

## 裝飾藝術

### Art Dèco

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一九二五年在巴黎國際裝飾博覽會受到很好的評價而形成新的設計樣式，或稱為一九二五年樣式，承續新藝術樣式(Art Nouveau)，但不再只是曲線，而有呈Z字轉折，或如陽光一樣的放射線、直線，或幾何學的模樣為其特徵。從工業用品的樣式設計加上異國風味，都市消費社會的意識形態和回歸慾望的暗示，不論珠寶的設計或高樓大廈設計均非常流行。這種裝飾藝術，並沒有一定的形態或色彩，它綜合了立體派、表現派、未來派等，是蘇聯的芭蕾，美國的印第安，古代墨西哥與古埃及等造形形式的混合體。

“直到今天，人們對收集古典海報的所帶來的強烈激情，  
仍然熱衷如昔……”

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## 新藝術海報與裝飾藝術海報 Art Nouveau & Art Deco Posters

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十九世紀末和二十世紀初是海報的黃金時代。許多大師級的海報畫家例如薛雷、羅德列克、伯納、繆舍、史坦蘭等人的作品令人耳目一新，海報自此被視為一種全新的藝術形式，讓藝術家在此馳騁其想像的空間。

第一張海報完成於十九世紀中期，是一張為新產品宣傳的廣告。不到十年的時間，海報就由法國傳遍了整個歐洲。但是一直到“石版海報之父”——薛雷的作品出現，海報的藝術地位才告確立。1876年，薛雷用新的四色石版印刷創造了高度形式化的圖案藝術，將內容和形象徹底地整合起來。

藉由一系列類似風格海報的發表，可以看出薛雷承繼的新藝術風格。這個時期很多海報都是為了美術展覽、新戲劇上演和推銷新商業產品而製作的。像繆舍就曾經創作過異國風味的新藝術系列海報，以交織糾纏的捲曲長髮為圖案主題，為賈博香菸和莎拉·伯恩哈德的新戲做廣告。

在二十世紀的前二十五年，插畫設計式的海報風格，逐漸被簡單、主題大膽，而且反映最新形式的裝飾藝術風格所取代。像卡山德瑞就曾結合了幾何學的單純主題和造形藝術，創作了非常具有現代感的特殊風格海報。

許多十九、二十世紀的藝術家都深深地被海報藝術所吸引，因為它涵蓋的層面極廣，而且技術新穎。現在這些在海報的黃金時代所創作出的作品，風格從新藝術到裝飾藝術，每一張海報都表現出空前的藝術成就，成為舉世收藏家的最愛。直至今日，收集古典海報仍然不斷地豐富著我們的文化內涵。

*"TODAY, WITH ITS INTENSITY and passion,  
collecting antique posters continues to provide  
inspiration..."*

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## **ART NOUVEAU & ART DÉCO POSTERS**

During the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, the poster celebrated its golden era. Under the masterly hands of Jules Cheret, Henri de Toulouse-Lautrec, Pierre Bonnard, Alphonse Mucha and Theophile Steinlein, the poster attained new-found status as an innovative art form, allowing mass distribution of an artist's distinctive imagery.

The first posters were created in the mid-19<sup>th</sup> century in France as advertisements for new products. In less than ten years, the use of posters spread from France throughout the rest of Europe. But Jules Cheret, "The Father of the Poster," was the first to give importance to the poster as an artistic image. In 1867, he used the new four color lithographic process to create a highly stylized form of graphic art that thoroughly integrated text and image.

Cheret's successors promulgated the Art Nouveau style by creating numerous popular posters utilizing sinuous organic forms. Many of the significant Art Nouveau themes were employed in posters for art exhibitions, theatre productions and commercial products. For example, Alphonse Mucha defines the image of exotic Art Nouveau with long interweaving tendrils of hair in his posters for Job cigarettes and Sarah Bernhardt theatrical performances.

In the first quarter of the 20<sup>th</sup> century, the illustrated designs were replaced by simple, bold motifs mirroring the streamlined forms of Art Deco artists. Artists such as A.M. Cassandre combined geometric simplicity with figurative art to create recognizable forms with a modern flair.

