



23/50

à Madame Mazella
Ms hommages

Noël 1941



常玉版畫全集

SANYU

CATALOGUE RAISONNÉ : PRINTS

衣淑凡

RITA WONG

財團法人立青文教基金會

THE LI CHING CULTURAL AND EDUCATIONAL FOUNDATION

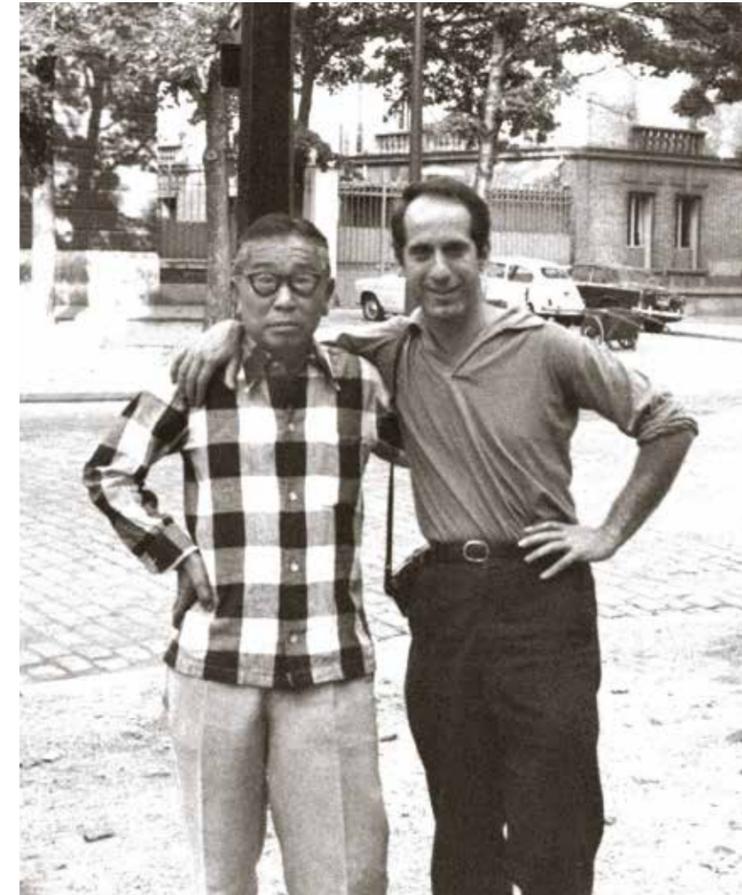
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Sanyu and Johan Franco, 1930s
常玉和約翰·法蘭寇，30年代



Sanyu and Robert Frank, 1964
常玉和羅勃·法蘭克，1964年

PREFACE

During the past two decades, Sanyu has come to be regarded as one of the masters of modern Chinese art. His paintings, which once allured collectors primarily in Taiwan, have now attracted a wide array of collectors across Asia. Unfortunately, however, interest in his paintings as a viable financial investment has grown disproportionately to an aesthetic appreciation, let alone a curiosity about the historical and social milieu that served as the backdrop for his creativity. Even though more museums and scholars are turning their attention to the much neglected, but historically pivotal, Western-style modern Chinese art of the early twentieth century, most focus either on the artists who returned to China from the West to share what they had learned or those who stayed in the West and attained a certain level of success there. Sanyu falls into neither of these categories. Apart from the fact that his works have sold for high prices at auction,

前言

過去二十年來，常玉成為公認的現代中國藝術大師之一。常玉的油畫作品曾以台灣為主要市場，如今，遍及全亞洲的收藏家都深受其吸引。可惜對常玉作品感興趣的藏家們，投資因素有時大於對藝術史的投入與了解；至於是什麼樣的歷史背景和社會環境孕育出這位藝術家的創作能力，恐怕就更乏人關心了。二十世紀初期的西式現代中國藝術雖被後人大量忽略，在歷史上卻極具關鍵地位。儘管越來越多的博物館和學者開始重視這個領域，但大部分的焦點還是放在那些自西方歸國任教，或是留在異鄉闖出名號的藝術家身上。兩者皆非的常玉，即使作品價格在拍賣市場上一直居高不下，他的生平與藝術理念所受到的關注卻十分有限。一向獨來獨往、單身了大半輩子的常玉非常注重隱私，幾乎不與人深交或來往。少了親人和摯友的傳承，要揭開他的生平實為一大挑戰。

