

CHU
TEH-CHUN
IN HONG KONG

朱德群

乔治·马修

GEORGES
MATHIEU
IN SINGAPORE

OPERA GALLERY

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21 Oct. - 14 Nov. 2021

OPERA GALLERY

FORE- WORD



Opera Gallery is delighted to present *Chu Teh-Chun in Hong Kong* and *Georges Mathieu in Singapore*. The *Chu Teh-Chun* exhibition celebrates the opening of the new gallery space in Hong Kong. Along with *Georges Mathieu in Singapore*, both shows highlight and establish a dialogue between two masters of European Lyrical Abstraction. The exhibitions will be on view from 21st October to 14th November 2021.

Two of the biggest names in Abstract Art, Chu Teh-Chun and Georges Mathieu have historically and perpetually taken the art world by storm. If Mathieu's paintings epitomise lyricism, risk-taking and speed, Chu's works are lively representations of beauty and spirituality.

Both prioritise movement – its freedom; essentiality and intricacies. For Mathieu, movement is involuntary and is both led by and the by-product of expression. Freedom of movement guarantees authenticity of artistic expression. In a similar vein, Chu creates movements in his works with rhythmic lines and spaces, inspired by Chinese calligraphy and paintings. With seemingly effortless flourish, both artists' works emanate endless raw and spontaneous energy, creating surging and captivating tension. One learns from Chu and Mathieu that masterpieces are created by crafting perfect spaces, free from traditional aesthetic sensibilities and filled with pure emotions.

Chu Teh-Chun, born in 1920 in Hangzhou, China, was a French-Chinese artist whose work was at the forefront of the integration of traditional Chinese painting styles with Western Abstraction in the 20th century. Chu melded his training as a calligrapher and a painter to create works which intricately coalesce both techniques. His vibrant paintings, which are full of movement, were heavily influenced by the strong brushstrokes of the calligraphic line and have a profound sense of depth, poetry and musicality.

Although his work demonstrates the stylistic freedom of mid-century movements such as Art Informel and Abstract Expressionism, Chu always retained the rigorous technical brushwork he learned as a student in mainland China.

Georges Mathieu was born in Boulogne-sur-Mer, France, in 1921. A self-taught painter and a theorist, he began his artistic career in 1942. He travelled and painted across the globe but mostly lived and worked in the Paris region, where he died in 2012. Named father of Lyrical Abstraction, Georges Mathieu pioneered a form of gestural abstraction, close to public performance, and brilliantly developed a form of painting which prioritises the primacy of speed, denial of references and ecstatic state of mind.

Poetic, cosmic, sophisticated, offbeat. Opera Gallery welcomes you to both *Chu Teh-Chun in Hong Kong* and *Georges Mathieu in Singapore* and invites you to explore this symphonic dialogue between both artists – one about sentimentality, spirituality and musicality.

GILLES DYAN
Founder & Chairman
Opera Gallery Group

STÉPHANE LE PELLETIER
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前言

奥佩拉画廊很荣幸在香港和新加坡两地同步推出朱德群个展和乔治·马修个展。为庆祝香港奥佩拉画廊新址开幕而举办的朱德群个展，携手新加坡的乔治·马修个展，旨在强调并建立两位欧洲抒情抽象大师间的对话。展览将由2021年10月21日起至11月14日止。

朱德群和乔治·马修两人在抽象艺术历史进程中举足轻重，他们致力不懈的创作在艺术界掀起风暴。如果说马修的画作代表了抒情、冒险和速度；那么朱德群的作品则是美和灵性的生动展现。两位艺术家都将“行动”列为优先——其自由，主体和高度复杂。对马修来说，行动是自发的，是由美学表述引起的，也是美学表述的副产品。运动的自由保证了艺术表达的真实性。与此类似，灵感源于中国的书法和绘画，朱德群在其作品中也以有节奏的线条和空间创造动作。

看似成就不费吹灰之力，两位艺术家的作品散发出无尽的原始、自发的能量，创造出强烈而迷人的张力。从朱德群和乔治·马修的作品中，我们认识到，摆脱传统审美、充满纯粹情感方能成就一幅完美杰作。