Many artists of the 19<sup>th</sup> and 20<sup>th</sup> centuries have been attracted to poster art because of its grand scale and technical novelty. Posters from the golden era of Art Nouveau and Art Deco, demonstrating unparalleled artistic achievements in poster imagery, are now of particular interest and highly prized by collectors throughout the world. Today, collecting antique posters continues to provide inspiration to our cultural outlook.



# 巴布羅－路易茲·畢卡索

Pablo Ruiz Picasso (1881-1973)

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畢卡索一生致力媒材與形式之開發，在繪畫、雕塑、陶器及版畫各領域優游自得，並啟發立體派革命，被譽為二十世紀巨擘。

一八八一年生於西班牙南部馬拉加(Malaga)，其父親擔任美術教師，畢卡索年少期因而受父親西班牙寫實風格之影響，並吸收印象主義之點彩及新藝術等表現方式。十六歲考入馬德里之聖斐爾南德皇家學院，畢卡索不受其束縛，未繼續就學，一九〇四年始永久定居巴黎。

畢卡索創作時期歷經無數且複雜的轉折點，大致可劃分為〈一〉藍色時期(1901-1904)：透過乞丐、娼妓、老人等人物，表現悲愴的巴黎風貌。〈二〉第一世界大戰前(1901-1914)：最初多以馬戲班人物為主題，謂之粉紅色時期，後投身立體派改革，產生巔峰名作「亞維儂的姑娘」(Demoiselles d'Avignon)。〈三〉第一、二世界大戰間之過渡期(1914-1944)：風格轉偏於寫實主義及超寫實主義，並開始結構主義的雕刻，大體反映個人感情危機及政治悲劇，「格爾尼卡」(Guernica)為其代表作。〈四〉戰後時期(1944-1973)：逐漸遠離巴黎繁華生活，並於陶瓷城瓦洛里(Vallauris)，承攬陶瓷彩繪及人像雕刻之浩鉅工作。

畢卡索版畫創作階段自一八九九年至一九七二年止，作品達二千餘件，其攻堅破難的性格及眾多版畫技術師伴隨左右，凡石版、蝕刻、針刻、鐫刻、麻膠等皆一一涉獵，並大放異彩。縱觀畢卡索作品，其畫風詭譎多變，從不拘泥於特定媒材或意象，充份表現畢卡索似頑童之充沛精力與創作慾望。

Picasso has devoted to the development of new media and forms through all his life. He was adept in painting, sculpture, pottery, and lithograph. Picasso inspired the revolution of Cubism, and is deemed a master of arts in the twentieth century.

Born in Malaga of southern Spain in 1881, Picasso was influenced in his early years by the realistic style of his father, who taught arts in school. He also adopted the expression methods of impressionism.

Picasso was admitted to St. Fernando Royal College in the age of sixteen. But he quitted for he did not like to be bound by school. Not until 1904 did he reside in Paris permanently.

Picasso's life of works underwent numerous complicated turns and changes, which marked stages of development in Picasso's works: (1) The Blue Years (1901-1914). through portraits of beggar, prostitute, elder people and other figures, Picasso showed the woeful life of Paris. (2) Before the First World War (1904-1914). At first he mainly used figures from the circus as his subjects. This period was called the pink years. Then Picasso devoted to Cubism revolution, when he created his best work titled "Demoiselles

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d'Avignon." (3)Transition between the two World Wars (1914-1944). He shifted to realism and surrealism, and started to make structuralistic sculptures. It reflected personal crisis in love life and political tragedy. "Guernica" is the major work of this period. (4)Post-War Years (1944-1973). He stayed away from extravagant life of Paris, and undertook works of pottery painting and figure sculpture.

Picasso's lithographs were made between 1899 and 1972, accumulated to more than two thousand pieces. His inclination of challenging difficulty accompanied his working on lithographs, so did a great number of lithograph craftsmen. It fully shows Picasso's ample energy and his longing for creativity.



# PICASSO



"Les Mémories"  
Galerie Louise Leiris  
47. Rue de Monceau  
du 22 mai au 27.6.59.

KOURLOT - IMP.





