

A Retrospective  
Exhibition  
of the Works of  
Fan Tchun-pi



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# 方君璧作品回顧展

A Retrospective Exhibition of the Works of Fan Tchun-pi

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香港藝術中心包兆龍畫廊  
香港大學馮平山博物館



Jointly presented by the Department of Fine Arts of the University of Hong Kong and the Hong Kong Arts Centre marking the establishment of the Department of Fine Arts. 香港大學藝術系及香港藝術中心聯合主辦以誌香港大學藝術系成立紀念



# 前言

黃麗松博士 香港大學校長

當香港社會與文化活動的關係漸趨密切之際，香港大學藝術系在多年計劃與籌備之後終繼香港藝術中心於今秋成立。該中心或可視為香港人士對藝術的新認識的第一個值得注意的結果。本人深望藝術系將繼承該中心的創始精神，及在各界支持鼓勵之下繼續發展。如果社會人士對此一新學系的支持與熱愛源源不絕，而系方又能吸收有才華的教員及學生的話，本人期望在最近幾年內音樂將被列入大學部課程內。以方君璧女士之作品精選展覽來紀念藝術系之成立實在最適當。方女士的作品的特徵是以西方的訓練和中國文化傳統互相結合。在技巧方面，方女士原在西方受過訓練，後來她的興趣逐漸轉移到中國方面。她以西方技巧和中國文化傳統作為她的創作泉源。這個中西結合的成果使人激賞不已。方女士的雙重表達方式，亦是藝術系在香港這個特出的環境下須要考驗和探索的。像方女士一樣，港大藝術系亦希望能把中西方的藝術精華貢獻給社會。



# 序

王潤生 香港藝術中心展覽籌劃主任

方君璧是近代畫壇奇葩，亦為一傑出女性。事緣半世紀以前，在保守的中國欲以繪畫為終生事業實屬極不平常，何況方氏其時年僅十九，以一荏弱少女負笈法國學畫。自當時迄今，方君璧即以無比毅力，專心一志於其畫作。此次香港藝術中心能與如此優秀之畫家結緣，誠感榮幸。

在此，謹向下列為本刊撰文之人士致謝：香港大學校長黃麗松博士C. B. E., D. Sc., J. P.、香港大學藝術系系主任莊申、香港中文大學藝術系美術史講師高美慶博士、何弢；又蒙香港大學慷慨支持，特別是黃麗松博士C. B. E., D. Sc., J. P.、文學院院長李鐸博士、新聞主任劉靖之；更承馮平山博物館館長劉唯邁博士之助，使部份回顧展得以在馮平山博物館舉行，不勝銘謝；因何弢之建議及熱誠支持使是次展覽順利完成，一併致謝。

同時，本文並重刊了兩篇有關方君璧畫作之文稿，即前中國教育部長蔡元培先生及前巴黎東方藝術院院長各洛賽先生數年前所作，俾大眾對方氏之生平及畫風能作深一層之認識。



Fantchunpi 君聖  
1924





# 緒論

何弢

方君璧女士於一九五四年及一九六六年，先後在本港舉行過兩次展覽會。方女士在過去三十年來，一直在歐美各地從事藝術工作，故此對本港大部份的觀眾來說，方女士的大名可能仍有些陌生。今年正是方女士的八十壽辰，筆者非常高興能夠有機會敦請這位世界傑出的中國女畫家，再一次舊地重遊。方女士在這個回顧展覽中，將會向大家介紹她一生的精心傑作。該展覽將由香港大學新成立的藝術系及香港藝術中心共同主辦。

筆者自幼承方女士愛護，並於一九五四年被方女士納為第一個私人學生。筆者希望在本序文中，能夠對方老師的藝術，作較深入的介紹。為了使各位對方女士的背景有進一步的了解，本人更特別在這畫冊中編了一份方君璧女士的年表。此外本人更恭請香港大學莊申先生及中文大學高美慶女士，為方女士作品另文介紹。本展覽會所展出乃方女士從一九二四年至一九七四年間，五十年藝術生涯中選出的代表作。作品中有油畫及中國水墨畫。這可算是作者到目前為止最完整的一個回顧展。

廿世紀在藝術史上是一個大轉捩點。在中國畫史上更以為然。本世紀有不少中國畫家費煞苦心，只為了要創出一個新的中國藝術風格。可是，要創立新的藝術風格，這些藝術家必須從已經建立千多年的藝術傳統中，打出一條新路綫；這絕不是一件容易的工作。

時至目前，廿世紀中，就中國畫而論，新風格的崛起，與藝術家本身的教育背景

有極大關係。其一是受傳統的教育方式，臨摹古人的作品以習畫。經過日積月累的臨摹經驗，有革命性的畫家終於尋求到創新的風格。近代的兩位大師齊白石（1864-1957）及黃賓虹（1864-1955），便是此類富有革命性畫家的好例子。其二乃畫家出洋深造，經過多年接受西方藝術教育的薰陶。當彼等學成返國後，往往從西方藝術的觀點，去探討中國傳統藝術的精神及技巧，不斷搜索一條新路綫，以能夠充分表達這種融合中西藝術精神的新境界。名畫家徐悲鴻（1895-1953）及方君璧女士（1898- ），可算是這個圈子裏的表表者。

就現今畫壇而論，創立超傳統國畫，已經不算是新聞。目前本港有不少藝術家，也是這條路綫的熱心探求者。可是我們仔細算一算，方君璧女士乃是本世紀三十年代，最早創立新國畫的一班前輩中的一位領導者。她在近代中國藝術史上的貢獻是無可疑異的。

對於欣賞不熟識的藝術作品，我們往往受到自己成見的支配，經常在未給予本身一個客觀的機會，去接受作者的訊息，卻不自覺地希望從該作品內，尋求我們熟悉的所謂藝術派系的特徵。如果作品具有強烈的派系特色，可以清楚的分別門派，這當然滿足了我們的自我英雄慾望。但是如果碰上一位超然的畫家如方女士，要去欣賞她的作品，與她分享她多年積累的藝術心得，我們必須摒棄成見。驟眼看來，方女士的作品，並不是國畫，亦非西洋畫。猶如水並不是氫，也不是氧一樣。

在她的畫中，我們是找不到中國畫傳統的章法，更找不到西洋近代畫的刺激性。但，細心咀嚼，各位不難體會到方女士繪畫之內，實已將中西畫藝的技巧，精神及哲理，融而為一，透過那超然脫俗的氣質，創立了她獨有的風格。

以下乃方君璧女士作品的幾處獨特色彩：

（一）表現大自然的生氣與活力

方女士堅持作畫一定要寫生，不可單靠虛構。而寫生的風尚，一直至宋元兩代仍盛極一時。單從這點，我們可以體會到方女士的信念，充份反映古典中國藝術的一個非常重要的傳統精神。

就技術而論，方女士在法國畫院逗留的一段時期，培養出極優秀的素描基礎。她能夠迅速而準確地，以素描手法，把握到自然事物的精神。以國畫材料所畫的人像，可以算是方女士的代表作。她不但能夠成功地捉摸到對象的神韻，更能運用這種極難控制的繪畫媒介，表現出畫中人物膚髮的柔嫩及光澤。通過她這傳神的手法，方女士所畫的貓、狗、花卉或一棵樹，皆顯得栩栩如生。她觀察事物非但無微不至，更充滿愛心，以真摯的情感流露於每一筆觸之下，把一股有靈性的生氣帶到畫中。

（二）追求造化的意境

藝術是追求美感的表現，研究中國畫的美感有三個要點：

（甲）畫本身的造形；

（乙）作者對畫中內容的詩意感受；

（丙）作者本身的修養，如何運用他的





1972 景山遙望 Looking at Chin Shan

技巧能力，及創作的深度，以調和的手法，將有形的畫面及抽象的詩意融合而為一。

如果一位藝術家能夠成功地在一件作品中，掌握以上的三個要點，該作品可以算得上已經達到藝術創作的最高意境。這意境，說來容易，其實高超而飄忽，固然之，可遇而不可求。亦正因為其迷離撲溯，哲理玄妙，致成為中國藝術數千年來不斷追尋的目標。

在方女士眼中，無論更細小，更卑微的事物，尤如一片小葉或一塊碎石，都有本身的活力，情感及詩意的存在。她以一顆充滿同情愛護的心，將人物及事物的體態神韻刻劃淋漓盡至。

在方女士的畫中，她偏重於表現人生「美」的一面。在她的作品內，大部份充滿了樂觀及愉快的氣氛。也許這是反映了她理想中的世界。她在畫中所追求的意境，正如道家所盼望人與造化合而為一的思想。

### (三) 創立一個獨特的抒情風格

就畫派而論，廿世紀可以算是史無前例的門派林立，百家爭鳴的時代。本世紀中當然有很多由藝術大師創立的畫派。可是同時期亦有不少人仕，為了生財之道，而創立一些混水摸魚的新畫派，遊戲人間，自欺欺人。可惜的是，在目前五花八門的藝術世界中，

一部份的大眾，誤解地認為所有的畫都應該分門別類，猶如將藝術與化學

元素或動物品種分類一樣。不入門派的畫，不能算是好畫。在這種不健全思想影响之下，不但削減了許多欣賞藝術的機會，更不幸的是有些好的藝術作品，卻因此被埋沒了。在歷史上，偶然會有一些藝術家，他們的作風與當時整個的潮流不太吻合。例如在十九世紀法國有積路易大偉，而在本世紀美國亦有安度韋愛夫。方君璧女士正是屬於這類畫家之一。她創立了一個獨立的，與她同時期各主要畫派毫無關連的藝術風格。

一九一七年當方女士在法國求學的時期，當時正是立體派及野獸派的全盛時期，她對當時的新畫派必然有所認識，可是那些新畫派對她的作品，並沒有任何影响。當她於一九二五年及一九三〇年先後回國兩次，曾與嶺南畫派的高劍父及高奇峯兩位大師研究繪畫，但高氏兄弟的作風亦未有影响到方女士作品的風格。

在三十年代中，方女士開始試用以國畫的筆法作油畫，同時她也運用西方的透視及素描技巧融入水墨中，而創立一個與法國國畫院及傳統國畫不同的新畫風。後來於一九五七年她定居美國波士頓時，當時正是紐約畫派抽象表現主義的最高峯。

方女士對當時新潮流的動向，非常清楚。但是她並沒有改變自己的風格去追隨時髦。

在本世紀中，百家爭鳴的現象，帶來了很多藝術上的新嘗試。經過差不多一個世紀的探索，整個藝術的趨向，漸漸顯出了一個物極必反的寫實現象。

也許因為這個回復寫實的現象，反而使我們感到在七十年代的今日，欣賞方女士的作品，比之二十年前，當抽象畫全盛時期，來得更應時呢！方女士一直保持着一個以不變應萬變的獨特風格，這是她的成功，也是我們應該注意的一點。

到底什麼才是方君璧的風格呢？

回答這個問題，倒不如說什麼才不是方君璧的風格？她的風格並不是傳統的國畫，也不是寫實的西洋畫。她的畫並不是抽象也不是純寫實。她的作品絕不粗俗，卻無甜巧之忌。如此類推。她的風格是她那些，十分可親，却又耐人尋味，充滿了人間溫暖的抒情畫。

方君璧所創獨特的抒情畫，可有一個危險。她的畫，很容易被一般通俗人仕，誤視為膚淺悅目的巧品。如果要真正了解方女士的作品，我們一定要深入她的畫中，才能欣賞到她那以含蓄的手法，帶我們進入一個融合中西藝術精華的崇高境界。方女士另外一個特色：她的作品既灑脫又樸實，絕無半點商業性及噱頭化。在現今以商業為主的社會中，不幸有很多藝術家，為了爭名奪利而屈身求存，不惜製造隨波逐流，標奇立異的行貨藝術。最可惜的是這些一般所見，金玉其外敗絮其中的作品，在不知不覺中，使到一般的人仕，對於像方女士一類溫文幽雅的艺术，反而麻木了。我極希望這次方君璧女士回顧展覽，能為本港愛好藝術的大眾，帶來一番清新而又溫馨的感受。本人更藉此預祝香港大學新開辦的藝術系，在對中西藝術文化的探討研究中，作出更大的貢獻。





## 對於方君璧回顧展的幾點看法

莊申 香港大學藝術系系主任

在一九二〇年代，中國近代美術史上的許多重要藝術家，譬如在雕刻方面的劉開渠、李金髮、王臨乙，以及在繪畫方面的林風眠、徐悲鴻、常書鴻等人，都在法國求學。在這些男性藝術家之外，還有一位突出的女性藝術家一方君璧女士。從一九一七年到一九二〇年，及從一九二六年到一九二八年，她兩次在法國研究畫藝，這種勤習不懈的精神，不但在男性藝術家之中少見，就女性藝術家而言，更是絕無僅有。

