

ART DECO

THE FRANCE-CHINA CONNECTION

裝飾藝術
當法國與中國交匯

Edited by



Isabelle Frank

范懿莎 編輯

Catalogue Design by



Nicolas Patrynski

尼古拉·柏遜斯基 目錄設計



ALEXANDRE GIORGINI

Consul General of France in Hong Kong and Macau

官遠明 法國駐港澳總領事

In the early-20th century, French culture was undergoing a change and the "Art Deco" style came to disrupt not only architecture, but also the visual arts and design. A combination of many different styles, it initially caused much debate for it challenged the cultural and official establishment: the 'New Style of Art Deco' superseded the 'old' "Art Nouveau". Art Deco achieved wide recognition in France and abroad for its refined yet elegant use of space and light, becoming the first global art style. One of the most shining examples of this globalization was embodied in the competition between shipping companies of that period. From the 1920s onwards, the French *Compagnie Générale Transatlantique* decided to assert its own identity and to break away from the classic style of the British companies. French trans-Atlantic lines, such the renowned *Île-de-France* and the legendary *Normandie*, became new "floating temples of Art" with the modern style of their interior design and decoration. Other European shipping companies - particularly from Germany and Italy - rapidly followed this trend initiated by the French. Art Deco is also a style cherished by diplomats to showcase the best of French creativity to the world's *élites*: many French embassies, such as the ones in Ottawa or Belgrade, were built in the 1930's. No wonder one of the most iconic pavilions of the *Exposition internationale des Arts décoratifs et industriels modernes*, organized in Paris in 1925, was named *Une Ambassade française* (A French Embassy). Dialogue and exchange are essential parts of diplomacy. French architects, designers and decorators were called to China to start applying these new techniques to buildings and furniture in the vibrant cities of Shanghai, Hangzhou as well as Hong Kong. French know-how and expertise met the far East, producing an "East meets West" fusion that became part of an acclaimed *art de vivre* which has proven to be enduring in Hong Kong up to the present. It is this story that *Art Deco. The France-China Connection* exhibition proposes you to discover through more than 300 fantastic items showcasing the unique Art Deco style of Shanghai and Hong Kong.

在20世紀初期，法國文化經歷了一場變化；「裝飾藝術」風格的出現不僅影響了建築，還有視覺藝術和設計。它結合了多種不同的風格，在最初引起不少爭論，因為它挑戰了既有的文化和官方風格：「裝飾藝術的新風格」取代了「舊」的「新藝術」。裝飾藝術擅於利用精緻優雅的空間和光線的特質，故它在法國及國外獲得了廣泛的認可，成為第一個全球性的藝術風格。這個風格全球化最輝煌的例子之一體現在那個時期的航運公司之間的競爭中。自1920年代開始，法國的大西洋海運公司（Compagnie Générale Transatlantique）決定擺脫一般英國公司的經典風格，堅持建立自己的身份。法國橫渡大西洋的蒸氣船，如著名的法蘭西島號和傳奇的諾曼第號，都配合了現代風格的室內設計和裝飾，成為了新的「浮動的藝術殿堂」。其他歐洲航運公司－特別是來自德國和意大利的公司－都迅速跟隨法國發起的這一個潮流。裝飾藝術也為外交官所珍視，因為他們可以藉此向全世界的精英展示法國優越的創造力。許多法國大使館都是興建於1930年代，例如位於渥太華或貝爾格萊德的兩座便是其中表表者。難怪1925年在巴黎舉辦的裝飾工藝博覽會和現代藝術博覽會最具代表性的展館之一也名為「法國大使館」。對話和交流都是外交重要的一環。當時法國的建築師、設計師和裝飾師獲邀到中國，開始將這些新技術應用於充滿活力的城市如上海，杭州和香港的建築和傢具上。法國的專業知識和技能在遠東地區相遇，產生了「東西合璧」的融合，成為廣受讚譽的生活藝術的一部分。事實亦證明，這種生活方式在香港歷久不衰。「裝飾藝術－當法國與中國交匯」展覽正是希望藉着展示300多件精美展品向您訴說這個故事，並展示上海和香港獨特的裝飾藝術風格。