# JEAN COCTEAU ET SON TEMPS

MUSÉE JACQUEMART-ANDRÉ

158, B<sup>D</sup> HAUSSMANN PARIS VIII

MARS - MAI 1965

TOUS LES JOURS SAUF LE MARDI DE 10 A 12 HEURES & DE 14 A 18 HEURES ET LE MERCREDI EN SOIRÉE DE 20 H. 30 A 23 HEURES

MOURLOT





# PICASSO

CÉRAMIQUES

ÉDITIONS MADOURA

GRAVURES ORIGINALES

GALERIE LUCIE WEILL

AU PONT DES ARTS — 6, RUE BONAPARTE — PARIS VI<sup>e</sup>

DÉCEMBRE 1967 - JANVIER 1968

MOULLOT





# HOMMAGE A RENÉ CHAR

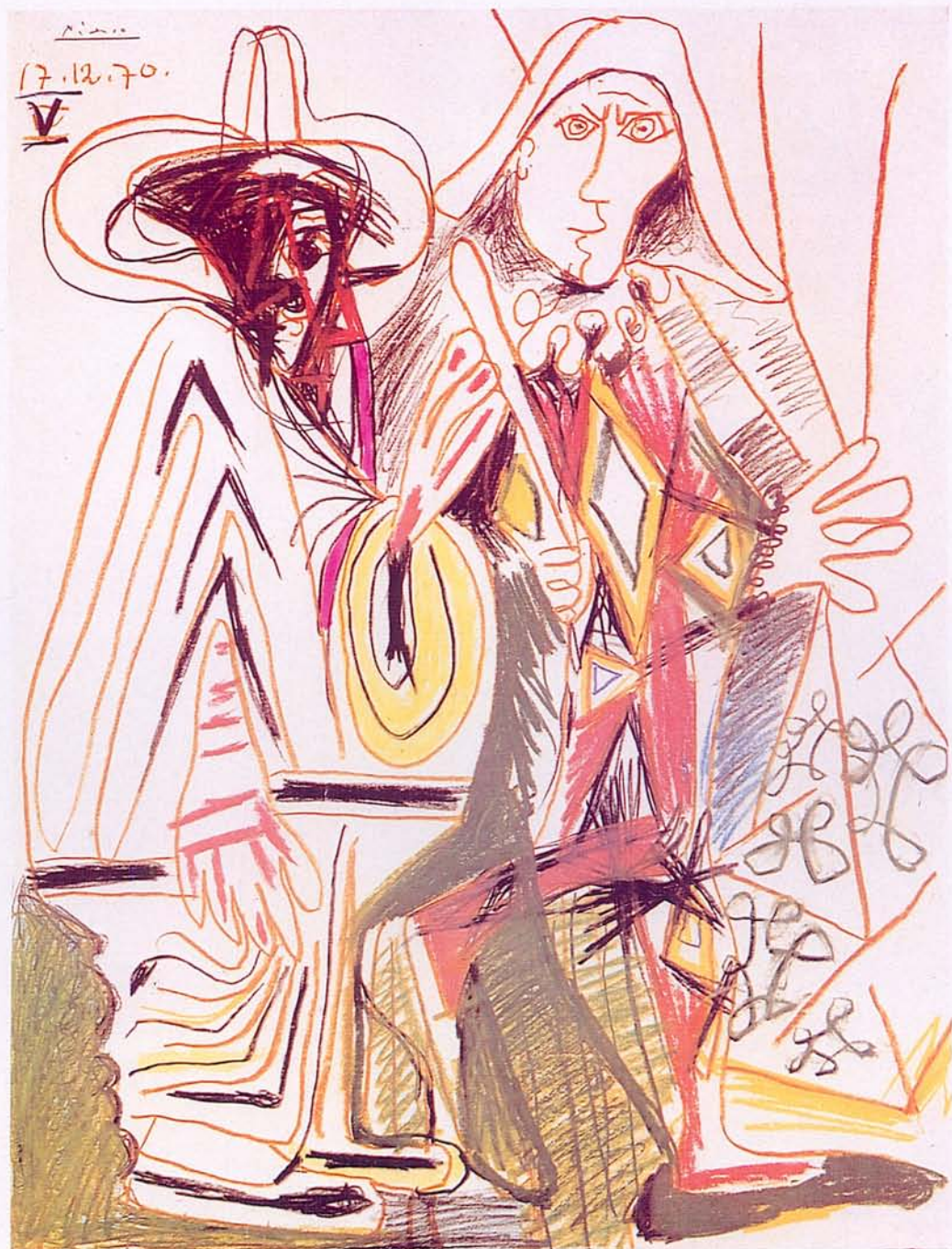
MUSÉE D'ART MODERNE DE CERET

JUILLET - AOÛT - SEPTEMBRE 1969

© MOURLOT



# PICASSO

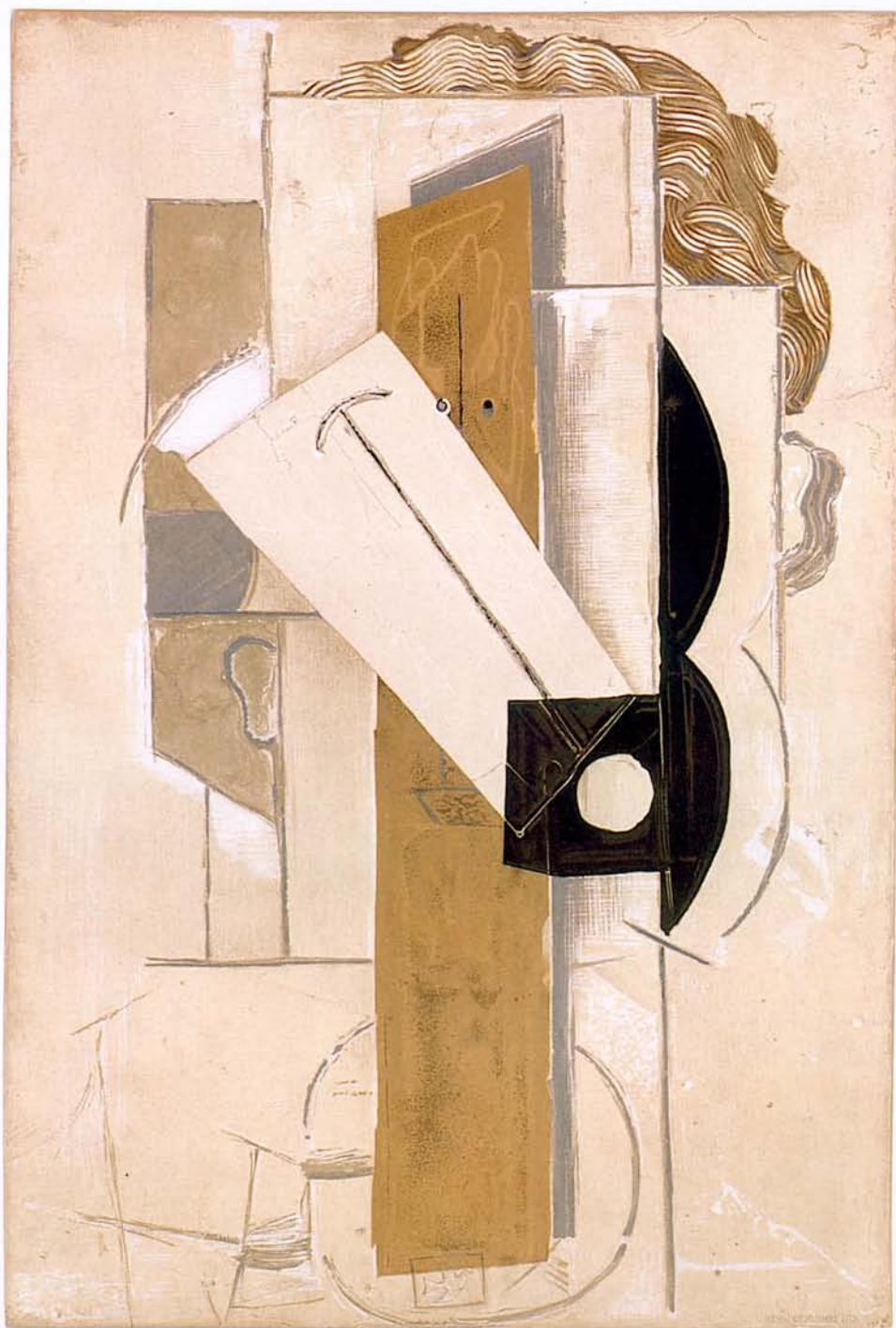


GALERIE FELIX VERCEL

9, AVENUE MATHIGNON - PARIS 8<sup>e</sup>

21 MARS - 29 AVRIL 1972



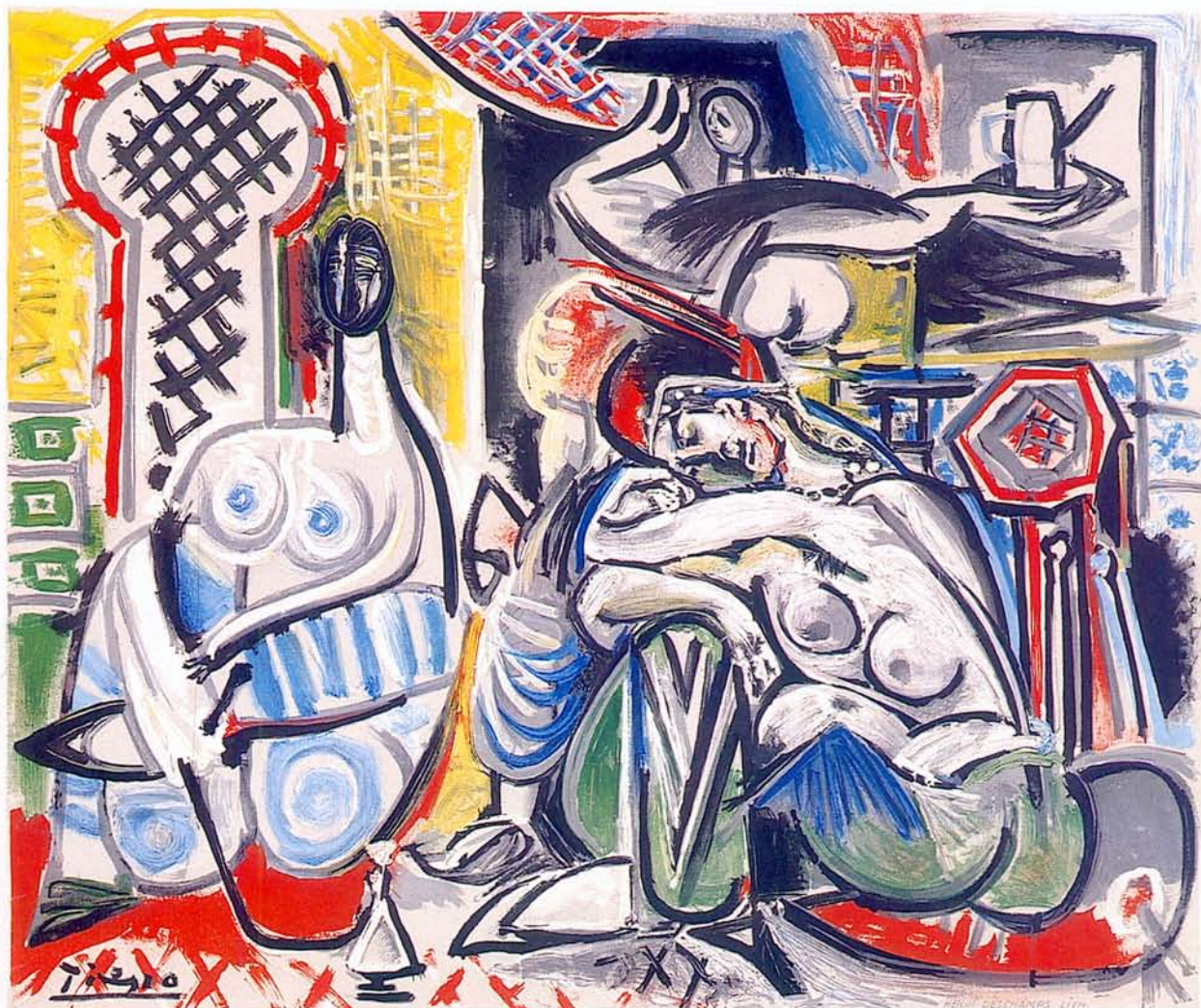


# PICASSO

GALERIE LUCIE WEILL  
AU PONT DES ARTS - 6 RUE BONAPARTE-VI