方君璧女士回國之後，並不以由法國學到的技巧為滿足。以她的作品來觀察，她逐漸把中國文化的背景以及中國繪畫的意境，滲入她的作品之中，所以從一九四〇年代開始，她的繪畫的風格，套用一句成語，漸有「融會中西」的傾向。而且這種傾向，在她的作品中慢慢地凝結起來，形成一種新的面目。一九四九年至一九五一年，方女士的繪畫兩次在巴黎展出，她的嶄新的風格，遂深得巴黎東方博物院 (Cernuschi Musee) 院長 Rene Grousset 的讚賞。一九五四年，方女士的若干作品在法國文化協會的安排下，曾在香港展出。可是當時的展品不多。這一次的展覽，不但前後相隔二十五年，而且展品的數量高達一百一十幅。尤且值得注意的是這次作品的完成時期，前後相距五十年。由這一角度來觀察這個展覽，不但可以清楚的見到方女士的風格與體裁的轉變，而且對香港的居民而言，長期旅居外國的方君璧女士，能把她一生的作品的回顧展，舉行於香港，使得我們瞭解一位早年在法國求學的畫家，如何由油畫的探討變到國畫的創作，似乎更有意義。



關於方女士的作品的風格與其作品在中國現代畫壇上的地位，在何弢先生與高美慶女士的兩篇文章之中，已各有公正而詳細的討論，此處不必重述。本文的寫作只想從美術史的研究的立場，來介紹這一畫展中幾個有趣的方面：

以中國的繪畫為例，至少在宋代，當時的畫家對於寫實的精神是十分注意的。（關於這一論點，筆者在二十年前，曾以「中國繪畫的寫實精神」為題，而有所選述）。

南宋的畫家們對於靜物寫生，更是興趣十分濃厚。譬如目前台灣的故宮博物院藏有一幅李嵩的「花籃」。（竹籃之中，佈滿鮮花）。而日本京都的大德寺藏有一幅禪僧畫家牧溪的「柿圖」。「花籃圖」雖用細緻的工筆畫法，「柿圖」雖用豪放的潑墨畫法，但在體裁上，「花籃」與「柿圖」都是寫生畫。這種富有寫實精神的寫生畫，從元末以後，由於文人畫的興起，似乎遭受淘汰了。

可是從十八世紀以來，在西方繪畫之中，這種寫生畫，卻形成極其普遍的畫題。

在方君璧女士的回顧展中，她的「籃菊」不但隱然遙接南宋寫生畫的傳統，而其「瓶菊」，特別是瓶中的黃菊，更令人聯想到十九世紀印象派畫家梵谷(Van Gogh)的，著名的寫生畫——「瓶中的黃色向日葵」。

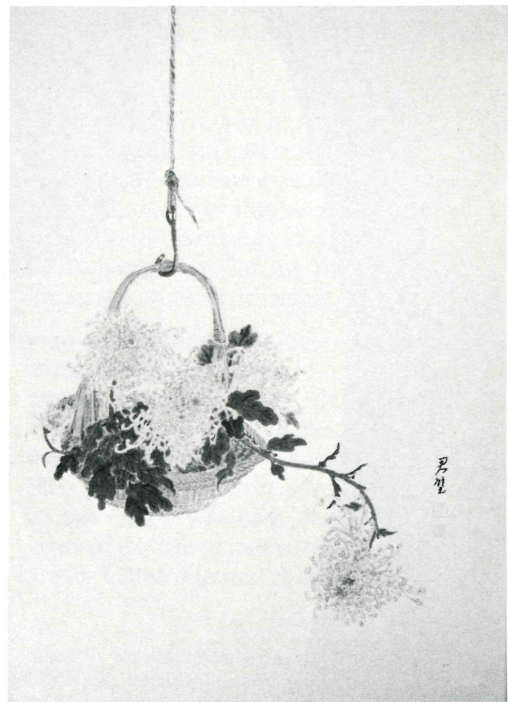
黃山的風景佳絕，其地本是中國有名的名勝之一。可是在藝術作品之中，黃山的風景，似乎要到十七世紀的下半期，才由石濤、梅清等人逐漸繪之於筆。在方女士的這個展覽之中，她不但表現了黃山的「迎客松」，也表現了黃山的「一線天」。儘管她的表現方法是油畫，但她的寫實精神，如與

十七世紀的石濤或梅清相較，可說毫無差異。

一四六八年至一四六九年之間，日本的畫僧雪舟，由日本乘船，到達中國的浙江省。他在中國學習佛法與繪畫之餘，也在許多名勝之地遊覽，行踪遠至北京。在他的作品之中，西湖的風景，是一一見於雪舟的山水畫蹟之中的。在十七世紀的下半期，浙江的畫家沈荃、伊孚九，以及在十九世紀下半期的上海派家胡公壽、胡鐵梅，都曾遠赴日本，居留了相當的時日。儘管這幾位中國畫家的畫風，曾在日本引起相當的影響，可是他們的畫筆似乎從沒有描繪過日本的景物。在方君璧女士的展覽之中，她不但表現了東京附近的富士山、京都附近的古塔、與北海道的風景，而且也為日本的禪宗學者鈴木大拙，作了半身的畫像。由一位中國的女畫家，以油畫的方式來表現日本的山水，這樣的作品，不但極其富有國際性的趣味，如用多采多姿這句成語來加以形容，也真可當之無愧。

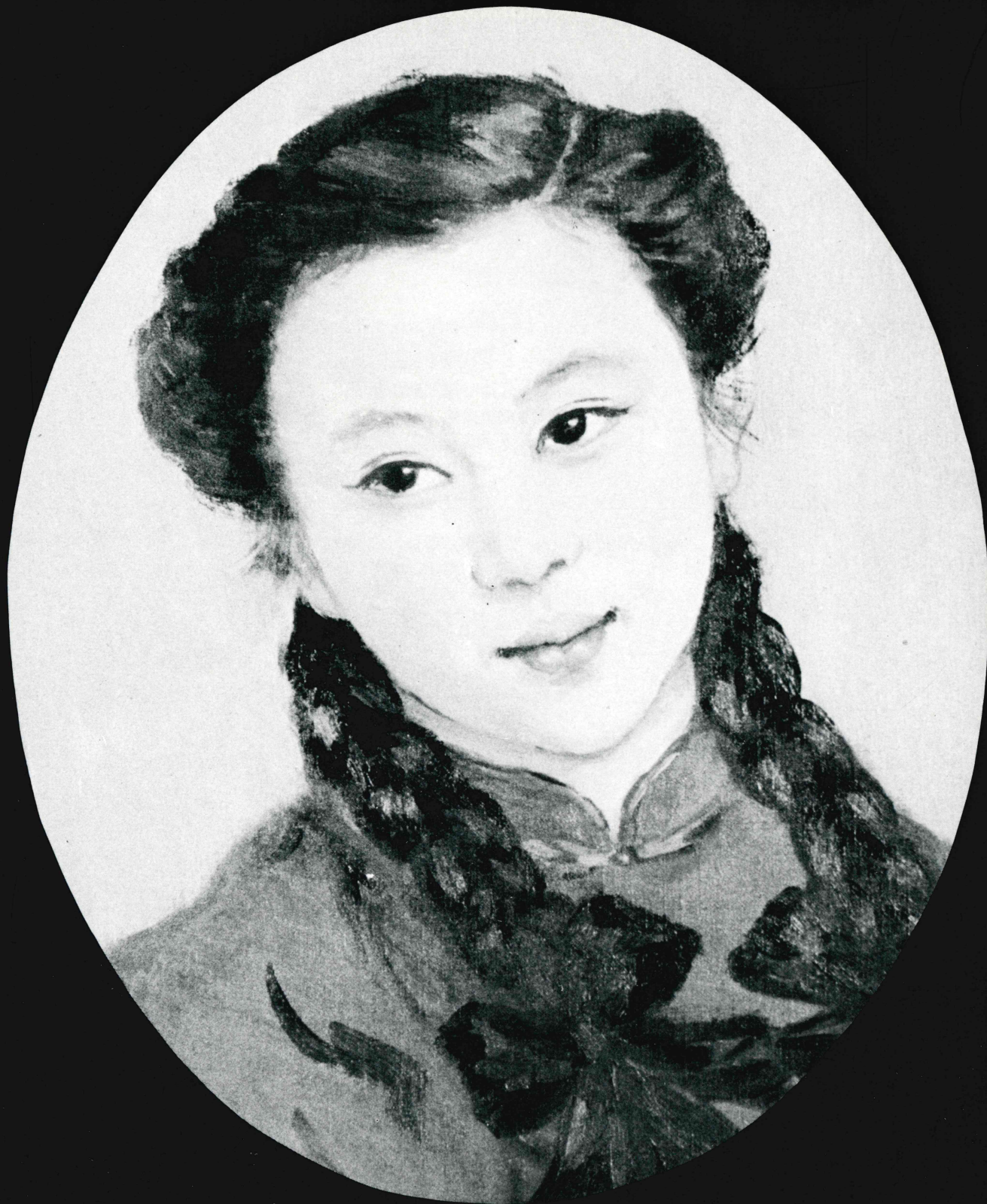
從歷史上看，中國的女畫家，雖然在湯漱玉的「玉臺畫史」中，著錄過二百餘人，但是她們的畫蹟，目前大多湮沒無聞。在中國現代藝壇中，除了蕭淑芳、方君璧、方召響等人之外，女性的畫家，更是稀如鳳角麟毛。本文雖然限於目錄的篇幅，不能為方女士的作品，再作更多的介紹，但如與近來在香港盛行的，祇注意機械式的技巧而缺乏內容的一般作品相較，對於方女士在淳厚之中滲雜着清新風味的作品，筆者認為還是可喜的。

一九七八年九月杪 香港大學藝術系



1974 籃菊 A Basket of Chrysanthemums







# 方君璧與二十世紀的中國繪畫

高美慶博士 香港中文大學藝術系美術史講師

近百年的中國，經歷了多次翻天覆地的變革。繪畫的發展，亦因着政治、經濟以至文化上的巨變，受到極大的衝擊，從而自清末沉滯的畫壇，發展到今日錯綜複雜而又多采多姿的局面。在鼓號前進的時候，吸收前人的成果，總結過去的經驗，無疑是一件迫切而且深具意義的工作。

最近十多年來在北京、史丹福、大阪、香港和墨爾本都曾分別舉行過頗具規模的近百年中國繪畫展覽，然而展覽內容都偏重於傳統繪畫方面，直至去年在香港舉行的劉海粟書畫展，才比較全面地展示了「新藝術運動」領導者之一的才藝，讓觀者接觸到二三十年代中國繪畫的多元發展。現在香港藝術中心為方君璧女士主辦的展覽，無疑具有述往思來的歷史意義。此次展出的作品八十餘幅，包括了從一九二四年至一九七五年的油畫和國畫，展示了一位處身於百年巨變中的中國畫家半個世紀的藝術歷程。通過這些展品，足夠使我們對這位參與畫壇新運的拓墾者產生拱璧珍之的敬意，更可以反映出在西潮激盪之下中國新藝術由萌芽至壯大的歷程。本文嘗試從一較廣泛的歷史角度，就方君璧女士的藝術歷程提供一些二十世紀上半葉中國繪畫發展的線索，尤其是關於西潮衝激下中國繪畫的回應。

近代中國畫壇的巨變，和西方文化的傳入有莫大的關係。西學東來並不自近百年始；然而繼明代中葉之後的第二次西學東漸，在中國人的接受心態來說卻有了主賓易位的改變。在堅船利炮兵臨城下的情況中，「天朝」的威風潰喪無餘。鴉片腐蝕了中國的民志，工業革命的成果不擇手段的輸入，

破壞了中國的經濟。不斷的割地、賠款、設租界、開港口，促成了大清帝國的解體。在民國的新紀元下，仍舊是憂患重重，社會基層崩壞，政治動亂，對文化傳統的信心全面失墜。中國已經到了不變則亡的地步。在這救亡圖存的關頭，外來衝擊加上內部覺醒，引發了具有劃時代意義的「五四運動」。在這運動的連帶下，文化領域中的各個分野，都展開了對傳統價值的批判和揚棄，如飢似渴地吸收西方的新知，以破舊立新、肩負時代使命而自任。藝術界也在這一共同使命下躍動起來。