法国华裔画家朱德群于1920年生于中国杭州，他的作品可谓走在20世纪中国传统绘画与西方抽象绘画融合的前沿。朱德群将书法家和画家的训练融合为一，创作出两者巧妙结合的作品。深受书法线条笔触的影响，其绘画满溢动力且具深度、诗意和音乐性。尽管他的作品展现了上世纪中叶“无形式主义”和“抽象表现主义”的标志性自由，然而，朱德群始终保有他在中国求学时习得的严谨笔法技艺。

乔治·马修于1921年生于法国滨海布洛涅。他从21岁开始艺术创作，无论是绘画创作还是理论开拓与实践，马修皆为自学成才，其后不断在世界各地旅行、绘画，但生活和工作仍以巴黎地区为重心，2012年他在此辞世。乔治·马修被誉为“抒情抽象之父”，首开先河大胆采用近似公众表演的“行动抽象”，成功发展出落笔速度至上、拒绝任何参照物 and 追求创作时内心入迷状态的绘画形式。

充满诗意的、徜徉宇宙的、洗练精致的、且不走寻常路。奥佩拉画廊欢迎您莅临香港的朱德群个展和新加坡的乔治·马修作品展，邀您探索两位艺术家之间关乎感性、灵性和音乐仿若交响乐般的美学对话。

GILLES DYAN

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奥佩拉画廊集团

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CRITICAL ESSAY

评论文章

CHU TEH-CHUN, GEORGES MATHIEU AND LYRICAL ABSTRACTION

To work on Abstraction is to do away with the constraints of the image, to free oneself from representations of reality, in order to create a new pictorial space. In Europe, the visual research carried out by the pioneers of Abstraction, Vassily Kandinsky (1866-1944), with his improvisations and compositions from 1910 to 1914, then Hans Hartung (1904-1989), in his watercolours, from 1910 to 1922, opened the way to free expression for future generations of artists.

As the Second World War ended, subgenres of abstract art emerged. Lyrical Abstraction, a reaction to Geometric Abstraction, progressed significantly in Europe and the United States. The term "Lyrical Abstraction" is used by critics to describe a non-figurative practice in which the direct expression of the painter's emotion predominates, often through gestures, in opposition to Geometric Abstraction, where the composition is structured by the line and colour.

The two exhibitions presented by Opera Gallery – *Chu Teh-Chun*, to inaugurate the new Hong Kong exhibition space, and *Georges Mathieu* at the Singapore gallery – give pride of place to two major figures of European Lyrical Abstraction, creating a dialogue between them. Viewing these two exhibitions as a common effort is an opportunity to note what links Chu Teh-Chun (1920-2014) and Georges Mathieu (1921-2012), and to appreciate their respective uniqueness in order to grasp the roles they played in the evolution of European Lyrical Abstraction.

朱德群，乔治·马修和抒情抽象主义

摆脱具象的禁锢，将自我从现实表述中解放，借此创造一个全新的绘画空间，这就是抽象艺术。在欧洲，瓦西里·康定斯基（1866 – 1944）在他1910年到1914年的即兴创作敢为人先、开创了这项视觉研究；之后汉斯·哈定（1904 – 1989）1910年至1922年的水彩作品也为后世艺术家自由表现首开先河。

随着第二次世界大战结束，抽象艺术的支派艺术也出现。基于对欧洲几何抽象的反制，抒情抽象在欧洲和美国迅速崛起。艺术评论家用“抒情抽象”这个词来描述一种非具象的实践。与几何抽象相反，抒情抽象系由画家的情感为主导，通常通过动作的一种直接表达，完全以线条和色彩来构成作品。

为庆祝香港奥佩拉画廊新址开幕举办的朱德群个展，和新加坡举办乔治·马修作品展，除了用以向两位代表欧洲抒情抽象重要人物致敬，也期待开展两者之间的对话。举办这两项展览的目的，主要在于发掘朱德群（1920 – 2014）和乔治·马修（1921 – 2012）两人创作背景的连接，同时欣赏他们各自独特之处，进而掌握他们在欧洲抒情主义进程中所扮演的角色。

(RE)DIRECTIONS

Chu Teh-Chun and Georges Mathieu were born one year and nine thousand kilometres apart. Chu was born in 1920 in the Chinese province of Jiangsu, China, not far from Shanghai, and Mathieu in Boulogne-sur-Mer, France, in 1921. Chu attended the prestigious National School of Fine Arts, now known as the China Academy, in Hangzhou, and Mathieu studied law, philosophy and English at the University of Lille. The Frenchman turned to the visual arts in 1942, becoming a self-taught painter by creating oil paintings of views of London copied from postcards.