Pierre Patout, designer, Jean-Baptiste Gaudenot, decorator, "Patout" Vase, stoneware, 1925, Cité de la céramique - Sèvres.
Pierre Patout, 設計師, Jean-Baptiste Gaudenot, 裝飾師, "Patout" 花瓶, 粗陶器, 1925年, Cité de la céramique - Sèvres

Way Kuo

President and University Distinguished Professor

City University of Hong Kong

郭位 香港城市大學校長暨大學傑出教授

I am very proud that the City University of Hong Kong has the opportunity to work once again with the Consulate General of France in Hong Kong & Macau to produce an exciting exhibition that traces the historic artistic and cultural ties linking these two countries. The *Art Deco. The France-China Connection* exhibition is a wonderful means by which we can explore such important themes as the relation of technology and design, the international movement of culture and fashion, and the mutual artistic influences between France and China. In the early 20th century, the emergence of industrial production and new inventions such as the car, plane, and telephone transformed society. Modernity brought with it speed of transportation, of communication, and of information. Just as important were the new rights accorded women, who went out in society on an equal footing with men: they drove, played sports, and travelled. The wonderful range of objects in the exhibition extends from dresses and shoes to prized cabinetry, sculptures, and paintings, which are in turn enriched by early film footage and new media installations. Together these immerse the viewer in an unforgettable evocation of the inter-World War period—a time when the speed of technological innovations made everything seem possible.

香港城市大學有機會與法國駐港澳總領事館再度合作，舉辦這個精彩的展覽，追溯中法兩國過去在藝術和文化方面的聯繫，我感到非常榮幸。展覽「裝飾藝術—當法國與中國交匯」提供絕佳良機，讓我們探討科技與設計的關係、文化與時裝的國際動態、法國與中國在藝術上相互影響等重要課題。二十世紀初，工業生產起步發展，以及汽車、飛機和電話等新發明相繼面世，為社會帶來重大變化。現代化提升了交通、通訊和資訊傳播的速度，也讓婦女立足社會，獲得與男士同等的新權利，可以享受運動、駕駛和旅遊的樂趣。是次展覽展出了一系列美輪美奐的服裝鞋履、珍貴的收藏櫃、雕塑和畫作；配以早期電影片段和新媒體裝置，令展覽更豐富，並引領觀眾走進令人難以忘記的世界大戰時期——一個科技創新發展速度之快，讓萬事看來皆可成真的時代。

René Buthaud, *Vase with Cubist Decoration*, high-fired ceramic with gold highlights, c. 1934, Collection France Cruège de Forceville
René Buthaud, 立體派飾樣花瓶，高溫陶瓷綴以金彩，
約1934年，France Cruège de Forceville 藏品