西洋藝術在中國打開新局面，可以上溯到十九世紀末維新運動中模倣西方教育制度所設立的學堂。「圖畫」被視為有實用價值的「西藝」之一而成為學堂中的科目。這種與傳統文人墨戲異趣的實用價值之被肯定，使本來被卑視為通商港口的畫工行貨的西畫，提昇而為強國之具，其後乃得進展到或者說是回復到它的藝術價值的確立。在這轉變的過程中，最關鍵性的人物是民國首任教育部長，亦是北京大學校長的蔡元培。他在一九一二年提出以「美感教育」為五種教育目標之一；一九一七年又提出「以美育代宗教說」。這些言論賦予藝術以建設理想社會的新使命，更激發了藝術家的社會責任感。但這新的使命並不是當時陳陳相因的傳統繪畫的形式和題材所能勝任的。蔡氏鼓勵青年人向西方學習。隨着留學生的紛紛出國，學成者的回歸、專門學校和專業團體的成立、報刊的提倡、藝術作品和理論的譯介，一個學習西洋藝術的

運動，蓬蓬勃勃的展開。「西洋畫派」和西洋畫家的地位終於在一九二九年的「全國第一次美展」得到確認，使他們足與傳統畫家分庭抗禮。

上述種種變革的促成，均與當時的留學生有莫大的關係。在通過留學吸收西方文化方面，有一比較奇特的現象，就是留學於受西方文化洗禮的日本者，遠較留學於西方文化的發源地為多。論學成回國的先後，也是留日者先而留歐者後。這一先後多寡的特色，也進一步增加了移植西方文化的複雜性。在繪畫的領域中，第一批回國任教的，是以日本為橋樑向西方學習的畫家，而方君璧及同期的吳法鼎，李超士和李毅士等，則是第一批直接向歐洲學習的留學生。方君璧在一九一二年隨姊往法國，當時年僅十四歲。一九一七年開始習畫，先後在波爾多美術學院及巴黎美術學院，接受「學院派」的嚴格寫實訓練。與方氏同期留歐的學生，如留法的吳法鼎和李超士、留英的李毅士，均有共同的因緣際會，因為興趣的轉變而改攻繪畫，如吳法鼎本學法律而轉習繪畫，李毅士兼習物理，集藝術與科學於一身。而方君璧在法國長大，習畫即習西畫，自是理所當然的事。由於他們習畫之始即受歐洲的訓練，基礎也更純粹專一。其次，以上各人另一不約而同之處，在他們都選擇了學院派作為學習的對象，無論在素描的基礎、人體的寫生、以至對物體質量、明暗的表現，均能達至一定的藝術水平，成為西方學院派寫實傳統在中國的傳播人。他們在學成之後紛紛回國（方氏在一九二五年，吳李等三人則在



一九一八至一九九年）。回國之後，在當時以自我表現為標榜的「現代派」留日畫家之中，堅持着嚴謹的素描寫生訓練，發揮着矯偏救弊的貢獻。

有關中國近代西洋畫家向西方取經學藝的時候，每每垂青於在歐洲已經不合時宜的學院派寫實畫風，而對當時在西方風起雲湧的藝術新潮頗有忽略，曾經受到不少當今論畫者的詬病。這中間的是非曲折，不是這篇短文所能詳論。可是如果要對方君璧的藝術以至二三十年代中國畫家奮鬥的目標有所體會，則不妨掌握下述起碼的論點。

有如前文所述，中國新藝術發展的機運始於在列強壓迫下舊有價值觀念的崩潰，以救亡圖存的心態，面對晚清文人墨戲的未流，畫家們所看到的只是脫離現實的虛幻題材、陳陳相因的既定範式、和枯淡頹廢的意境。激進的畫家就此宣判了傳統繪畫的死刑，視之為中國現代化的絆腳石，以為新藝術的創立，首要條件便是要由公式化的臨摹中解放出來，從現實世界中開拓無窮無盡的新題材，以至培養畫家面對現實的心態及掌握現實的能力。因此要從訓練眼睛觀察實物開始，然後眼到手到，正確地將物象的性格描繪出來。陳樹人早在一九一二年便提倡「我手寫我眼」的方法（註一）。這其實是西方寫實傳統的素描寫生的訓練。這種要求便成為引進西方藝術的先決條件，也是二十世紀初期具有革新意識的畫家的共同傾向。到了徐悲鴻手上更成為改良中國繪畫最有力的武器。從寫實主義在中國廣泛流傳的歷史潮流來看，這是符合時代的需求的。這一

有意識的摘善而從，不見得完全是眼光偏狹，或是與世界潮流脫節的問題。

換一個角度來看，西方的現代藝術，亦自有其因應於時代需求的條件。自印象主義以來，均表現了藝術家對學院派的流於虛偽的理想主義的反動，以及在工業高度發展的資本主義社會下個人主觀感情的抒發。可是以中國當時半殖民地的社會形態，正患國之不強民之不富，根本不可能出現高度工業發展中的問題。盲目地輸入誇張自我、反判社會、疏離現實的主義，正與建設新理想而向西方取經的初衷南轅北轍。西方現代藝術之所以直到現在仍不易在中國的土地上生根，實在有着被歷史條件所限制的因素。

如果說「五四」前後的新藝術運動領導人有什麼偏狹缺失的地方，我以為不在他們對西方現代藝術的忽略，倒是在對傳統藝術過於粗率的否定。無疑傳統文人之退隱山林、寄情書畫以避戰亂的消閑心態，不可能被以面向現實社會為使命的畫家所接受。可是對於傳統繪畫的藝術本質和自成系統的表現方法一筆抹殺，顯然是表現了矯枉而不免於過正的局限。

新藝術運動的發展經過了一段全面歐化的過程之後，塵埃落定，藝術家們終於回首於虛心估價傳統藝術的可取之方。他們的新意向，可從任教於杭州國立藝專的林文錚的言論中得見：「我們假如要把頹廢的國畫適應社會意識的需要而另闢新途徑，則研究國畫者不宜忽略西畫的貢獻；同時，我們假如又要把油畫脫離西洋的陳式而成為足以代表民族精神的新藝術，那麼研究西畫者亦不宜忽視

千百年來國畫的成績。」（註二）事實上，許多新藝術運動的風雲人物，如徐悲鴻、林風眠和劉海粟等，都紛紛重新提起從前棄置的中國筆墨，以他們曾受西方藝術洗禮的身手，從事中國繪畫的創作。加上不少具有革新意識的傳統畫家的推波助瀾，遂形成了「中國藝術復興運動」，通過融會中西畫法以達致傳統繪畫在現代社會的延續為使命。

此一轉變，究竟始於何年，在史料缺乏的今天，尚難確定。而在一九二九年前後開始，三十年代蔚然成風，則大抵無疑。轉變的原動力，除了來自畫家本身的反省，也有不少外在的因素。五四新文化運動的發展，在經歷了「上窮碧落下黃泉」的周遊求索之後，頗有「兩處茫茫皆不見」的失落之感。有識之士覺得單純西化未必足以救國。在民族感情方面，亦不願意看到在政治經濟及物質文明淪為次殖民地之餘，連文化學術也落得一個被統治的地位。梁啟超、胡適等人乃掀起「整理國故」的活動，試圖以新方法整理舊學問。在藝術的領域裏，滕固、宗白華、傅抱石、俞劍華、鄭昶、劉海粟等，理性地整理和研究豐富的中國傳統藝術。書刊的出版，以至博物館的設立（到一九三七年已有一四六間），提供了系統地觀摩原作的機會，使畫家們深入領悟傳統繪畫的優越所在。另一方面，通過政府在海外舉辦的展覽，亦日漸掀起了西方藝術家對中國傳統藝術的推崇。尤其是一九三五年在倫敦舉行的「中國藝術國際展」，更確立了中國藝術與西方藝術分庭抗禮的地位（註三）。甚至法國國立藝術學院的畫家亦勸諭他們的中國留學生重新從優秀的中國傳統中學習（註四）。





這些推崇的聲音，亦頗有助於中國藝術工作者確立對傳統藝術的自信。認識到基於不同價值觀念和技法系統的中西藝術各有所長。在「西畫」「國畫」的對峙逐漸消解的同時，更進行摸索捨短取長、折衷融合的可能性。正如鄭昶從歷史角度所作的分析：「以我民族文化之特性，而証以過去之史實，對於域外藝術之傳入，初必盡量容受，繼則取精遺粗，漸收淘溶之功；終乃別開門徑，自見本真。」（註五）這是三十年代的畫壇新運，也是方君璧攝善固執的路向。

方君璧在一九二六年二度留法之後，於一九三〇年歸國，追從首以西畫技法改革國畫的嶺南派大師高劍父、高奇峯同遊切磋，並於一九三二年開始嘗試用中國筆墨繪畫。值得注意的，是方氏不從臨摹名家作品入手，而堅持寫生。與此同時，在油畫創作方面，亦不盲從學院派的規條。她進而取材於中國的山川人物，營造一種恬靜幽深的詩趣，建立起深具個性的風格。對於這種雙線並行的方向，與其說是對國畫和西畫的回歸與叛逆，不如說是對於兩者的反哺和回應；與其說是折衷妥協，不如說是融和消化。藝苑中生意盎然的靈根，儘管吸收的是東西不同的養料，所開放的卻畢竟是屬於自己的花朵。

用今天的眼光，回顧融合中西的歷史過程，無可否認，中國傳統繪畫之重視學問品德的修養，筆墨的情趣，以至概括的意象，生動的氣韻，與西方傳統藝術之偏重寫生透視，以至色彩及造型的特點，實在存有東西兩大藝術體系的基本矛盾。較早期的東西融合的嘗試，很容易使人引起生硬甚至

格格不相入的感覺。可是我們應該肯定他們創新求變的精神，筆跡藍縷的努力，椎輪為大輅之始，積水為增冰之本，成熟的作品是可期而致的。

在此後的數十年間，方君璧繼續努力，堅持發展自己的獨特風格，並於一九四九年舉家離開中國，定居於歐美，在教學相長中創作不懈。綜觀近二十多年來移居海外的畫家，大致上可分幾個類型。一類是直接投身於世界藝術中心，吸納西方新興流派的衝擊，在國際藝壇上佔一席位，可以在法國的趙無極、美國的丁雄泉為代表。其次是在移居地接觸到現代藝術的新貌之後，重新發掘傳統繪畫的主觀因素，建立起個人的新風格，可以張大千、王季遷為代表。另一類則繼續三十年代所肯定的方針，在建立個人藝術世界的同時，努力實現當年融合中西的理想，可以法國的潘玉良、美國的王濟遠、汪亞塵以及方君璧為代表。試將方氏近期的作品與去國之前相較，我們可以看到技巧更加圓熟、境界更臻渾醇。江山代有才人出，中國的新藝術必將在吸收前人的成果中不斷前進。在本文結束之前，謹此向一位數十年如一日堅持作出貢獻的前輩拓墾者致以敬意。

註一陳樹人『新畫法』『真相畫報』第一卷第一期至第十六期。一九一二年五月六日至一九一三年二月一日出版。

註二林文錦『本校藝術教育大綱』『亞波羅』第十三期。一九三四年三月出版。頁一一七九——八六。

註三J. C. Ferguson, "Chinese Art," in The China Yearbook 1938 (Shanghai, 1938), 9, 406

註四 常書鴻『巴黎中國畫展與中國畫前途』『藝風』第一卷第八期。一九三三年八月出版。頁九——一五。

註五 鄭午昌（昶）『中國畫之認識』『東方雜誌』第廿八卷第一期。一九三一年一月十日出版。頁一〇七——一一九。



## 蔡元培論方君璧之畫



歐洲人作畫，自寫實入手，以不被拘束於古人窠臼而自成一家為最大之目的。中國人作畫，自摹古入手，而悟解古人筆意而與之齊名為最後之境界，然古人之畫，何自而來？要亦得諸觀察自然之結果，例如禽魚之動態、花葉之色澤、人物之特性、山水之遠近，何嘗不肇端於寫實？特後來作家偏於尊古，怯於獨創，始養成摹仿之習耳，且東西兩方面不朽之作，無不有選攝自然，表現感想之作用，其功效亦復一揆也。君璧夫人留法甚久，曾進波爾多美術學院二年，進巴黎美術學院三年，潛心自修者又若干年，對於歐洲畫之技巧，心得既多，作品甚富，歸國以後所見本國特殊之風景與人物，時時以歐洲之工具與筆法寫之，既為中外知畫者之所嘆賞，近又以中國之紙筆與色彩，參用歐洲技巧，而寫本國之風景與人物，藉歐洲寫實之手腕，達中國抽象之氣韻，一種嘗試，顯已成功，鍥而不舍，前途斐然，爰於畫集出版之初，特綴無詞，用祝進步。



# 各洛賽論方君璧之畫



1947 仙鶴  
Crane

方君璧夫人繪畫，具有中國傳統的典型與西洋技巧，表面看來似乎不易協調，但由於她作畫的異稟，竟能斟酌兩者之間，自具權衡，一爐冶之，聯繫這兩者的要素，就是她富有幽窈的詩趣，這種詩趣，却又從真實的泉源汲取而來。