At the National School of Fine Arts in Hangzhou, Chu learnt traditional Chinese painting from 1935 to 1941. The school, built on stilts on a lake, was surrounded by a magnificent garden and lush countryside. This environment encouraged outdoor painting sessions during which the students had the opportunity to experiment, defying all the rules of traditional Chinese painting. This countryside and Jiangsu, the artist's native province, also known as the "Land of Water" thanks to its lakes, natural watercourses, canals and seashores, were environments that shaped the naturalistic compositions and the light in the paintings Chu Teh-Chun made at the beginning of his career. When the second Sino-Japanese war (1937-1945) broke out, the artist and the whole school went into exile in the interior of the country. During the four-thousand-kilometre-long journey across five provinces, the students discovered even more varied landscapes, with a wealth of endless rivers, pine forests, terraced gardens, pavilions, lakes, caves and hot springs, that were to leave their mark on Chu and his canvases.

Chu graduated in 1941 and was appointed assistant professor at the same school, then professor at

改变方向

几乎在同一年时间，相隔9000公里的朱德群和乔治·马修相继出生。1920年，朱德群生于距离上海不远的中国江苏，马修在1921年出生于法国海滨布洛涅。朱德群考上了知名的国家美术学院，即现在的中国美术学院；马修在法国里尔大学里主修法律和英语。马修在1942年开始绘画，通过手边的明信片创作以伦敦为主题的风景画，完全自学成才。

从1935年到1941年，朱德群在杭州就读国立美术学院，期间专攻中国国画。这所学校建于湖畔，四周尽是美丽的花园和郁郁葱葱的乡村。在这样的环境下，学校鼓励学生户外写生，学生有机会实验并挑战传统中国绘画中的既定规则。在江苏的农村，这个艺术家生长的地方又被称为“水乡”，其丰沛的湖泊、自然水道、运河和海岸等环境塑造了朱德群早期作品自然主义的构图和光线。当二次中日战争（1937 – 1945）爆发，朱德群和其就读学校转移至内陆。在这段横跨五个省份、长达4000公里的旅程中，学生们发现了无尽的河流、松林、梯田、亭榭、湖泊、洞穴和温泉，这些丰富的自然景观在朱德群的心灵和画布上留下难以磨灭的印记。

1941年朱德群毕业后即担任该校助理教授；1944年至1949年他前往位于南京的国立中央大学任教。此时，中国经历前所未有的动荡：中日战争后国民政府和共产党之间展开内战。1949年朱德群前往台湾，在国立师范大学教授绘画。在此期间，他渴望有机会前往世界艺术之都巴黎，1955年他离开台湾，经香港、西贡、锡兰、红海、直到开罗，最后抵达法国马赛。

至于乔治·马修，他持续在绘画上自我摸索。1944年初抵

the National Central University in Nanjing, from 1944 to 1949. China went through years of turbulence: after the Sino-Japanese war, a civil war pitted the government forces against the Communists who were beginning to gain ground in 1949. The same year, Chu left for Taiwan to teach at the National University of Taipei. He was longing to leave for Paris, considered the capital of the arts at the time. He left Taiwan for Marseille in 1955, setting off on a journey that took him through Hong Kong, Saigon, Ceylon and the Red Sea and up to Cairo.

Georges Mathieu, for his part, continued to study painting on his own. After his first views of London, in 1944 the artist leapt into the unknown and began experimenting with non-figurative art. Going against Geometric Abstraction that was dominant at the time, he developed a free form of Abstraction, with ample and dynamic gestures. His first paintings that include *Inception*, painted in 1944 and

伦敦，他便投入当时尚属未知和充满实验性的非具象艺术。为了反制当时居主导地位的几何抽象，马修以丰富充满活力的动作发展出一种自由形式的抽象主义。他的第一幅非具象画、1944年的《Inception》和1945年《Évanescence》交织的弧线组合，颜料以极快的速度喷射和挥洒，仿若颜料在空白的背景中爆发。马修还尝试将画布水平地放在地面，然后直接把颜料倒在画布上；艺术评论家称，相较于动作绘画之父杰克逊·波洛克（1912 – 1956）1947年发展的滴溅法，马修创新技法比波洛克还早了几年。这种新技术为艺术家打开了创作的无限可能，为他的绘画开辟了一条新的道路，他想在自己国家的首都、充满艺术活力的巴黎探索和展出作品。1947年，他回到巴黎。