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Exhibition Design 展覽設計
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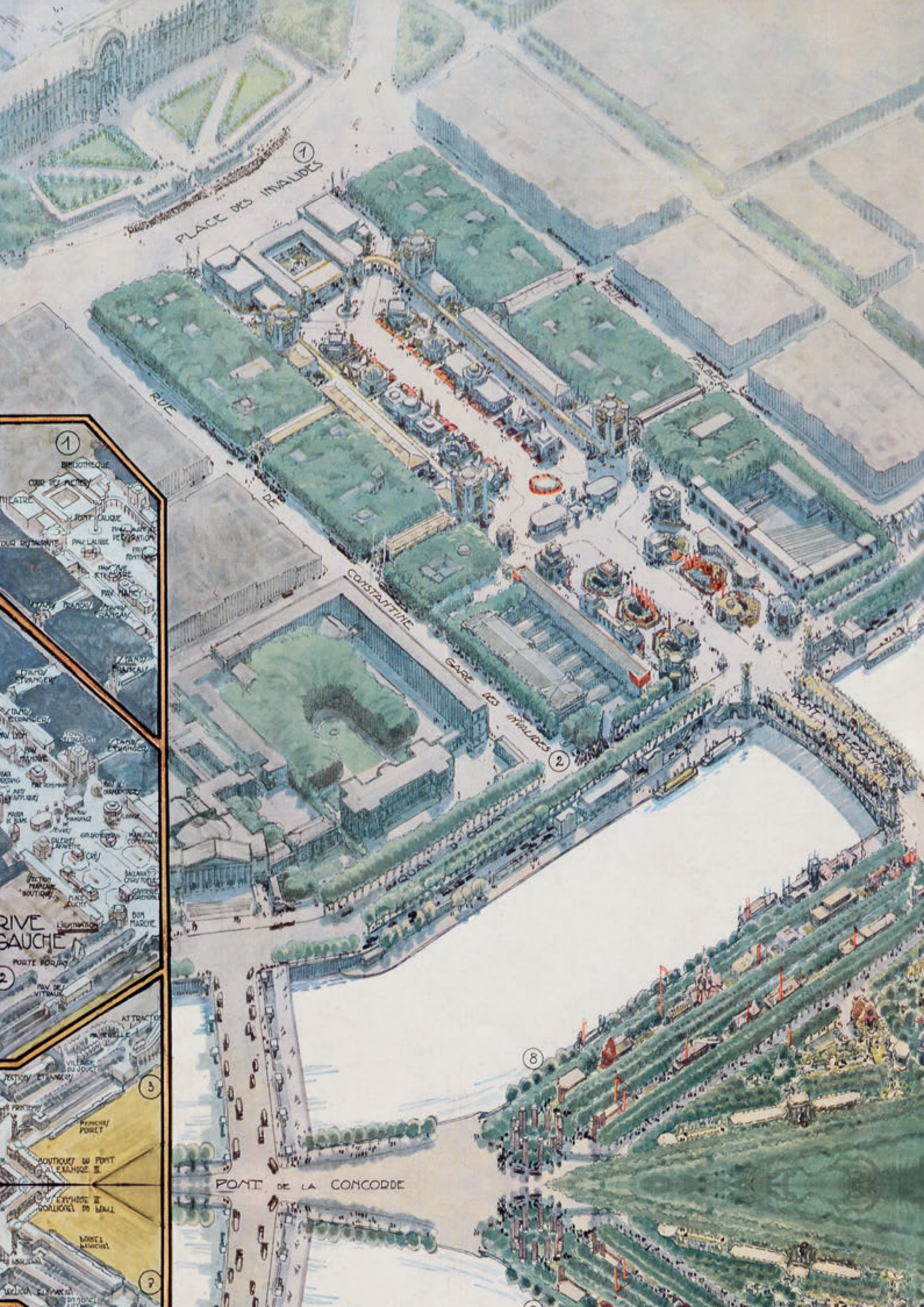
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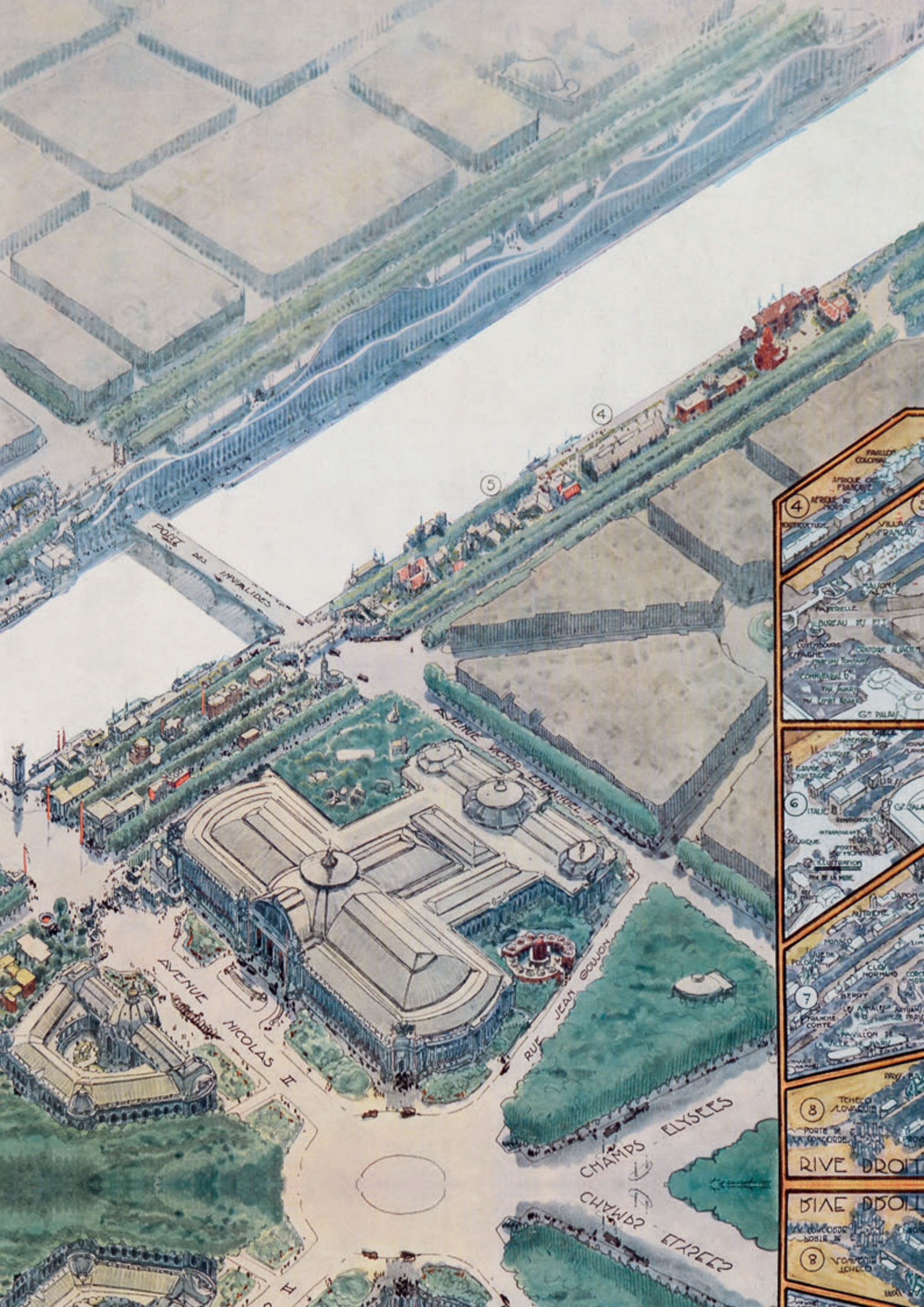
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in *L'Illustration*, printed material, special edition, June 1925
Jacques-Henri Lambert, 1925 年巴黎裝飾工藝博覽會鳥瞰圖，
刊於《插圖》，印刷品，特別版，1925年6月