再也不能比她所畫的兒童像，更率真，更生動了！這畫像，感覺雖然敏銳：用筆却非常含蓄，毫無矯揉造作之態，她雖慣畫兒童，但同時像那些古廟喬松、平湖明漪、初春玉蕊，也常在她的筆底出現，她運筆時，全神貫注，大有陶然自得之樂，相反的，則為一些姿態古拙的老松，寥然獨立，令人感到畫面有嚴冬肅殺的氣氛，不免叫我聯想到比利時象徵詩人梵爾哈倫襯托在佛蘭特最荒涼背景的那首「古橡」歌。

尤有進者，君璧夫人之描寫自然，純粹中國風味，同時具有佛家和道家的意境，一種宇宙的神秘，創化的融合，她的「睡道人」一類題材，可以看出畫家內心

深奧的傾向。

論到她的技巧，則以一個具有數千年中國文化傳統的人，加以西洋藝術的陶冶，其方法的繁多，原也不令得我們如何驚訝。她很敏捷地、行所無事地，把這兩者結合起來，她的作風之指揮自如，在這方面可以證明她的控制的巧妙。

她作品的色調本多層次，但有時却極其簡潔，宛如古宋畫家之作。將足以妨礙全體純粹的那些結構上附屬的枝節，多餘的筆墨，一概摒除淨盡，她所作表情極為強烈的人物畫像，著墨也復無多，如已故作家曾仲鳴遺像，即其一例。

一件作品，既具精確的技巧，復涵深刻的觀察，已令人驚嘆；同時那一種細膩溫愿的感覺，更可以說是君璧夫人的特點。

這上面顯示藝術家和人文主義者可愛的人格，在文化內容上，中國自古相傳的審美觀點，和希臘文藝觀點，遠東人文主義和拉丁人文主義，兩方面看起來，都沒有什麼不同。



# 方君璧年表

何弢編 一九七八年八月

- |      |  |           |  |      |  |
|------|--|-----------|--|------|--|
| 1898 | 方君璧女士，生於福州。女士爲方聲洞先生之胞妹，聲洞先生爲黃花崗七十二烈士之一。  | 1932      | 中華書局代刊方女士油畫畫冊，此項方氏試以中國紙筆色墨作畫，因不欲拋棄其西畫之基礎，亦不欲以傳統之畫法臨摹古畫或另行投師，乃以西洋技巧融入中國繪畫，創造別開生面之畫法與意境。 | 1956 | 自日回法。返途中路經曼谷、馬來亞、新加坡，并於上述諸地舉辦個人展覽會。回法後又曾赴意大利小住。        |
| 1912 | 隨胞姊方君瑛赴法留學。  |           |  | 1957 | 移居美國麻省波士頓。   |
| 1917 | 至巴黎，入未里安畫院學習西洋畫爲時僅三月。因歐戰轉劇，轉入法國南部玻爾多城之省立美術學校。                                  | 1938      | 三色版之方氏畫冊，由蔡元培先生撰序，並由商務印書館代刊行世，方氏因受蔡先生的鼓勵，以後之作品多半以中西參半之畫法出之，漸有融化中西藝術於一爐之新趨向。            | 1958 | 在華盛頓、波士頓兩地各舉個展一次。                                      |
| 1920 | 畢業於玻爾多省立美術學校後，復至巴黎，考入國立高等美術專門學校受業於畫家殷伯先生。                                      |           |  | 1966 | 東渡日本，於東京及京都各辦畫展兩次。後赴台灣及香港，亦有個展。                        |
|      | 同年方女士與徐悲鴻先生是同學。  |           |  | 1969 | 返美。在普維頓斯城舉辦個展，同年受邀至南美之亞根庭及巴西。并在此二國之京城各辦個展一次。           |
| 1922 | 方女士與曾仲鳴先生結婚。曾先生爲一詩人及政治家。   | 1943      | 赴北京，初見齊白石先生，並爲其畫像，頗受齊氏讚賞，齊氏并饗方女士以麵（按齊白石先生之習慣，宴客以麵已甚隆重。）                                | 1970 | 冬至黎巴嫩。   |
| 1924 | 首次參加春季沙龍，爲第一位參加此沙龍之中國女士，其作品「吹笛女」由巴黎之美術雜誌刊爲封面。（此畫在本展覽會中展出。）                     | 1944—1949 | 此頃，方女士於上海南京，廣州以及日本之東京數作個人畫展，一九四九年之秋方氏獨率三子，重訪巴黎參加大皇宮的藝術展覽會，並作個人畫展。                      | 1971 | 正月在貝魯舉辦個展。返美途中路經埃及、希臘、土耳其等國，并各作寫生畫甚多。                  |
| 1925 | 受廣州大學及執信學校之聘回國，時值廣州遊藝會，由高劍父高奇峯先生等主持，方女士乃以油畫數幅參加展覽，國民政府以鉅金購其巨幅〔陸放翁詩意圖〕，懸於中山紀念堂。 | 1950      | 赴倫敦，亦作一個人畫展。   | 1972 | 隨團體訪問中國，十月六日晚，周總理召見，自晚上十點許開始談話以迄次日凌晨二時，在中國時共延長簽證三次。    |
|      |  | 1951      | 復於巴黎舉行個人展覽（有畫卅餘幅）。巴黎東方藝術院院長各洛賽先生爲畫展目錄撰序。   | 1973 | 初夏，赴福州、上海、蘇州、無錫、南京、洛陽、西安、延安等地寫生，方女士在中國留居一年又一月，共作畫一百多幅。 |
| 1926 | 方女士重到法國，在巴黎得高等美術學校校長伯那爾先生之允，赴其畫室接受指導。  | 1954      | 自歐戰譽歸國，六月由法國文化協會爲方氏主持個人展覽會。秋季離港赴日本。  |      | 選出其中四十餘幅送交中國政府作爲中國政府由中選取了四十多幅作爲國家收藏。                   |
| 1928 | 受選爲都爾旅麗沙龍之會員。  |           |  |      |  |
| 1930 | 回國在廣州與高劍父高奇峯兄弟研究繪畫，又赴廬山、黃山、杭州西湖等處寫生。   | 1955      | 在東京、京都及大阪連續開了個人展覽。在東京展畫時，觀衆多達三萬人。  |      |  |



1974— 繼居波士頓，任波士頓博物館學校  
1978 之顧問，除私人教授國畫外，  
並在波士頓及劍橋教育中心  
教授國畫。  
一九七八年九月重遊中國。  
一九七八年十月十四日北 京中國  
美術館將其所收藏之作品四十餘幅為  
方女士開一展覽會。  
同年十一月三日在香港 藝術中心  
由香港大學新成立藝術系及  
香港藝術中心 合辦方女士回顧展。

收藏： 方君璧女士之畫蹟除見於  
世界各地私人收藏、蒐藏以外，  
其作品由下列各國加以收藏：  
\* 廣州中山紀念堂。  
\* 法國巴黎國家近代博物館。  
\* 法國巴黎博物館。  
\* 法國巴黎東方博物館。  
\* 英國倫敦中國協會  
\* 中國政府。





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| 3. 五姑像          | 油畫 | 一九二五年 |             |
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| * 5. 松濤         | 油畫 | 一九二九年 |             |
| * 6. 冰肌玉骨       | 油畫 | 一九二九年 |             |
| 7. 裸體           | 油畫 | 一九二九年 |             |
| 8. 形影相依         | 油畫 | 一九二九年 |             |
| 9. 仲鳴像          | 油畫 | 一九三〇年 |             |
| 10. 廬山黃龍潭       | 油畫 | 一九三二年 |             |
| 11. 兒睡          | 油畫 | 一九三二年 |             |
| 12. 老道          | 油畫 | 一九三六年 |             |
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水彩	一九四六年
油畫	一九四七年
水彩	一九四七年
水彩	一九四七年
油畫	一九五一年
水彩	一九五三年
油畫	一九五四年
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油畫	一九六二年
油畫	一九六二年
水彩	一九六四年
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- \* 76. 福州船泊
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- 78. 無錫垂釣
- \* 79. 籃菊
- 80. 雲山

油畫	一九六九年
水彩	一九七〇年
水彩	一九七〇年
水彩	一九七〇年
水彩	一九七〇年
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水彩	一九七三年
水彩	一九七三年
水彩	一九七三年
水彩	一九七四年
水彩	一九七五年

以上有 \* 爲記者特假馮平山博物館展出

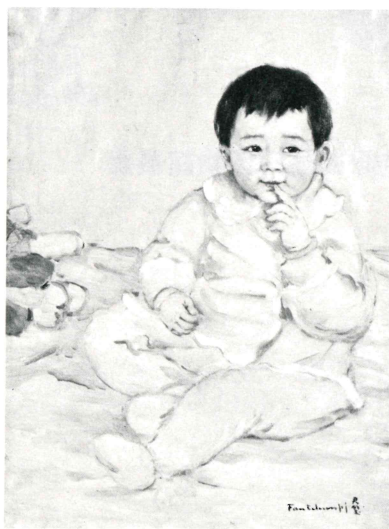




1929 裸體 Nude



1941 日本北海道 Hokkaido in Japan



1937 天真 Innocent





1964 張大千像 Portrait of Chang Dai Chien



1973 福州小村 A Small Village in Foochow

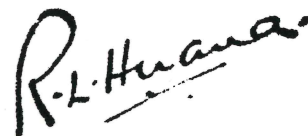


# Foreword

Dr. the Hon. Rayson Huang  
Vice-chancellor of the University of Hong Kong

The establishment of a Department of Fine Arts at the University of Hong Kong is the culmination of years of planning and preparation and comes at a time when the community of Hong Kong is becoming more actively concerned with cultural activities. The Hong Kong Arts Centre itself was perhaps the first notable achievement in Hong Kong arising from this new awareness and I hope that the Department of Fine Arts will follow the Arts Centre's pioneering tradition and will flourish in the same way, receiving support and encouragement from all sectors of the community. If such support and enthusiasm are forthcoming and the new Department attracts staff and students of the right calibre, we may look forward within the next few years to Music joining Fine Arts in our undergraduate curriculum.

A retrospective exhibition of the works of Madam Fan Tchun-pi could hardly be more appropriate an occasion by which to mark the establishment of our Department of Fine Arts. Madam Fan's works are characterised by a particularly happy marriage of western training and Chinese tradition. Originally trained in western techniques, she later turned to Chinese painting, drawing on her own roots in Chinese culture as well as on her western training. The result is a fascinating merger of Chinese and western traditions. It is this two-fold approach to art which the new department is in a unique position to examine and explore. Like Madam Fan, the Department hopes to be able to offer the best of two worlds.

A handwritten signature in black ink, reading "R. L. Huang" with a stylized flourish at the end.



# Preface

Alan Wong

Exhibitions Organiser of the Hong Kong Arts Centre

Fan Tchun-pi is not only an accomplished painter as can be seen in her work, she is also a courageous woman. To embark in an artistic career over half a century ago in conservative China was something unusual and even more so when the person concerned was a young girl of nineteen who travelled as far as Paris to study art. Since then for half a century, Fan Tchun-pi pursued her art with a steadfastness and tenacity of a true artist. The Hong Kong Arts Centre is privileged to be able to associate itself with such a worthy painter and is proud to pronounce her accomplishment.

I wish to take this opportunity to thank Dr. the Hon. R.L. Huang, C.B.E., D.Sc., J.P., Vice-chancellor of the University of Hong Kong, Mr. S.C. Chuang, Head, Department of Fine Arts of the University of Hong Kong, Dr. Mayching Kao, Lecturer in History of Art, Department of Fine Arts of the Chinese University of Hong Kong and Mr. Tao Ho for their articles to enhance the catalogue, the University of Hong Kong for its generous support for this exhibition notably Dr. the Hon. R.L. Huang, C.B.E., D.Sc., J.P., Dr. N. Lee, Dean, Faculty of Arts, Mr. C.C. Liu, Information Officer, Dr. M.W.M. Lau, Curator who allowed part of the Retrospective Exhibition to exhibit in the Fung Ping Shan Museum; a special vote of thanks goes to Mr. Tao Ho whose idea it was to hold this exhibition, and who made it possible through his generous support and continued enthusiasm.

I have reproduced two articles written some years ago on the work of Fan Tchun-pi by Mr. Tsai Yuen-pai, former Minister of Education of China and Mr. Rene Grousset of the French Academy and former President of the Cernuschi Museum in Paris so that the public may have a better insight into the life and work of this very fine painter.