CATALOGUE

圖版目錄

NOTES TO THE CATALOGUE

For prints that were once in the Henri-Pierre Roché collection, French titles or descriptions designated by Roché in his inventory are used as titles in the catalogue entries.

Prints that bear the original Roché inventory label are so indicated. This writer has matched certain prints in this catalogue with descriptions in the Roché inventory and has noted the corresponding inventory number, even in the absence of original labels.

Provenance is mentioned only for original or earliest collections—that is, when the collector acquired the print directly from the artist. Editions without mention of a particular collection signify that the provenance is unknown.

Unless otherwise stated, signatures and other markings by the artist are in pencil.

In keeping with the accepted printmaking practice of indicating *Épreuve d'essai* on trial proofs, the artist, possibly unfamiliar with the correct French spelling, erroneously marked his prints *Épreuve d'essi*. For the catalogue entries, this writer has taken the liberty of correcting the artist's mistake.

All measurements indicate plate size in centimeters, height before width.

目錄說明

曾由亨利·皮爾·侯謝收藏的版畫，本書以侯謝庫存清單中之原始法文名稱或描述為作品標題。

留有原始侯謝庫存標籤之作品，本書均加註說明；筆者也將標籤遺失之作品與侯謝清單中的敘述比對後，標記出相對應之侯謝庫存編號。

來源欄只刊載第一手或最早的藏家，也就是直接向畫家取得作品者；未說明之作品則來源不詳。

畫家之簽名與其他標註均以鉛筆完成，另有說明者除外。

畫家可能基於對法文的不熟悉，誤將 *Épreuve d'essai*（試版）寫成 *Épreuve d'essi*，筆者冒昧修正。

畫版尺寸標示皆為高乘以寬，單位為公分。

PI

RECLINING NUDE

Nu étendue face

ca. 1929, drypoint on Rives BFK paper, 9.3 x 14.3 cm
Signed in French
Marked *Épreuve d'essai*
Collection Henri-Pierre Roché (inventory number 84 F)

ANOTHER KNOWN IMPRESSION

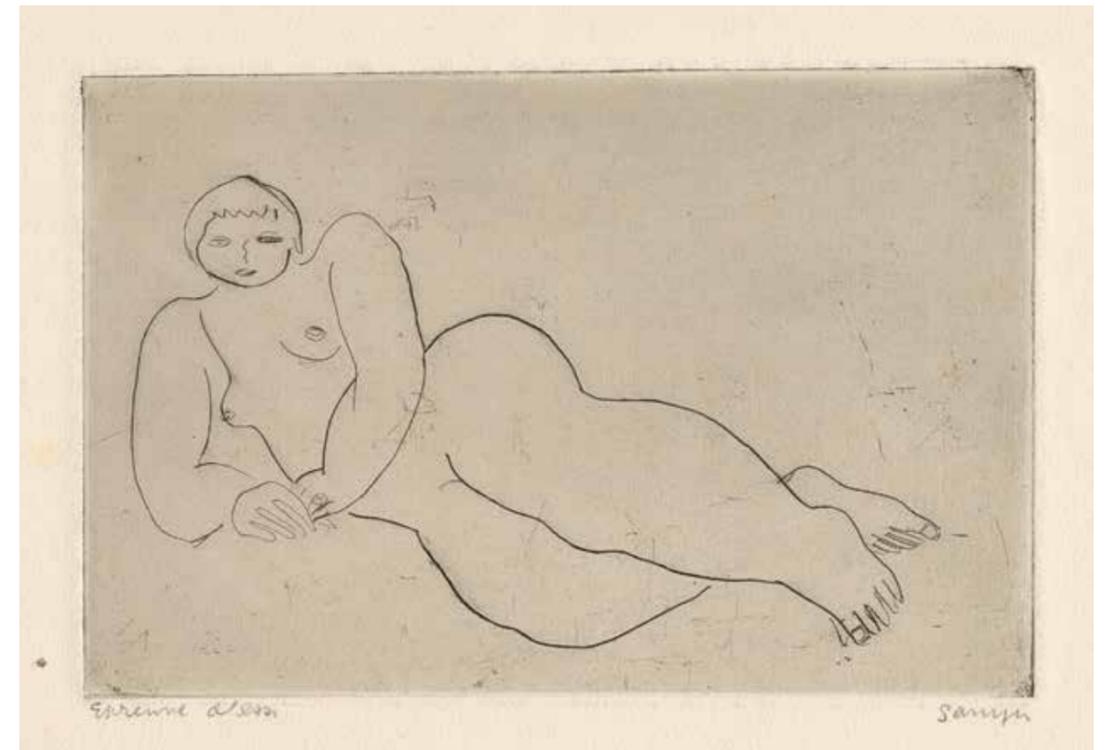
ca. 1929, drypoint on paper, 9.3 x 14.3 cm
Signed in Chinese and in French
Dedicated *à mon cher Johan, ton Yu, mai 1932 Paris*
Numbered 1/10
Collection Johan Franco