NOVEMBRE - DÉCEMBRE 1966





# L'HÉRITAGE DE DELACROIX

M. KNOEDLER ET C<sup>IE</sup>

85<sup>BIS</sup> RUE DU FAUBOURG SAINT-HONORÉ - PARIS VIII

JUIN 1964

MOULIER



## 保羅·科林

### Paul Colin (1892-)

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保羅·科林一生都沉浸於法國的音樂廳與劇院之中。從 1925 年被任命為伊黎斯(Champs Elysées)劇院的裝潢負責人開始，作為一個海報畫家和設計家，他開始了一個卓越且富生產力的生涯，乃至於後來作為繪畫家與插畫家也是如此。他在 1925 年為瑞福·尼格(Revue Negre)所製作，以約瑟夫·貝克(Josephine Baker)為特色的海報展開他成為海報畫家的生涯，並且從那時候起持續創作了大約 1,400 幅海報。這些海報都是為了劇院所作，同時也是為電影、各種類型的慈善機構、政治因素（包括 1945 年為宣揚巴黎解放運動所作的那幅有名的海報），和商業目的所製作的。巴黎的歷史可以藉由這個才華洋溢的海報畫家從多方面來得到一些蛛絲馬跡。

柯林的一些最好的作品是為舞者所創造出來的，他似乎對他們有著吸引力。除了在一些音樂廳及劇院的海報中對舞者的想像；例如塔巴琳(Tabarin)和巴尼格(Bal Nègre)，他也為羅·福勒(Loie Fuller)、喬治·波米耶(Georges Pomiès)、麗莎·當肯(Lisa Duncan)、馬迪卡(Madika)、瓊·威德(Jean Weidt)、瑟吉·里法(Serge Lifar)、艾斯班尼塔·珂提(Espanita Cortez)、凱瑟琳·當罕(Katherine Dunham)、羅沙里歐(Rosario)，和安東尼歐(Antonio)、帕洛瓦(Pavlova)以及阿根廷(Argentina)等人。