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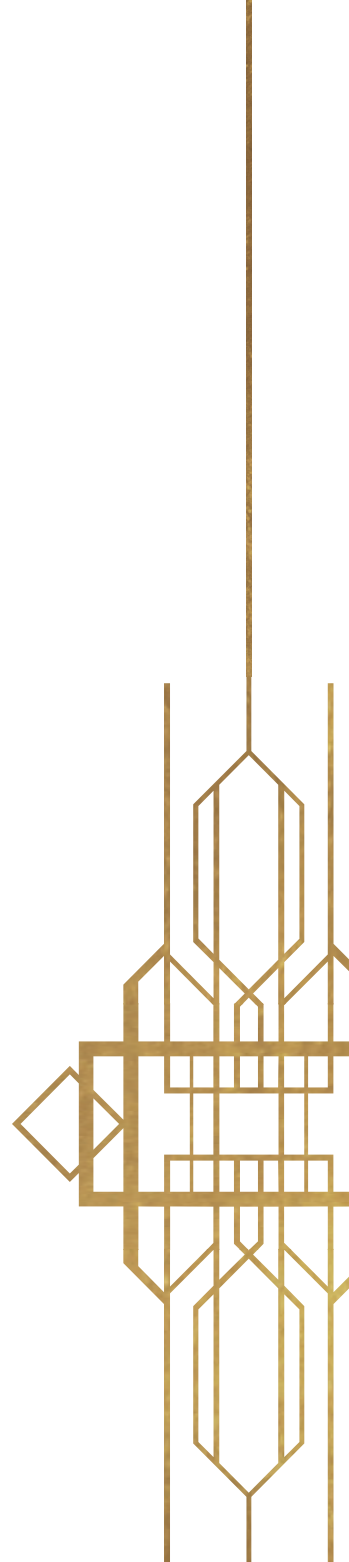
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PREFACE