巴黎

一到巴黎，乔治·马修在勒内·杜洛因画廊欣赏德国画家沃尔斯（1913 – 1951）的作品。这对马修来说是一项翻天覆地的发现。马修写道：“在沃尔斯之后，我得一切重来，让我真正触动的是他的笔触将过去三年我凭一己之力完成的事物一笔抹去。当我在康布雷（1944），比亚里茨（1945），伊斯特尔（1946）创作期间，我和他使用相同的语汇，污渍，滴溅，泼洒等相同的技法。但当我凝视我的“破牛奶罐”，心中并无妒忌，而是远离巴黎和任何一种影响，通过我作品的有机体现及整体绘画，我欣喜地发现一种表达方式，一种语言。我和沃尔斯不约而同表达相同的未知语言，这就是为什么此刻如此特别。”

马修在巴黎期间发展的风格逐渐引起共鸣。艺术家不仅分享他实验心得，同时也从其他定居巴黎的艺术家和当地的展览



1. Georges Mathieu
Évanescence, 1945
Oil on canvas
97 x 80 cm | 38.2 x 31.5 in

Évanescence in 1945, are compositions that show interlaced curves, the lines executed remarkably fast between the jets and sprays of paint, like an explosion of paint against a plain background. The artist poured the

paint directly onto the canvas placed horizontally on the ground; a technique described by critics as an anticipation of the dripping Jackson Pollock (1912-1956), the father of action painting, developed in 1947. This new technique opened up infinite possibilities for the artist, a new path for his painting that he wanted to explore and exhibit in the capital of his country, which was home to a vibrant art scene. In 1947, he set off for Paris.

PARIS

As soon as he reached Paris, Georges Mathieu visited Gallery René Drouin where an exhibition by Wols (1913-1951) was on display. This was a fundamental discovery for Mathieu. He wrote: “After Wols, I have to start over again, and what truly moves me is the fact that with one stroke he has obliterated everything I had managed to achieve on my own over the past three years; the paintings I made in Cambrai (1944), in Biarritz (1945), in Istres (1946) where I used the same language as him, I mean the same technical means: stains, drips, splashes. But I feel no jealousy as I contemplate my broken pot of milk. I just feel deep joy at having discovered on my own, and far from Paris and any kind of influence—solely through the organic life of my paintings, and of painting in general, a means of expression, a language. And this unknown language, both Wols and I speak it, that is why it is an exceptional moment.”⁽¹⁾

The style Mathieu develops in Paris resonates. The artist shares his experiments and learns from those conducted by artists living in the capital or exhibited there. It is also in Paris that he begins to exhibit at the Surindépendants and the Salon des Réalités Nouvelles. Finally, and highly significantly, it is also in Paris that he organises the group exhibition *L'Imaginaire* (initially titled *Vers l'Abstraction Lyrique*) in 1947 at the Galerie du Luxembourg, bringing together 14 artists, and defending a

(1) Georges Mathieu, *Au-delà du tachisme, Paris, Éditions René Julliard, 1963, pp. 35-36.*



2.

中获益良多。在巴黎期间，他开始在Surindépendants和新现实画廊展出作品。最终，也最值得瞩目的是1947年他联合14位艺术家在卢森堡画廊共同举办《想象力》（最初名为Vers l'abstraction lyrique）群展，这项展览揭示了聚焦艺术家行动和情感的抽象主义。这是“抒情抽象主义”首次明确出现于艺术家的辞汇，并为当时艺术界广泛接受。朱德群比马修晚了八年才到巴黎，当时他发现所处的风景如此沮丧，黑暗和过时。他难以在新环境中汲取灵感，这令他倍感失落。经过一段时间的适应，朱德群最终以绿色，灰色，黑色唤醒迷雾中的神秘景致，在其画作展现看似朦胧且微妙的巴黎。1978年，在作品《01.06.1978》中，黑暗被光线所显露。这些色彩一直如影随形。当我们看到他2008年的《Composition n°10》，在黑暗又混沌的构图中，少数带有色彩的斑点恰与不可计数，或多或少稀释的黑墨线条形成强烈对比。1956年朱德群甫抵巴黎，参观了现代艺术博物馆展出Nicolas de Staël（1913 – 1955）回顾展而大受震撼。这位艺术家带给朱德群极大的灵感，也彻底改变朱德群的画风：他丛原来在中国发展的写实绘画转而更多抽象，更少具象的创

2. Nicolas de Staël
Composition, 1942
Oil on canvas
38 x 46 cm | 15 x 18.1 in



3.

new form of Abstraction focusing on the artists' gestures and emotions. This was a defining moment when the term “Lyrical Abstraction” entered the artist's vocabulary and, a fortiori, was accepted in the art scene at the time.

