet Union and cultural relations between China and the United States stagnated. Following China's policies of reform and opening at the end of the 1970s, American art was reintroduced through prints and exhibitions that deeply influenced a new generation of Chinese painters. In fall 1981, major American paintings from the Museum of Fine Arts Boston were the first to be displayed in China. A few months later, Native American artifacts and Western paintings from the United States were also shown to Chinese audiences. In 1982, the Armand Hammer exhibition of classic European and American paintings, and later the Brooklyn Museum's exhibition *Town and Country: Images of Urban and Rural Life in America* (1984), offered a glimpse of the American way of life and the American people to Chinese audiences. These kinds of paintings, especially the works of painters Edward Hopper (1882–1967) and Andrew Wyeth, (1917–2009) reflected a realism and individualized emotional expression that resonated deeply with many Chinese artists. Some older Chinese artists were attracted to the realist traditions of American painting, believing it exposed some of the inequities of a capitalistic society and confirmed the value of realistic art, which was the style generally preferred in China. While most people did not fully accept and were confused by Impressionism and later Modernist movements, American Realism offered artists a fresh new mode of expression. The works appeared straightforward, and they guided the Chinese school of Realism into a new era. Central Academy of Fine Arts professor Wei Qimei (1923–2009) was clearly influenced by Hopper. Some critics believed Hopper was “often inspired by creations in ordinary life that are not usually considered worthy of paintings: old houses, monotonous streets, empty dwellings, ordinary shops...scenes that are so lackluster in a modern city not only appear in his paintings, but once depicted have a profound and moving power.” Wyeth's *Christina's World* (1948) also touched the hearts of many Chinese people. The feelings of loneliness and helplessness conveyed in the painting resonated with many who just experienced the Down the Countryside era under Mao. He Duoling of the Sichuan Academy of Fine Arts described the memories of the educated youth who were sent to live in rural areas. His work *Spring Breeze Is Awake* (1982) conveyed the inner thoughts of people at the time. Ai Xuan set his sights on the plateau area and painted Tibetan girls in an empty and quiet wilderness environment, capturing the beauty of their desolation and silence. He and Ai not only absorbed Wyeth's exquisite realistic techniques but also allowed their works to express complex emotions, facilitating Chinese artists move from commentary on social themes to a focus on the psychological world. Their “Native Realist” works were reflective and groundbreaking during their time, and reached a wide audience in the early days of China's reform and openness. Luo Zhongli's *Father* (1980) shocked the Chinese art world. In this large-scale work, he draws from American Photorealism portraying an elderly Chinese farmer as if he were a national leader. It is difficult for viewers to avoid the eyes of the farmer, and the details of the image—the skin, facial features, and coarse cracked hands holding the broken bowl of water—all succeed in enhancing the spiritual strength of this large-scale portrait.

In 1985, works by Robert Rauschenberg (1925–2008) were exhibited at the National Art Museum of China, where they were shown with domestic Chinese paintings. This spurred China's shift from classical Realism to Modernism. In the 1990s, American Pop Art, especially that of Andy Warhol (1927–1987), had a huge influence on the Chinese art scene. In terms of concept and style, Wang Guangyi's works were directly inspired by the Pop Art Movement. In fact, there is a shadow of Pop Art in all aspects of contemporary Chinese art. Thanks to the popularity of their political Pop works in the art market, Chinese artists now enjoy a special place in the international art scene and are seen

as celebrities by the younger generation in China. As reflected by the volume of viewers, the public is already accustomed to the satirical characters and images that are usually portrayed in Pop Art. In comparison to Western Pop Art, Chinese Pop Art is more realistic with an emphasis on secular culture. This is obviously related to the Chinese people's emphasis on secular life and the absence of "God" in their cultural tradition. Furthermore, Chinese people are accustomed to festive, lively images that are visually appealing but lack of deeper questioning and rethinking.

The influence of American Abstract Expressionism on Chinese art has been lasting and intriguing. Paintings of this type were difficult for many to comprehend, but due to Clement Greenberg's theoretical translation and dissemination of the subject, art critics were able to better understand its characteristics. However, Chinese audiences more readily accepted "fashionable" imagery like video, installation, or popular avant-garde art, tending to refer to Abstract Expressionist paintings, and any other art not quickly understandable, as "Abstractionism". Surprisingly, then, the new generation of Chinese ink painters worked in a manner similar to the Abstract Expressionists, leading to a broader acceptance of artists like Jackson Pollock (1912–1956), Willem De Kooning (1904–1997), Robert Motherwell (1915–1991), Franz Kline (1910–1962), Mark Rothko (1903–1970), among others.

The late twentieth century was a transformative period in Chinese art that was marked by numerous Chinese artists making their way to the United States. Not only did they want to see the masterpieces housed in American museums but they also were attracted to the innovative, free, and spirited environment in the United States. Artists such as Shen Beixin, Zhang Wenxin, Cao Dali, Wang Huaqing, Yuan Yunsheng, Xu Bing, Gu Wenda, Chen Danqing, Zhang Jianjun, and Ai Weiwei all went to the United States during this time. Artists from Beijing, Hangzhou, and Shanghai often traveled to the United States or France. Those who went abroad in the late twentieth century had very different backgrounds and objectives than their predecessors who had studied overseas. Most of them, painters who were already known in the Chinese art world, no longer needed to master Western art techniques, but they traveled to other countries to experience different art scenes and ways of life. What these artists bring back to Chinese art is not just a certain style, technique, or transmission of a specific genre, but a certain artistic lifestyle.

Americans Abroad: Landscape and Artistic Exchange, 1800–1920 shows us how early American artists learned and expanded upon their own art by traveling, studying abroad, immigrating, and joining new art circles. It examines how American art has connected with the other side of the ocean and incorporated mainstream European ideas and methods, while also developing an art with national characteristics. At the same time, these American artists brought their own unique perspective to works produced during their travels. It is in this way that Chinese artists have simultaneously established themselves in their native land and sought to learn from foreign artists and cultures.

In this exhibition, fifty works are grouped into four categories: Landscape and National Identity; Tourists, Students, and Expatriates; American Artists and French Impressionism; and Coda: Landscapes of Modernity. These works date from the early 1800s to the 1920s, and demonstrate how the art of England, the Netherlands, Germany, France, and Italy all influenced American landscape paintings, which portray the special features of North American landscapes in a magnificent narrative style. The underlying aesthetic characteristics of this style have continuously evolved and developed in American art, and have finally become basic features in modern Abstract Expressionism and contemporary art.