# Introduction

Tao Ho



1943 啞乞 A Dumb Beggar

In 1954 and 1966 Madam Fan Tchun Pi held two exhibitions in Hong Kong. But to some people, Madam Fan's work may still be unfamiliar, mainly because her activities for the past thirty years have taken place outside of China. I am very pleased to introduce her again to Hong Kong in his Retrospective Exhibition of her work sponsored jointly by the newly established Department of Fine Arts of the University of Hong Kong and the Hong Kong Arts Centre. This year also marks the 80th year of this remarkable grand old lady of world art.

I have known Madam Fan since early childhood and was fortunate enough to be her first private student in 1954. Because of my long association with Madam Fan, I hope I can introduce her art to the local public in this article. I have prepared a brief biography of Madam Fan in this brochure, which, I hope, will be helpful in understanding her background. In addition, Mr. Chuang Shen of the University of Hong Kong and Ms. Kao Mayching of the Chinese University have also kindly agreed to write separately on Madam Fan.

The works in this exhibition are selected oil paintings and paintings on Chinese paper by Madam Fan covering a span of 50 years from 1924 to 1974. This is her first comprehensive Retrospective Exhibition.

The 20th century is an important turning point in the history of art. This is especially true with Chinese art. Much effort has been made by the Chinese artists of this century to create a new art form. To do so they have had to free themselves from a

tradition which has been established for more than one thousand years. It is not an easy task.

In this century there are two different approaches in creating a new Chinese art form depending on the training background of the artists. On the one hand there were those artists who received a traditional Chinese art education by copying old masters' works. After years of copying, the revolutionary ones broke away from tradition and developed a new art form. In this category we have such masters as Chi Pai Shih (1864-1957) and Huang Pin Hung (1864-1955). On the other hand there were those artists who were trained in Western art. After they returned to China they looked at traditional Chinese painting from a completely different point of view. They tried to mix the two different artistic traditions both technically and philosophically to create a new art form. In this category we have such famous artists as Hsu Pai Hung (1895-1953) and Madam Fan Tchun Pi (1898-).

To create a new form of Chinese painting is nothing new these days. Many local artists are working in this direction. But one has to remember that Madam Fan was one of the first generation pioneers who started the modernization of Chinese art movement in the early 1930's. Her contribution to the contemporary history of Chinese art cannot be ignored.

When looking at paintings by Madam Fan superficially, some of the modernists would probably find her paintings to be too old fashioned whilst some of the traditionalists



would probably say her paintings are non-Chinese. This is simply because the former is looking for the 'shock value' of Western modern art and the latter is looking for the 'classical rules' of the Chinese old masters. None of these are, however, the aims of Madam Fan's artistic attitude. Her art is neither Chinese nor Western, just as water is neither hydrogen nor oxygen. Madam Fan has developed a very unique style that embodies the spirit of the two different artistic traditions. Her art is what it is.

#### 1. *Expressing the Liveliness of Nature*

One of the most distinctive qualities in Madam Fan's paintings is the feeling of life. This is perhaps because she insists on painting from life and not from imagination alone. In fact painting from life was a common practice during the Sung and the Yuan Dynasties. In this respect, Madam Fan's art reflects the classical Chinese painting tradition. Technically, Madam Fan's drawing ability, which she learned from the French beaux art academies, is superb. She can quickly paint any natural subject and she can successfully capture the essence of the subject.

Portraiture on Chinese paper is perhaps one of the most outstanding achievements of Madam Fan. Working with this very difficult medium, she not only captures the spirit of her subject but also the tenderness of the flesh of the person. The same can be said about her paintings of dogs, cats, flowers and even trees. Each brush stroke is full of her close loving observation of the subject. In turn

this love gives the breath of life to the painting.

#### 2. *Searching for the Spiritual Realm of Creation*

Aesthetic experience in Chinese painting is threefold. The first is the pictorial form; the second is the poetic quality of the pictures; the third is the artist's technical ability and creative depth in expressing harmoniously the visible form and the invisible poetry of the painting.

If all these qualities are successfully captured by the artist, then the painting has reached the supreme spiritual realm of artistic creation. This is very much the Chinese artistic attitude which demands that a good painting should possess both the visual and the spiritual meanings.

To Madam Fan each object, no matter how small or insignificant, has strength, feeling and poetic meaning. All these qualities must be sympathetically expressed in art.

It is, however, true that Madam Fan only sees and depicts the beautiful side of life. There is always a sense of optimism and joy in her art. Maybe this is because she sees our world as it should be. Such an attitude is also quite typical of classical Chinese painting. The spiritual realm in her art is perhaps her Taoist hope for man's ultimate union with Creation itself.

#### 3. *Creating an Individual Lyrical Style*

In terms of style, the 20th century is perhaps the most diversified one. There are many significant artistic styles created by masters in our century. At the same

time, many styles were created for the sake of style or were created for commercial reasons. In the midst of this stylistic jungle, there is a fallacious tendency today among the public to classify art styles as if they were chemical elements or different species of animals. If an art form does not fit into an established style, it cannot be good. By doing this, not only much of the aesthetic experience of art is lost but also many good works have been in eclipse.

Once in a while there are artists whose works do not quite seem to fit into the general trend of their period. In 19th century, there was the French artist J.L. David and in 20th century there is the American artist Andrew Wyeth. Madam Fan can be regarded as one of these non-conformists who has developed a style quite unrelated to the art movements around her.

When Madam Fan was in France in 1917 as an art student, it was at the height of both the Cubist and the Fauves Movements. She must have been quite aware of those strong art forms. But her works do not show any trace of these two modern influences. When she returned to China in 1925 and 1930, she painted with the two Cantonese master painters Kao Chien Fu and Kao Chi Feng. But the two Kao brothers did not influence Madam Fan's work either. During the 30's she started to apply Chinese brush technique in oil painting and Western perspective and drawing in Chinese painting, creating a unique style of her own, different from both the

French academic and the Chinese traditional styles. Later when she settle down in Boston, U.S.A. in 1957, the New York School of Abstract Expressionism was at its peak. Again she knew what was happening ground her. But she did not change her style to follow what was fashionable.

After almost a century of experimenting, the general tendency of art is towards more figurative and 'real' forms. Ironically speaking, Madam Fan's work may appear to be less 'old fashioned' today than twenty years ago when abstract art was the dominating force. Throughout her long artistic career Madam Fan has maintained a very consistent style of her own.

What is her style anyway? To answer this question, it is perhaps better to say what her style is not. Her style is not traditional Chinese and not Western. It is neither abstract nor realistic. Her paintings are not vulgar and yet not sweet. And we can go on and on. The fact is that her style is what it is—



1970 一框春色 A Basket of Spring Flowers

a kind of lyrical art full of human warmth which is easy to reach but hard to grasp. There is a danger though that Madam Fan has created an elegant non-stylistic art which can easily be misunderstood as just pretty and skillful pictures. One has to look beyond the surface of the subject matter in her paintings in order to sense the delightful union of the East and West in depicting nature both in terms of technique and content. Another virtue of her art is that her paintings are so pure and graceful that there is not a trace of commercialism and gimmick in her works. In our highly business oriented society today with so many artists fighting to survive by producing fashionable art, our minds have become numb and less sensitive to the more delicate aspects of art. I hope this show will bring to the Hong Kong public a breath of refreshing air full of warmth and serenity—a rare experience the these days. I also hope that the newly established Department of Fine Arts of the University of Hong Kong will further the study and the exploration of artistic culture of the East and the West.







# A Few Remarks on Fan Tchun-pi's Retrospective Exhibition

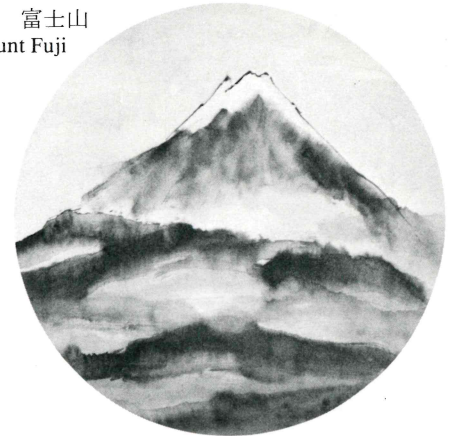
Chuang Shen, Head , Department of Fine Arts, University of Hong Kong



In the 1920s, a number of artists who now enjoy wide recognition in contemporary art, notably Liu K'ai-ch'ü, Li Chin-fa and Wang Lin-i in the field of sculpture, and Lin Feng-mien, Hsü Pei-hung, Ch'ang Shu-hung and others in painting, went to France to further their studies. Fan Tchun-pi was an outstanding lady artist who also joined in this quest for knowledge. Her apprenticeship lasted from 1917 to 1920, and also, 1926 to 1928. Her diligence and perseverance are qualities scarcely to be found among painters at large, but especially so among lady artists.

In examining Fan Tchun-pi's works, it is to be noted that after her return to China, Fan was not totally satisfied with the technical skill that she had learned in France, and it is apparent that she gradually incorporated in her paintings ideas associated with Chinese cultural background as well as the special atmosphere inherent in Chinese painting. Thus starting from the 1940s, her style in painting had already begun to show signs of amalgamating Chinese and Western elements. In the course of time, this inclination was further developed to form a new personal style. Her innovative approach was highly acclaimed by René Grousset, Director of Cernuschi Musée in Paris, when she held her exhibitions there in 1949 and 1951 respectively. Her works, though small in number, were first shown in Hong Kong in an exhibition organized by L'Alliance Française in 1954. The present exhibition, held twenty-five years after the last one, consists of paintings which amount to almost one hundred. Especially noteworthy is the fifty-year time span of the completed





works shown in this exhibition. Viewed from this point, this retrospective exhibition is significant not only because it affords us a chance to trace clearly Fan Tchun-pi's changes in style and medium of representation, but also it enables us to understand how a long-time overseas resident painter who had devoted her early years in France to the study of Western art turned away from experimental groping in oil painting to creative outbursts in Chinese painting.

In the essays written by Tao Ho and Kao Mei-ch'ing, Fan Tchun-pi's stylistic characteristics and her achievements in contemporary Chinese art have been given just and detailed discussion. Thus this essay intends only to bring to light, from an art historical point of view, a few interesting points in certain exhibited works.

In the history of Chinese painting, at least by the time of the Sung dynasty, artists had already become fully aware of the spirit of realism in pictorial representation. (This point has been discussed by the author some twenty years ago in an article entitled "The Spirit of Realism in Chinese Painting".) The Southern Sung painters were particularly fond of depicting still life. This interest can be reflected in two extant paintings: Li Sung's "Basket of Flowers" in the collection of Palace Museum in Taiwan, and the "Six Persimons" painting by the Ch'an master Mu Ch'i, now in the collection of Daitokuji in Kyoto, Japan. Although the former is executed with delicate fine-lined brushwork, and the latter, exuberant ink splash technique, both belong to the category of still-life depiction in terms of subject matter. This interest of realistic representation of

still-life subjects seems to have been completely abandoned ever since the rise of literati painting towards the end of the Yüan dynasty. However in Western art, still-life depiction came into vogue in the eighteenth century and even up to now its popularity is still very much in evidence. In this exhibition, Fan Tchun-pi on the one hand shows her indebtedness to the Southern Sung realistic tradition in her "Basket of Chrysanthemums", while on the other hand, her "Vase of Chrysanthemums" is reminiscent of the well-known still-life painting "Les tournesols jaunes dans un vase" by Van Gogh, the nineteenth century Dutch Impressionist painter.

The breath-taking scenery of Huang Shan has won itself a place among the famous scenic spots in China. Nevertheless it was not until the latter half of the seventeenth century that its scenery became the favourite subject in the works of Shih T'ao, Mei Ch'ing, and others. In the present exhibition, Fan Tchun-pi has depicted not only the special species called the "Welcome Pine", but also the unique "Thread of Sky" view, both to be seen only in Huang Shan only. Although the medium of representation is oil painting, her realistic expression is entirely in the same vein as that of Shih T'ao and Mei Ch'ing in the seventeenth century.

In the period between 1468 and 1469, Sesshu, the Japanese monk painter, sailed to China, arriving at the Chekiang province. During his sojourn, he studied Buddhist doctrines and painting. It is also known that he had visited many places renowned

for their scenic beauty, reaching as far as Peking. In his landscapes, the different views of West Lake often recur. In like manner, it is known that a number of Chinese painters, notably in the latter half of the seventeenth century, Shen Ch'uan and I Fu-chiu from Chekiang, as well as in the latter half of the nineteenth century, Hu Kung-shou and Hu T'ieh-mei of the Shanghai School, travelled to Japan and stayed there for a considerable period of time. But even though these Chinese painters had exerted certain influence on the Japanese art circle, it seems that they had never depicted the Japanese way of life and scenery as their subjects. In this exhibition, Fan Tchun-pi has represented in some of her works the Fuji Mountain near Tokyo, the ancient pagoda situated in the vicinity of Kyoto, as well as the scenery of Hokkaido. In addition, she has painted a half-length portrait of the Japanese Zen scholar D.T. Suzuki. As a Chinese lady artist, Fan's depiction of Japanese landscape in oils witnesses not only a combination of various international interests, but also her artistic versatility.