序



• EMMANUEL BRÉON & ISABELLE FRANK •

PREFACE

EMMANUEL BRÉON & ISABELLE FRANK

序 Emmanuel Bréon及范懿莎

All agree that the Art Deco style was born in France and named after the 1925 Paris International Exhibition of Modern Decorative and Industrial Arts. Coming on the heels of the elaborate, turn-of-the century style (called Art Nouveau), Art Deco's simple and energized geometric forms pleased one and all, and the new style quickly became celebrated across the globe. Art Deco's forms captured the spirit of the modern age, expressing, for instance, the new speed of cars and airplanes, bridging once distant lands. The modern, emancipated woman also emerged during this period, empowered with new rights and forms of liberty. Her "garçonne" boyish elegance, epitomized by the black, bobbed hair with bangs, became a flag of sorts, emblazoned across the magazines of *Vogue* and *la Gazette du Bon Ton*.

眾所周知，裝飾藝術的風格起源於法國，起名自1925年的巴黎裝飾工藝博覽會。以華麗花巧著稱的新藝術運動崛起於交替的年代，緊接其後的裝飾藝術，則以充滿活力的簡約幾何線條迷倒每一個人，並旋即風靡全世界。裝飾藝術通過其形式，展現出現代氣魄；新世代下車輛呼嘯而過，大無畏的飛機連接遠在他方的土地，時代新潮可見一斑。現代解放女性亦在這段時期嶄露頭角，她們擁抱前所未有的權利，享有不同形式的自由。齊耳短黑髮造型加上劉海，襯托出不讓鬚眉的優雅；這種女性形象儼如那個年代的旗幟，傲然飛揚於時尚雜誌《Vogue》及《Gazette du Bon Ton》的書頁上。



P. Turin, **Medal of the 1925 International Exhibition of Modern Industrial and Decorative Arts** (recto-verso), metal, Collection Chantal Reis
P. Turin · 1925年巴黎裝飾工藝博覽會勳章（雙面），金屬，Chantal Reis藏品



Gaëtan Jeannin, **Stream of Spurting Water**, after a drawing by Clément Mazard, stained-glass, for the 1925 Paris Exhibition Entrance
Gaëtan Jeannin · 噴水泉，承襲Clément Mazard畫作，彩色玻璃，1925年巴黎裝飾工藝博覽會入口裝飾





Modernists and purists passionately aligned against decoration were taken aback by the enthusiasm with which this new style was embraced all over the world. Indeed, French Art Deco architects and designers were recruited by patrons in places ranging from Canada, the United States and Brazil to Australia and Asia, who sought out their talents and artistic abilities. In all these countries, French architects built banks, cinemas, grand hotels, as well as palaces and private dwellings, which were then furnished by such talented metalworkers, glassworkers, and cabinet-makers as Jacques-Émile Ruhlmann, André Mare, Jules Leleu and Edgard Brandt. The new department stores and cross-Atlantic steamers also helped spread the taste for Art Deco by displaying the latest fashion, jewellery and baubles available to all.