側臥裸女

約1929年·直刻 鋅版 Rives BFK 版畫紙·9.3 x 14.3 公分
以法文簽名
標註 *Épreuve d'essai* (試版)
亨利·皮爾·侯謝收藏(庫存第84 F號)

另一幅

約1929年·直刻 鋅版 紙本·9.3 x 14.3 公分
以中文及法文簽名
題獻 *à mon cher Johan, ton Yu, mai 1932 Paris* (給我親愛的約翰·你的玉·1932年5月於巴黎)
編號 1/10
約翰·法蘭寇收藏



SANYU Catalogue Raisonné: Prints

Published by The Li Ching Cultural and Educational Foundation
201 Ti Ding Avenue, Section 2, 3rd Floor
Neihu, Taipei 11493, Taiwan

©2017 by The Li Ching Cultural and Educational Foundation

Translator: Dani Lee

Editors: Dani Lee, Joanne Martindale Allen

Copyeditors: Mitchell Manacek, Crystal Xiong

Designer: Glenn Suokko

Printer: Elcograf, Verona, Italy

Cover: Sanyu, *Leopard*, linocut in black on paper, 20.1 x 27.5 cm (P39)

Frontispiece: Sanyu, *Vase of Flowers*, linocut in red on Chinese paper, 17 x 11.3 cm (P30)

Back cover: Sanyu, *Seated Girl with Cat*, drypoint on Rives BFK paper, 16.6 x 12.3 cm (P16)

Photo credits:

Page 6: Courtesy The Li Ching Cultural and Educational Foundation

Page 7: ©1997 by Robert Frank

Page 152: Courtesy Anne-Marie de Maigret

www.liching.org

www.artofsanyu.org

www.modernchineseart.org

ISBN 978-957-28540-6-8

常玉版畫全集

財團法人立青文教基金會出版
台灣台北市內湖區堤頂大道二段201號3樓

財團法人立青文教基金會版權所有 ©2017

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設計：格蘭恩·蘇奧格

出版日期：2017年5月

義大利印製

封面：常玉，《豹》，橡膠版 黑墨 紙本，
20.1 x 27.5公分 (P39)

標題頁：常玉，《瓶花》，橡膠版 紅墨 宣紙，
17 x 11.3公分 (P30)

封底：常玉，《女孩與貓》，直刻 鋅版
Rives BFK 版畫紙，16.6 x 12.3公分 (P16)

照片提供：

頁6：財團法人立青文教基金會

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頁152：安一瑪麗·美格兒