In the past, although the names of over two hundred lady painters had been listed in T'ang Sou-yü's *Yü-tai hua-shih*, most of their works have not survived to this day. Moreover, in contemporary art circle, besides Hsiao Shu-fang, Fan Tchün-pi and Fang Chao-lin etc., accomplished woman artists are extremely rare. Although owing to editorial limitations, it is not possible to outline Fan Tchün-pi's works in greater detail here, the author wishes to express his admiration of the freshness that Fan instills in her ingenuous paintings.

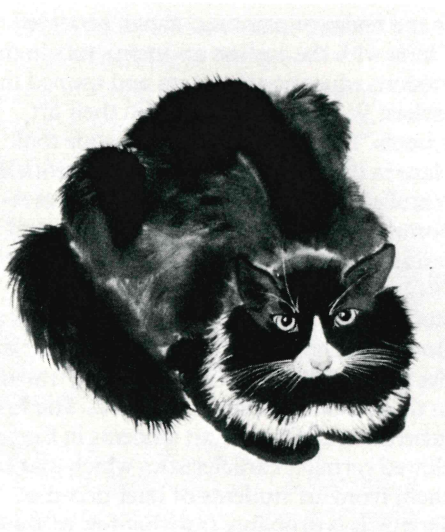






# Fan Tchun-pi and Twentieth-century Chinese Painting

Dr. Mayching Kao, Lecturer in History of Art, Department of Fine Arts of the Chinese University of Hong Kong



1965 烏狸 Black Cat

China in the past hundred years has been a great civilization in upheaval. Chinese painting, as it developed from the stagnant tradition of the late Ch'ing period to the diversity of the present century, reflects the challenges imposed by revolutions in all spheres of Chinese civilization: political, social, economic, and intellectual. As we seek new directions in artistic development, it should be a meaningful as well as an urgent task to assimilate the experience of our predecessors. A number of major exhibitions devoted to Chinese painting in the last hundred years have been held in Peking (1958), Stanford (1969), Osaka (1972), Hong Kong (1974), and Melbourne (1974). However, it seems that much emphasis has been placed on paintings in the traditional medium. Therefore, the exhibition of Liu Hai-su held in Hong Kong last year was important in its more comprehensive approach, from which we were allowed a glimpse of the diversified development of the twenties and thirties and the full artistic achievement of one of the leaders of the "New Art Movement". From this point of view, the Retrospective Exhibition of Madam Fan Tchun-pi (Fang Chün-pi) organized by the Hong Kong Arts Centre is not without historical significance, because from the paintings in oil and in brush and ink covering a span of half a century, we can learn about a Chinese artist's development in a time of great changes. The exhibition not only commands our respect to an artist who has joined force with the pioneers in seeking a new path for Chinese painting, it further illustrates signs of rebirth in Chinese painting at the impact of Western

art. Therefore, we propose to appreciate Fan Tchun-pi's paintings from a wider historical perspective; in other words, from Madam Fan's personal artistic development we may grasp trends in Chinese art in the first half of the twentieth century, particularly the response of the Chinese artists towards the challenge of the West.

Indeed the revolutionary changes taking place in twentieth-century Chinese art can best be understood against the background of its contact with the West. The East-west confrontation in art did not begin in the last hundred years. Yet the second introduction of Western art since the sixteenth century took place at a time when many aspects of Chinese life were shaken to the roots by the impact of Western civilization. In politics, economics, social structure, and intellectual thought, the great questions were:

What of the old [or traditional] is worth keeping? Can we keep it and survive in the modern world? What of the new [or foreign] is desirable? Must we take the undesirable too in order to survive? ... The questions were of mounting importance, for the Chinese state was prostrate and Chinese life seemed to be disintegrating.<sup>1</sup>

External stimulation combined with self awareness to trigger the historic May Fourth Movement in 1919. It was followed by severe criticism of the very fundamentals of the old tradition and intensive activities to disseminate Western thought with the hope of demolishing the old and establishing the new. Chinese artists shared the dilemma of the Chinese intelligentsia in seeking a future



path for the country. Some began to feel the inadequacy of the traditional artistic idiom to express new feelings and new experiences; they looked to the West for the basis of building a new art for China. Such was the modest beginning of the “New Art Movement” (*Hsin I-shu yün-tung*).

Western art was imported into China through reforms in the educational system modelled on Japan and the West in the last years of the Ch’ing dynasty. Art, or more properly called drawing (*t’u-hua*), was promoted in China as a branch of Western technology, called *hsi-i* by Chang Chih-tung, in the company of mathematics, minerology, medicine, physics, and chemistry. Its newly acquired status of an utilitarian subject of study was a sharp departure from its former degraded association with commercialized folk crafts in the treaty ports and was only one step away from finally regaining its status of *art* when Chinese artists began to study it as a potential force to revitalize Chinese art. The key figure in this transition was Tsai Yuen-pai who, as Minister of Education and president of the Peking University, gave new meaning and status to art. His definition of aesthetic education (*mei-kan chiao-yü*) as one of the five principles of education in 1912 and his “Theory of Substituting Aesthetic Education for Religion” of 1917 established art as a major moulding force in the creation of an ideal society. This attitude inspired in Chinese artists a sense of importance and social responsibility in the years to come. Obviously the traditional mode of expression was no longer sufficient to fulfil the needs of modern society in

general and of the modern artist in particular. Tsai pointed to the West as a source of inspiration and encouraged the study of Western art and aesthetics.

His call was answered by the large number of students going abroad to study and their return to China to propagate new concepts and techniques. The rapid expansion of the art schools and the founding of art societies offered new battle grounds for the participants of the New Art Movement. In the newly popular magazines which sprang into existence after the May Fourth Movement, they found their most powerful vehicle to present new styles and theories to a greater audience. Many artists accepted *in toto* the Western medium and aesthetic, forming a school of Western-style art in China. Their place in the Chinese art world was recognized and confirmed with the opening of the First National Art Exhibition of 1929, when Western-style painting shared equal ranks with traditional painting and calligraphy.

The driving force behind the changes in Chinese art can be traced to the returned students from abroad. One curious phenomenon with regard to the sending of students abroad in early twentieth century was the reliance on Japan as a transmitter of Western learning. Having a teacher also trying to resolve the conflicts of traditionalism and modernism put China in a position sure to inherit some of that teacher’s problems and solutions. Earlier in time and larger in quantity than the students learning directly from Europe, these returned students from Japan brought greater complexities to the problems of cultural transmission.

In the realm of painting, Japan provided China with the earliest art instructors in the modern educational system and trained the earliest Western-style artists in their art schools. Direct contact with Europe took place in the second decade of the twentieth century by Fan Tchun-pi and her contemporaries Wu Fa-ting, Li Ch’ao-shih, and Li I-shih. Moved to France with her sister in 1912 at the young age of 14, Fan began studying art at the Ecole des Beaux Arts at Bordeaux and the Ecole Nationale Supérieure des Beaux Arts since 1917, receiving training in the realistic academic tradition. The first generation of Chinese art students in Europe shared certain characteristics which marked them from art students of later decades. Firstly, it is probably true that few of these painters intended to study Western art in Europe prior to their departure from China, as can be seen in the case of Wu Fa-ting, who was originally a law student, and Li I-shih, who studied both painting and physics in England. As for Fan, she attached no significance to her choice of Western art because she was brought up in France; she would naturally study Western painting if she were interested in art. Secondly, they have all chosen to learn from the academic tradition and have acquired a firm foundation in Western artistic techniques, making them the representative of the academic school in China. By returning to China to teach at the art schools (Fan in 1925, Wu and the others in 1918-19), they pioneered serious study and disciplined training as opposed to the freer self-expression of the returned students from Japan. Consequently, they put the move-



ment for new art on a stronger foundation for later development.

Much criticism has been levelled at the adoption of realistic academic school in learning from Western art and the neglect of the more dominant and vital modern trends. We cannot hope to analyze the pros and cons of this argument here and now, but if we are to understand the artistic aims of Fan Tchun-pi and her contemporaries in their struggle for a new art for modern China we should at least bear in mind the following historical circumstance which conditioned their artistic aspirations.

As previously mentioned, a new art for China originated at a time when China's traditional values had collapsed at the intrusion of the Western powers and with the desire for survival in the modern world. The Chinese artists faced the stagnant tradition of the ink-plays of late Ch'ing literati. They saw only its imaginary subject matter totally divorced from real life, the imitative and repetitive "type-forms," and the decadent and meaningless content. The more progressive artists proclaimed its death sentence and considered it a hindrance to the modernization of China. They felt that the foremost criterion for the founding of a new art was to free Chinese art from the slavish imitation of "type forms" of the ancient and to explore the inexhaustible vitality of the real world for new meaning in art. As early as 1912 Ch'en Shu-jen had propagated "the education of the eye" to emphasize the need to observe real nature and to be able to render correctly the artist's visual experience.<sup>2</sup> Therefore, the scientific and rational aspects of Western realistic art

were considered particularly useful as they would provide the art students with the technical means and the psychological attitude which enabled them to grasp the outward world of reality. Such was the prerequisite for the introduction of Western art and was advocated by all reform-minded artists of the early decades of the twentieth century. From the widespread influence of realistic art in China we could not help but come to the conclusion that it answered the urge of the time. Questions of narrow-mindedness or falling behind the world trends were irrelevant here.

Viewed from a different angle, we find that modern art in the west was also closely aligned with the need of the time. Artistic development since Impressionism had been a reaction against the artificiality (or idealism) of the academic style and the expression of the personal subjectivity of artists in an advanced industrialized and capitalist society. The works were eloquent expressions of the artists' aspirations and sufferings and their artistic developments were anticipated and supported by similar progress in aesthetics and philosophy. China at this time was in a social condition often called "semi-feudal" and "semi-colonial", and its population was still struggling to survive. It was almost impossible to find in China problems arising from excessive industrial development. Learning from these modern artists without scrutiny would inevitably adopt their asocial and alienated interpretation of reality. Such would be diametrically opposed to the original ideal of learning from the West in order to strengthen China and to build a modernized

state. Perhaps this would explain why modern art is as yet to take root in Chinese soil.

If we must find fault with the pioneers of the new art movement in the third decade of the twentieth century, we feel that it should be in their hasty repudiation of traditional art, rather than their neglect of modern trends in the West. Undoubtedly we cannot ask these artists with a heightened sense of social consciousness to be sympathetic to the state of mind engendered by leisurely ink-plays of the literati elite and their escapist attitude usually adopted in times of turmoil. But their rejection of traditional art without acknowledging its essential elements and its unique development exposed the limitations of the reform programme set forth by the leaders of the New Art Movement.

Nationalism in the twenties propelled many intellectuals to advocate complete Westernization to save China. But during the thirties the same sentiments made many people look at traditional culture with less antagonistic prejudices. The participants of the New Art Movement not only started to relate a Western experience to their native environment but also began to reappraise traditional art for possible lessons to learn. The attitude of the new artists was best summarized by Lin Wen-tseng, a fellow-student of Lin Feng-mien in France and, later, his colleague at Hangchow National Academy of Art. He wrote in 1934:

If we want to make the decadent Chinese art responsive to the needs of social consciousness and to plough a new path, we

must not forget the contribution of Western painting in our study of Chinese painting. At the same time, if we want to separate oil painting from tired forms and to establish a new art, adequately representative of our national spirit, it is not all right to neglect the achievement of traditional painting in the past centuries.<sup>3</sup>

The new direction of the New Art Movement, joining forces with the strong interest in reform of the traditional painters gave rise to a dominant current in twentieth-century Chinese art. It had been generally called the Movement for the Renaissance of Chinese Art (*Chung-kuo i-shu fu-hsing yün-tung*), and its underlying principle was the synthesis of Chinese and Western art with particular emphasis on the traditional medium of brush and ink. The movement was by no means homogeneous; it embraced the increasingly Japanized version of the Ling-nan school in Canton, the idyllic landscapes of Lin Fengmien in Hangchow, the realistic figures and animal paintings of Hsü Pei-hung in Nanking, the almost entirely traditional landscapes of Liu Hai-su in Shanghai, and many others like Fan Tchun-pi, Ting Yen-yung, Wang Ya-ch'en, and Wang Chi-yüan offered their personal solutions in the meeting of Chinese and Western art. Since this return to tradition was undertaken by artists who had been exposed to Western influences, they were inspired to look at tradition with a more probing and rejuvenating eye; and they were less bound by the artistic conventions which had inhibited the progress of Chinese art.

