



# ART DECO

THE FRANCE-CHINA CONNECTION

裝飾藝術  
當法國與中國交匯



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Gaston Suisse, *Screen. New York*,  
black lacquer, graphite and silver leaf, c. 1925, courtesy Galerie Dumonteil New York  
加斯東·隋斯·《屏風·紐約》  
黑漆、石墨及銀箔·約1925年·鳴謝杜夢堂紐約



Gaston Suisse, *Modernist construction Screen*,  
black lacquer, graphite and silver leaf, c. 1925, courtesy Galerie Dumonteil New York  
加斯東·隋斯·《現代主義建構屏風》  
黑漆、石墨及銀箔·約1925年·鳴謝杜夢堂紐約

## THE CHINESE INFLUENCE ON FRENCH ARTISTS EMMANUEL BRÉON

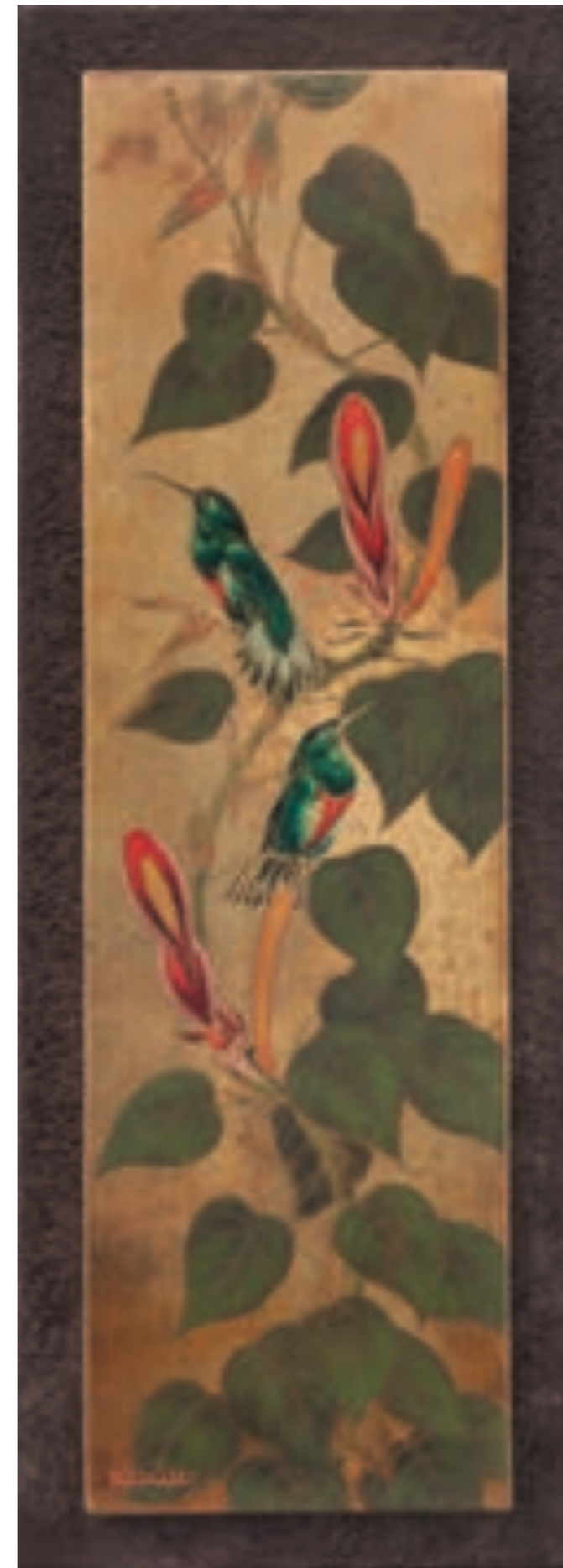
法國藝術家的中國靈感 Emmanuel Bréon

Traditional Chinese art also exerted a great influence on the creators of Art Deco. Since the 18<sup>th</sup> century, French cabinetmakers and artists had admired Ming and Qing dynasty works; the revolutionary development of modern transportation accelerated such cultural exchanges. In the area of furniture, for instance, Jules Leleu and Ruhlmann produced low tables never seen before in French interiors, and introduced large, stately armoires whose decorations and bases were inspired by Chinese models. They also adopted the precious wood of Chinese furniture: cypress, poplar, blackened pear tree, elm, sandalwood, and wood from Makassar. Similarly, Coromandel lacquerware, sumptuous products of imperial China, inspired them to decorate high-end, wood furniture with encrusted mother-of-pearl and ivory. Even modern innovators, such as Pierre Chareau (in his "little Chinese salon") and Eileen Gray (in her Chinese Chang tableware), took their cue from Chinese sources.

傳統中國藝術對裝飾藝術創作者影響殊深，自十八世紀開始，法國的傢具木匠和藝術家深慕明清器物，而現代交通發展的革命更加速了這種文化交流。以傢具為例，Jules Leleu和Ruhlmann製作出在法國室內陳設前所未見的矮桌，並引進莊重高貴的大型雕飾衣櫃，其裝飾與底座的靈感皆來自中國傢具。他們亦採用了中國傢具所用的珍貴木材，如扁柏、楊木、黑梨木、榆木、檀香木，以及望加錫木材。中華帝國的奢華器具羅曼德漆器，則啟發他們在傢具綴滿珍珠母和象牙。就連當代的新潮創作人，如Pierre Chareau的《小小中國客廳》和Eileen Gray的中式餐具作品中，亦可見源自中國的靈感。