縱使現代派和正統主義派大力反對裝飾藝術，還是不得不震懾於人們對這種新風格的熱情。裝飾藝術蔚為風潮，連加拿大、美國、巴西、澳洲，甚至是亞洲國家的贊助者都四出招攬才華與技藝兼備的法國裝飾藝術建築師及設計師。法國建築師在這些國家築起了銀行、電影院、大酒店，還有宮殿和私人住宅，再由巧奪天工的鐵匠、玻璃匠和傢具木工匠，如 Jacques-Émile Ruhlmann、André Mare、Jules Leleu 和 Edgard Brandt 加以粉飾。新式百貨公司與橫渡大西洋的蒸氣輪船向普羅大眾展示了最新潮的時裝、珠寶與巧工精品，亦有助推動裝飾藝術風格廣泛流傳開去。



Edgar Brandt, Entrance to the Cheney Brothers Building,
New York, c. 1925
Edgar Brandt，紐約切尼兄弟大樓入口裝飾，
約1925年

Edgar Brandt, Cover Design of *Understanding French Decorative Art*,
by Henri Verne and René Chavance, printed book, 1925
Edgar Brandt，《理解法國裝飾藝術》封面設計，
Henri Verne及René Chavance合著，印刷書籍，1925年

Over time, each country adapted the fundamental concepts and aspects of Art Deco to its own culture. Therein resides the originality and resilience of the movement. One can find «carioca» Art Deco in Rio de Janeiro as well as a Japanese one in Tokyo. After the fall of the Qing dynasty, the newly created Chinese republic, led by Sun Yat-sen, explored and then adopted Art Deco from 1929 on. In addition, important public Chinese figures, mainly diplomats residing abroad, greatly appreciated the new style and brought it back to China with them. For China, a history of this style, and of the reciprocal influences between France and China, still remains to be written. In its modest way, this exhibition aims to initiate such a project, proposing fruitful paths for future exploration. Art Deco spread to Shanghai, Hangzhou, Guangzhou [Canton] and Hong Kong, where it was applied to architecture, furniture, and fashion, becoming an entire way of life. The exhibition focuses, first, on the origins of Art Deco in France, then on the mutual exchange of influences with China (French designers and craftsmen were inspired by Chinese art and techniques), and finally on the new style's development in China.

逐漸，各個國家吸納了裝飾藝術的基本概念與特色，融會到自身文化中，體現了裝飾藝術運動的原創性與通用性；比如說里約熱內盧和東京，也有各自獨有的裝飾藝術。清朝覆亡後，由孫中山領導的共和新中國，自1929年起探索並採納裝飾藝術的風格，不少在中國舉足輕重的公眾人物，主要是常居海外的外交家，尤其欣賞這種新風格，於是便引介回國。這種風格在中國的歷史，以及中國對這種風格的影響，仍然未被記載下來，是次展覽正正期望推動紀錄，開拓未來探索的路向。在上海、杭州、廣州和香港，裝飾藝術形成了一種全面的生活模式，不論在建築、傢具、時裝都能找到它的影子。是次展覽集中討論裝飾藝術於法國的起源，探討裝飾藝術與中國的相互影響（法國設計師及工匠皆受中國藝術及技術啟發），以及這種風格在中國的發展。



Unknown, *The Bund of Shanghai*, photograph,
c. 1930
作者不詳·上海外灘，
照片·約1930年

Unknown, *The Metropole Theater, Shanghai*,
drawing, 1930
作者不詳·大上海大戲院·上海，
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