In view of the lack of documentation, we are not able to determine the exact time for

the reorientation of the New Art Movement. It must have started around 1929 and became the vitalizing trend in the thirties. The motivating force could have come from the artists themselves, who felt the dilemma of being cut adrift from the native tradition and not yet masters of the other. But there were other factors present which brought about the reappraisal of traditional art. After the initial indiscriminating absorption of Western learning, the leaders of the New Art Movement were caught in the middle of nowhere, being heirs to one tradition and claimants to another. The simple solution of Westernization would not bring forth a new culture or to save China from foreign aggression. In terms of national feeling, they were reluctant to see China in a "semi-colonial" state as far as politics, economics, and material culture were concerned, but they were even more reluctant to see China's spiritual culture being dominated by the West. Scholars like Liang Ch'i-ch'ao and Hu Shih initiated the call for the reorganization of national heritage (*chen-li kuo-ku*) which the Chinese art world went through a similar but slower process. T'eng Ku, Tsung Pai-hua, Fu Pao-shih, Yü Chien-hua, Cheng Ch'ang, and Liu Hai-su adopted a more critical and rational approach so that tradition emerged in a more favourable light. In addition, the founding of museums and galleries (by 1937 the number stood at 146) made available an unprecedented quantity of ancient masterpieces to the general public and the Chinese artists. These treasures opened the eyes of the Chinese people and renewed their pride in the national heritage.

Admiration for the rich artistic heritage of China was given more support from abroad.

Large-scale exhibitions of Chinese art were organized in the West under the sponsorship of the Republican Government. The most important was, of course, the International Exhibition of Chinese Art held in London in 1935 which, according to J.C. Ferguson, established traditional Chinese art on the same plane as the art of Western countries.<sup>4</sup> Even the academicians of the Ecole des Beaux Arts in Paris urged their Chinese students to learn from their own tradition without coming all the way to Europe to acquire "tired stuff" from the Europeans.<sup>5</sup> In these sounds of praise Chinese artists regained their confidence in traditional painting. They came to realize that the individual characteristics of traditional painting were based upon different artistic values and technical expressions from the Western tradition. With the gradual relaxation of antagonism between the Western-style artists and the traditionalists, they were able to explore more possibilities for integrating the best elements from the two traditions. Cheng Ch'ang, a reform-conscious traditional artist historian, correctly observed in 1931 the historical process of East-West encounter while looking for precedents in the long history of Chinese art. He wrote:

Concerning the introduction of foreign art [into China], from the characteristics of our national culture and verified by historical facts in the past, [we see that] in the beginning [foreign art] is accepted as much as possible; next comes the process of selecting the essence and discarding the coarse, gradually achieving the effect of assimilation, and in the end, a new path by which the true [Chinese]



self is manifested will be set.<sup>6</sup>

According to Cheng, signs of selection and assimilation had begun already as indicated by the return to the traditional medium by the Western-style artists. This marked a new direction in the thirties, and it was also the path which Fan Tchun-pi has selected to follow.

Upon her return to China in 1930 from her second sojourn in Paris, Fan Tchun-pi began to paint in the company of two of the most influential artists of the Ling-nan school, who were also the pioneers in using Western techniques to reform traditional painting. She started to experiment with the traditional medium in 1932. In line with her thorough academic training, she refused to copy the ancient masters to acquire the techniques, rather, she persisted in a close study of nature, as can be seen in the paintings on exhibit. Her oil paintings also demonstrate the liberties she has taken with the rules of the academic tradition. She took as her subject matter the landscapes and the people of China and has achieved a personal style reflecting the delicate sensibility and the subtle poetic moods of the artist. The homogeneous style found in the different media indicates a personal achievement of assimilation and synthesis in the meeting of Chinese and Western art.

Viewing the historical process of the synthesis of Chinese and Western art in retrospect, we cannot help but notice that the painting traditions of China and the West differ basically in terms of technique and forms of expression. The earlier experiments to amalgamate the two illustrate forcefully the incompatibility of one emphasizing self-

expression through the subtle use of brush and ink in generalized imagery and the other stressing the realistic representation based upon life study, perspective, and colour and form. However, these artists command our respect for their response to a foreign stimulus and for their pioneering efforts to relate their Western experience to the native tradition in their quest for new art. As long as their spirit of experimentation persists as part of their heritage to us, a truly modern Chinese art will evolve in time.

The founding of the People's Republic of China in 1949 saw the exodus of Chinese artists to the art centres of the world, among whom were Fan Tchun-pi and her family. Uprooted from their homeland and transplanted to a new cultural environment, these Chinese artists generally fall into two categories. The larger group consists of artists who subject themselves to direct influences and new stimuli from recent developments in modern art, finally achieving a place in the international world of art only dreamed of by their predecessors. Chao Wu-chi in France and Ting Hsiung-ch'uan in the U.S. are good examples of this group. And, to some extent, Chang Ta-ch'ien and Wang Ch-chien have also been responsive to stimulus in their adopted homeland and thus rediscover subjective elements that have lain at the root their own tradition for centuries. The other group of artists, as if untouched by the passage of time, either cling to their traditional heritage to retain their national identity in a foreign land or choose to continue the historical process observed by Cheng Ch'ang mentioned earlier, hoping to bring to maturity the personal styles initiated in the

thirties based on the amalgamation of Chinese and Western art. Prominent among this group are P'an Yü-liang in France, Wang Chi-yüan, Wang Ya-ch'en, and, of course, Fan Tchun-pi in the U.S. Fan has pursued a fruitful and creative career as an artist-teacher in Europe and Boston since 1949. Her work of this period indicates an even greater awareness of the poetic essence of the native tradition, in spite of her insistence on realistic techniques.

New generations of Chinese artists have emerged since the fifties to continue the search for new directions in Chinese art. The lessons provided by the pioneers of the New Art Movement would not be forgotten. Here we pay our respects to one of them: a sincere artist who have devoted over fifty years of her life to make the dream of a new art for China one step closer to reality.

<sup>1</sup>Mary C. Wright, "Modern China in Transition, 1900-1950," *Modern China: An Interpretative Anthology*, ed. Joseph R. Levenson (London, 1971), p. 200.

<sup>2</sup>Ch'en Shu-jen, "Hsin hua-fa" (New Painting Methods), *Chen-hsiang hua-pao* (The true record), 1:1-16 (May 6, 1912 — February 1, 1913).

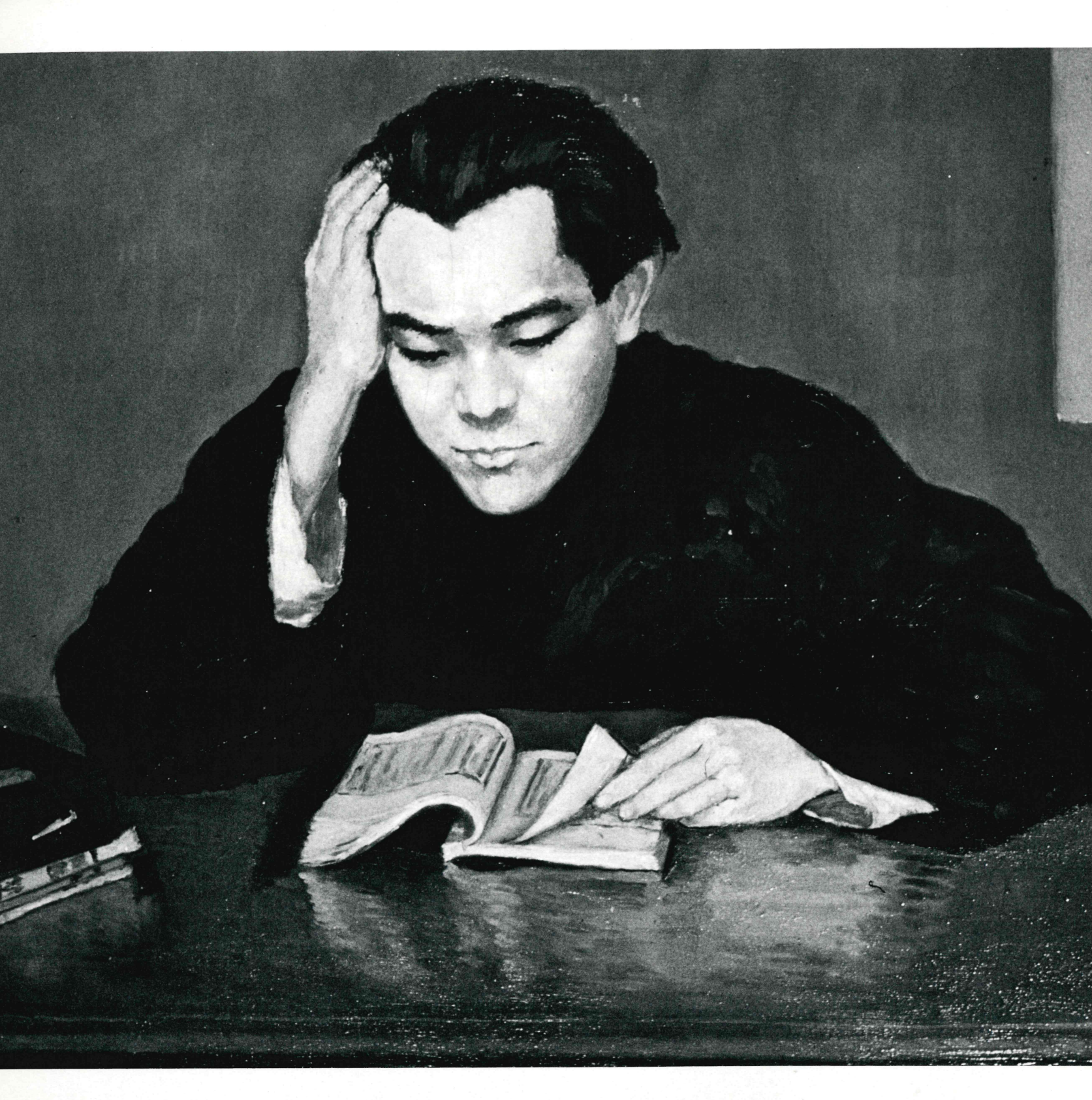
<sup>3</sup>Lin Wen-tseng, "Pen-hsiao i-shu chiao-yü ta-kang" (Outline of art education at the Hangchow Academy), *A-po-lo* (Apollo), 13 (March, 1934), 1179-86.

<sup>4</sup>J.C. Ferguson, "Chinese Art," *The China Yearbook*, 1938 (Shanghai, 1938), p. 406.

<sup>5</sup>Ch'ang Shu-hung, "Pa-li Chung-kuo hua-ch'an yü Chung-kuo hua ch'ien-t'u" (The Parisian exhibition of Chinese painting and the future of Chinese painting), *I-feng* (Art wind), 1:8 (August, 1933), 9-15.

<sup>6</sup>Cheng Wu-ch'ang (Cheng Ch'ang), "Chung-kuo hua chih jen-shih" (To know Chinese painting), *Tung-fang tsa-chih* (Eastern miscellany), 28:1 (January 10, 1931), 107-119.









## Tsai Yuen-pai on the Works of Fan Tchun-pi

The prime aim of Western painters is to be independent and to shake off the yoke of ancient masters through the technique of modeling after real objects instead of imitating the famous work of ancient painters. But Chinese artists start their training by imitating the work of ancient masters with the ultimate aim of matching the ancient work through careful observation and thorough comprehension of the so-called “knack of stroke” as painted by ancient masters.

But what were the objects for ancient work to be imitated? In the last analysis, they were also the products of observing if not modeling after natural or real objects, such as the motion of birds and fish, the characteristics of human beings, the far and near views of mountains and rivers. None of these can be created without reference to natural or concrete objects themselves.

But the artists of later age shifted their chief object to “revere the ancient” instead of creating their own art because of negligence or timidity. Consequently the fashion of imitation prevailed.

Furthermore, we may say that none of the masterpieces, either of the East or West, is not related to natural or solid objects together with the full expression of the painter’s conception. The final effect of arts, therefore, is the same be it East or West.

Having been trained in France, two years at Bordeaux’s Art School, three years at Ecole Supérieure des Beaux Arts de Paris, and a number of years of self-cultivation in arts, Madam Fan Tchun-pi not only thoroughly

grasped the European technique of arts but also profusely in creating the work of art.

After returning to China, she often depicted Chinese sceneries and other things Chinese with European apparatus and technique and such productions are admired by Chinese and Europeans equally. Most recently, she made paintings with Chinese brushes and colours and on Chinese paintings paper to depict objects of local Colour. It was a great attempt to employ European technique to express Chinese conception. But it was a successful attempt. Should this be kept on, a bright future is in store for Madame Fan. These few words may serve as my sincere wish for her greater success in the realm of arts.