Gaston Suisse, *Widows, Garrulax and Chinese Swallows*, engraved lacquer, with gold leaf, c. 1935, Galerie Dumonteil Paris  
加斯東·隋斯，《針尾寡婦鳥、畫眉、中國燕子及條紋蘭花》，刻漆，金箔，約1935年，杜蒙堂巴黎



Gaston Suisse, *Hummingbirds*, engraved polychrome lacquer, gold leaf, c. 1935, private collection  
加斯東·隋斯，《蜂鳥》，彩繪漆畫，刻漆，金箔，約1935年，私人收藏





Silk makers from Lyons (such as Prella) also looked to Asia, especially to Hong Kong, the port of trade for the Far East, for materials and motifs with which to decorate walls, curtains, and armchairs. Silk was extremely desirable in the 1920s and became the most popular Chinese export item. The famous fashion designer Paul Poiret often dressed his clients in silk imported from China and used it to create costumes for the lavish parties he threw at his fashion house, later described in newspaper gossip columns. Lacquer was already very much in fashion in the time of King Louis XV (1710-1774), when cheaper and easier Martin polishes were developed to imitate its effect. With Art Deco, true lacquer came into its own. Artists such as Gaston Suisse and Camille Roche were early collectors of ancient lacquerware and, admiring its refinement and elegance, used this technique to fashion their own works. Gaston Suisse learned the basic technique at an early age and was so enamored of this noble and demanding art form, that he became a lacquer specialist. Suisse worked to perfect its usage and simplify its technique, which traditionally required 18 preparatory layers (according to Zhou dynasty craftsmen). He also experimented with applying Chinese lacquer not only to wood but also to modern materials such as fibrocement and laminate surfaces. His remarkable menagerie of painted animals made him one of the most innovative of the artists bridging the two cultures. Chinese earthenware was also a source of inspiration for French ceramicists, such as Maurice Gensoli, the director of the Sèvres Manufactory. He was influenced as much by Chinese forms as by Chinese decoration and colours. His own works, with subtle shades, simplified curvatures and motifs, reveal his admiration for Chinese ceramics.

里昂的絲綢名家(例如Prella)同樣向亞洲取經,發掘原材料和圖紋,用作牆紙、窗簾、扶手椅蓋布的式樣,他們尤其愛向香港這個遠東商港取法。絲綢在1920年代需求甚殷,是中國最受歡迎的出口商品。著名時裝設計師Paul Poiret不時以中國進口絲綢為客人裝扮,並以此製作派對服飾,在他的時裝店豪華派對中耀武揚威,這些事跡都給八卦專欄記錄得鉅細無遺。漆器在皇帝路易十五時期(1710-1774)蔚然而風,當時發展出更為便捷的馬丁漆,模仿漆器的效果。隨著裝飾藝術之風盛行,真正正的漆器獲得重視。藝術家如Gaston Suisse和Camille Roche都是古漆器的收藏家,他們深愛漆器的精煉與優雅,亦利用這種技術為自己的作品添上姿彩。Gaston Suisse自年少開始專研漆器,掌握基本技巧後,便傾倒於這種高尚而具挑戰性的藝術形式。周朝工匠會在製作器具前先上十八層漆,Suisse再三鑽研,在做法上力臻完美,簡化技術,不單在木材塗上中國漆,更嘗試在現代物料上漆,例如石棉水泥和層壓塑板。他製作的彩繪動物園驚為天人,讓他成為連繫兩種文化的其中一位創新藝術家。中式陶器亦是法國陶瓷家的靈感來源,Sèvres工廠總監Maurice Gensoli就深受中國風裝飾與色調啟發。他的作品中,色彩濃淡錯落有致,加上簡約的弧度與圖紋,盡顯他對中國陶瓷器具的鍾愛。



Maurice Gensoli, *Vase with Fish*, glazed stoneware, c. 1930-1935, Boulogne-Billancourt, Musée des Années Trente / MA-30  
Maurice Gensoli, 《花瓶綴以魚》,釉面粗陶器,約1930至1935年,布洛涅-比揚古鎮, Musée des Années Trente / MA-30

Gaston Suisse, *Coffee Table in Chinese Leather-like Lacquer*, wood, lacquer, gold, silver, c. 1926, courtesy Galerie Dumonteil New York  
Gaston Suisse, 《中國漆皮几》,木,漆,金,銀,約1926年,鳴謝杜夢堂紐約



Gaston Suisse, *Malaysian Squirrels in Elm Leaves* (two versions), engraved black lacquer, gold leaf, aluminum, c. 1930, private collection  
加斯東·隋斯·《榆樹葉中的馬來西亞松鼠》(兩個版本), 黑繪漆畫·刻漆·金箔·鉛粉·約1930年·私人收藏





Gaston Suisse, *Japanese Fish*, engraved polychrome, dark-green lacquer, Gorgone enhanced with silver powder, c. 1925, private collection  
 加斯東·隋斯·《金魚》，彩繪漆畫，刻漆，暗綠色漆底，Gorgone以銀粉加以粉飾，約1925年，私人收藏

Gaston Suisse, *Sea Swallows*, engraved polychrome lacquer, metallic pigments on tortoise-shell lacquer, c. 1935, Galerie Dumonteil Paris  
 加斯東·隋斯·《海燕》，彩繪漆畫，刻漆，金屬色顏料塗於玳瑁色漆底，約1935年，杜夢堂巴黎

Georges-Lucien Guyot, *Seated Orang-outang with Spread Arms*, cast bronze, Meroni Radice Foundry, c. 1925, private collection  
 Georges-Lucien Guyot·《坐著將開雙臂的猩猩》，青銅鑄，Meroni Radice 鑄造廠，約1925年，私人收藏