這些舞者有許多人使用柯林的設計當作長期演出的海報，並且帶着它旅行。以博林(Borlin)為例，柯林的海報跟着他到巴西、美國和其他國家來宣告這位前衛舞者的登臺演出。

Colin created some of his best posters for dancers; he seems to have had an affinity for them. In addition to dance images in several music-hall and theatrical posters, such as Tabarin, and Bal Nègre, he did posters for Loie Fuller, Georges Pomiès, Lisa Duncan, Madika, Jean Weidt, Serge Lifar, Espanita Cortez, Katherine Dunham, Rosario and Antonio, Pavlova, and Argentina. Many of these dancers used Colin's design as their stock poster and traveled with it. In the case of Borlin, Colin's poster went with him to Brazil, the United States and other countries to announce the appearance of this avant-garde dancer.

Paul Colin's life has been immersed in that of the French music hall and theatre and beginning with his appointment as decorator for the Théâtre des Champs Elysées in 1925 he launched a distinguished and prolific career as posterist, designer, as well as subsequently a painter and illustrator. It was his poster for the Revue Negre, featuring Josephine Baker, in 1925, that launched his career as a posterist and he has gone on to create about 1,400 posters since then. These were done for the theatre, and also for films, for all kinds of charities, political causes (including the famous poster announcing the liberation of Paris in 1945), and commercial products. In many ways, the history of Paris can be traced through the posters of this talented man.



# PARIS



PAUL  
COLIN

SOCIÉTÉ NATIONALE DES CHEMINS DE FER FRANÇAIS

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