# René Grousset on the Works of Fan Tchun-pi



1966 京都塔影 A Pagoda in Kyoto

Despite the apparent contrast between a pictorial talent which obeys in turn and with equal ease traditions that are purely Chinese and techniques frankly our own, the work of Madam Fan Tchun-pi presents a definite unity: all here is profound poetry, I mean to say poetry drawn from the sources of reality.

Nothing could be more sincere, more alive than her portraits of children filled with a poignant but restrained sensibility, without any trace of sentimentality. As they appear naturally so are these portraits of young people, of pictures of Buddhist temples filled with hope, of lakes like cups of light lovingly painted by the same artist, of budding flowers in brilliant hues, all of which are visibly dear to her.

Then on the contrary, such of her trees standing singly on the canvas, impregnated with a stoic dignity in the black nakedness of winter, evokes for us the memory of the tragic oaks of Emile Verhaeren in the most desolate of Flemish landscapes.

Above all, Madam Fan Tchun-pi paints nature with a sense properly Chinese (at once Buddhist and Taoist) of the mystery of the universe, the "cosmic communion". Her portrait of a "Taoist sage dreaming" displays the profound tendencies of the artist. As for her technique, the wealth of her talent hardly surprises us, for to the ancient methods of her countrymen she has added the secrets revealed by Western Art. With subtlety and without friction she has known how to merge the two tendencies. The ease of her style testifies in this respect to a complete mastery. Her nuances, sometimes of an extreme conciseness, like those

of the old Sung masters, banishes from her compositions the accessory, the incident, the superfluous line that would disturb the purity of the whole. The intensity of expression like the perfect simplicity of the subject in the moving portrait of the great writer that is much regretted Tsen Tson-ming brings us an eloquent proof of this mastery.

Let us admire the diversity of a work where the solidness of craftsmanship and the quality of observation impose respect, while a delicate sensibility which is here the proper characteristic of Madam Fan Tchun-pi reveals to us that in this person resides an attractive personality of artist and humanist, I mean the proof of a basic culture, from the point of view of traditional Chinese aesthetics as from that of the language of Montparnasse, in the humanism of the Far East as in that of a Latin nation.





月夜





# Brief Biography of Fan Tchun-pi

Prepared by Tao Ho, August, 1978

- 1898 Born in Fuchow, China. Sister of Fan Sing-ton, one of the 72 national heroes who sacrificed their lives during the famous Revolution, March 29 (1911) in Canton to overthrow the Ching Dynasty.
- 1912 Followed sister Fan Tchun-yin to study in France.
- 1917 Studied painting at Academie Julien in Paris. Because of the First World War, moved to southern France and entered Ecole des Beaux Arts de Bordeaux.
- 1920 Graduated from Ecole des Beaux Arts de Bordeaux and entered Ecole Nationale Supérieure des Beaux Arts in Paris. Studied painting under Mr. Humbert. School mate of the famed Chinese artist Hsu Pai-hung who was also studying in the same school.
- 1922 Married to Mr. Tsen Tson-ming, poet and politician.
- 1924 Participated for the first time and admitted to the exhibition of Salon des Artistes Français. Madam Fan was the first Chinese woman artist admitted to the salon. Madam Fan's work *The Flute Player* (exhibited in this show) was featured on the front cover of a well known art magazine in Paris.
- 1925 Invited back to China to teach Western painting at both Canton University and Chu Sun College. Exhibited oil paintings in the Arts Festival of Canton organised by Kao Chien-fu and Kao Chi-feng, the two eminent Cantonese artists. The Government then bought one of her paintings of the poet Lu Fon-yung and placed the painting in Sun Chung Shang Memorial Hall in Canton.
- 1926 Returned to Paris and studied painting in the studio of Mr. Besnard, the principal of Ecole Nationale Supérieure des Beaux Arts.
- 1928 Elected member of Salon des Tuileries.
- 1930 Returned to Canton and painted with both Kao Chien-fu and Kao Chi-feng. Travelled and painted extensively in Huang Shan, Hangchow and West Lake.
- 1932 Chung Hwa Book Store published an album on Madam Fan's oil paintings. Began for the first time to paint with Chinese brushes, colours and ink on Chinese paper. Madam Fan did not wish to give up her Western painting technique, therefore she did not learn Chinese traditional painting by following a master and copying old masters. Instead, she employed Western techniques in order to learn Chinese painting tradition on her own by painting from life.
- 1938 Commercial Press published a coloured volume of Madam Fan's work with an introduction by Mr. Tsai Yuen-pai, an eminent Chinese scholar. Tsai praised Madam Fan for her courageous and innovative effort to combine successfully both the Chinese and Western art traditions in creating new horizons of Chinese art.
- 1943 Went to Peking and met the famous artist Chi Pai-shik. Within two hours Madam Fan painted a portrait of Chi on Chinese paper. Chi was very pleased and said to Madam Fan: "You have something!" and invited Madam Fan to have some noodles. Such gesture from Chi was regarded as a great honour.
- 1944-1949 Held a series of one person shows in Shanghai, Nanking, Canton and Tokyo. In the autumn of 1949 Madam Fan took her three children and returned to Paris. Participated in an exhibition in Paris at the Salon National and held a one person show in Paris.
- 1950 Held a one person-show in London.
- 1951 Held a one-person show at the Galerie de Conti in Paris. Introduction of the show was written by Mr. Rene Grouset, President of the Oriental Arts Museum Cernuschi in Paris.
- 1954 Came to Hong Kong and held a one-person show at the Alliance Française de Hong Kong. Went to Japan in the autumn.



- 1956 Held one-person shows in Tokyo. Kyoto and Osaka. The show in Tokyo drew more than 30,000 visitors.
- 1956 On the way back to Paris, held one-person exhibitions in Bangkok, Malaysia and Singapore. Later in the year stayed in Italy.
- 1957 Moved to, and settled in, Boston, U.S.A.
- 1958 Held one-person exhibitions in Washington, D.C. and Boston.
- 1966 Came to the East again and held one-person exhibitions in Tokyo, Kyoto, Taipei and Hong Kong.
- 1969 Held a one person exhibition in Providence, R.I., U.S.A. During the same time Madam Fan was invited to hold one-person exhibitions in Buenos Aires and Rio de Janeiro.
- 1970 Went to Lebanon for the winter.
- 1971 Held a one-person exhibition in Beirut in January. On the way back to the States produced many paintings in Egypt, Greece and Turkey.
- 1972 Followed a group to visit China for the first time in twenty three years. On 6th of October, Madam Fan was received by Premier Chou En-lai. They talked from 10 o'clock in the evening till 2 o'clock next morning. Premier Chou granted special permission to have Madam Fan's visa extended three times in order for her to stay in China.

- 1973 Travelled and painted many cities in China including Fuchow, Shanghai, Soochow, Wushek, Nanking, Loyang, She-an, Yun-an, etc. Madam Fan stayed in China for one year and one month and produced more than one hundred paintings. More than forty of her paintings were accepted by the Chinese Government to add to the national collection.

- 1974- Continued to live in Boston. Madam
- 1978 Fan is one of the advisors of the School of the Museum of Fine Arts in Boston. She teaches Chinese painting at Boston Centre of Education, Cambridge Centre of Education and at her own studio. Revisited China in September 1978. On 14th October, 1978 the Art Museum of China in Peking organized a one-person exhibition of more than forty paintings by Madam Fan from the national collection.
- On 3rd November, 1978, a Retrospective Exhibition of Madam Fan's paintings was jointly sponsored in Hong Kong by the newly established Department of Fine Arts of the University of Hong Kong and the Hong Kong Arts Centre.

### **Collection:**

Madam Fan's works are in many private collections all over the world. Her works are also in the permanent collection of:

- \*Sun Chung Shang Memorial Hall, Canton
- \*Musée Nationale d'Arts Moderne, Paris
- \*Musée de la Ville de Paris, Paris
- \*Musée Cernuschi (Far East Arts Museum of Paris City), Paris
- \*China Institute in London
- \*Government of China

# Catalogue

1. A Flute Player	Oil on canvas	1924	34. Crane
2. Peaches	Oil on canvas	1924	35. Rooftop in Paris
3. Portrait of a Lady	Oil on canvas	1925	36. Portrait of Mr. S. A. Chao
4. Portrait of Miss Chung	Oil on canvas	1929	37. Landscape of Royaumont
*5. Pines	Oil on canvas	1929	38. Sleeping Cat
*6. Nude	Oil on canvas	1929	*39. White Cat
7. Nude	Oil on canvas	1929	40. Spring in Kyoto
8. The Couple	Oil on canvas	1929	41. Landscape nearby Kyoto
9. Portrait of Mr. T. M. Tsen	Oil on canvas	1930	42. Landscape of Mia Shima
10. Lu Shan Waterfall	Oil on canvas	1932	*43. Portrait of Wenti Tsen
11. Sleeping Child	Oil on canvas	1932	44. Harmonie of Flutes
12. An Old Taoist Priest	Oil on canvas	1936	45. Portrait of Professor Suzuki
*13. White Magnolias	Watercolour	1936	*46. Harmonie in White
*14. The "Welcome Pine" in Huang Shan	Oil on canvas	1937	47. Snow Scene
15. "A Thread of Sky" in Huang Shan	Oil on canvas	1937	48. Portrait of Chang Dai Chien
16. Innocent	Oil on canvas	1937	49. Morning Mist
*17. Scene after a Poem of Li Po	Watercolour	1937	50. Black Cat
18. Hokkaido in Japan	Oil on canvas	1941	*51. Before the Storm
*19. Lotus	Oil on canvas	1942	*52. Waiting to Cross
20. Portrait of a Young Girl	Oil on canvas	1942	53. Contemplation
21. In the Storm	Watercolour	1942	54. Watching the Boats
*22. Sea Shore at Peitaiho	Oil on canvas	1943	55. The Pekinese "Golden Lion"
23. A Corner of the Imperial Palace	Oil on canvas	1943	56. Carps
24. Bronze Lion in the Imperial Palace	Oil on canvas	1943	*57. Mount Fuji
25. A Vase of Chrysanthemums	Watercolour	1943	*58. An Old Pine in Kyoto
26. Portrait of Old Lady Chan	Watercolour	1943	59. A Pagoda in Kyoto
27. A Dumb Beggar	Watercolour	1943	60. The Autumn Moon at Pitan
*28. Tzu Chin Shan Autumn Morning	Oil on canvas	1944	*61. Scene after a Poem of Wang Wei
29. Portrait of Mr. F. H. Sun	Watercolour	1944	*62. A Basket of Spring Flowers
30. Willow Trees of Lotus Lake	Watercolour	1945	63. Portrait of Wenti Painting
*31. Still Life	Watercolour	1946	*64. A Washerwoman in Lebanon
32. Huchiu Pagoda of Soochow	Oil on canvas	1947	65. Sea Scene in Lebanon
33. Plum Flowers	Watercolour	1947	66. A Branch of Pine



Watercolour	1947
Oil on canvas	1951
Watercolour	1953
Oil on canvas	1954
Watercolour	1954
Watercolour	1954
Oil on canvas	1955
Oil on canvas	1955
Oil on canvas	1955
Oil on canvas	1959
Oil on canvas	1960
Oil on canvas	1960
Oil on canvas	1962
Oil on canvas	1962
Watercolour	1964
Watercolour	1965
Watercolour	1965
Watercolour	1965
Watercolour	1966
Watercolour	1966
Watercolour	1966
Watercolour	1966
Watercolour	1966
Watercolour	1966
Watercolour	1966
Oil on canvas	1969
Watercolour	1970
Watercolour	1970
Watercolour	1970
Watercolour	1970
Watercolour	1971

67. A Frosty Morning in Peking
68. An Old Yard in Peking
69. Looking at Chin Shan
70. Autumn in Summer Palace
71. Landscape in Summer Palace
72. Winter Morning in Peking
73. Spring in Peking
74. After the Rain in Foochow
75. A Small Village in Foochow
*76. Boats in Soochow
77. Boats in the Rain at Foochow
78. Fishermen at Wushi
*79. A Basket of Chrysanthemums
80. Mountain and Cloud

Watercolour	1972
Watercolour	1972
Watercolour	1972
Watercolour	1972
Watercolour	1972
Watercolour	1972
Watercolour	1973
Watercolour	1973
Watercolour	1973
Watercolour	1973
Watercolour	1973
Watercolour	1973
Watercolour	1974
Watercolour	1975

**Works that are marked with a \* will be exhibited at the Fung Ping Shan Museum, University of Hong Kong.**