As for Chu, who arrived in Paris eight years after Mathieu, he discovered a depressing, dark and outdated landscape. He found it difficult to appreciate or find inspiration in this new environment, which he found morose. It was after a period of adaptation that finally Paris' obscure subtlety found its way into his paintings, evoking misty and mysterious scenes with overtones of green, grey and black, their darkness revealed by zones of light as in *01.06.1978*, 1978. This palette was to remain with him, as one sees in the murky and agitated composition of 2008, *Composition n°10*, with rare blotches of colour that contrast with the thousand nuances of more or less diluted black ink in the abundant lines. Shortly after his arrival in Paris, Chu discovered Nicolas de Staël's (1914-1955) artistic practice—at a retrospective held at the Musée d'Art Moderne in 1956. This artist was to become a great source of inspiration, marking a real shift in Chu's œuvre: his compositions moved away from the naturalistic

作。举例来说，在他抵达巴黎的五到七年后，1960年的《Composition n° 62》和1962年的《Composition n° 133》确认转变至色彩晦暗的抒情抽象。在《Composition n° 62》中，他以深褐色包裹了以白色、黑色和红色的布局，放弃了风景画的表现方式，艺术家专注于形状、线条和色彩，以一种节制且预先计划的黑色力量，产生了极具张力和冲突的表现手法。

在喧嚣的巴黎和战后艺术家实验所影响，朱德群和乔治·马修都采纳抽象，并设计出一套视觉语法来阐明他们将艺术向前推展的创作。从几何抽象主义建构的条条框框中解放出来，并联合他们对抽象主义表现形式的追求，艺术家选择让自己被记忆、情感和即兴所引导。在他们研究一个全新绘画语汇的同时，两人也深受符号和书法的影响，这项特点在奥佩拉画廊两地展出作品中清晰呈现。

书法

马修的艺术实验引领他在画布上创造空白的背景，用以更有力地强化他所呈现的抽象符号；这些符号充满表达的力道、活力的动作和行云流水的技法。艺术家创作速度惊人：他毫不犹豫以极快的速度挥洒出线条。1957年的《Nouvelles armoiries de Madame Marguerite de Flandres》便是极佳的范例。在酸绿色背景

3. Chu Teh-Chun
01.06.1978, 1978
Oil on canvas
100 x 81 cm | 39.4 x 31.9 in

4. Chu Teh-Chun
Composition no. 62, 1960
Oil on canvas
65 x 100 cm | 25.6 x 39.4 in



4.

5. Georges Mathieu
*Nouvelles armoiries de
Madame Marguerite de
Flandres*, 1957
Oil on canvas
97 x 195 cm | 38.2 x 76.8 in

representations he had made in China to adopt more abstract, less descriptive compositions. *Composition n° 62*, 1960, for example, or *Composition n° 133*, 1962, executed respectively 5 and 7 years after his arrival in Paris, confirm this shift to Lyrical Abstraction and a darker palette. In *Composition n° 62*, a dark brown envelops an arrangement in white, black and red. Relinquishing the representation of landscapes, the artist focuses here on the relationship between forms, lines and colours; what emerges is a dynamic and contrasting treatment of these means of expression, a dark energy, with a controlled and calculated application.

In Paris, surrounded by the capital's effervescence and postwar artistic experimentation, Chu and Mathieu appropriate abstraction and shape a visual grammar that goes on to define their practice, taking the discourse on art forwards. United in their search for an expressive form of abstraction, released from the norms established by Geometric Abstraction, the artists prefer to let themselves be guided by memory, emotion and immediacy. In their search for a new pictorial language, both artists are influenced by the sign and by calligraphy, as one sees in the works exhibited at Opera Gallery's two spaces.

CALLIGRAPHY

Georges Mathieu's artistic experiments lead him to create plain backgrounds



5.

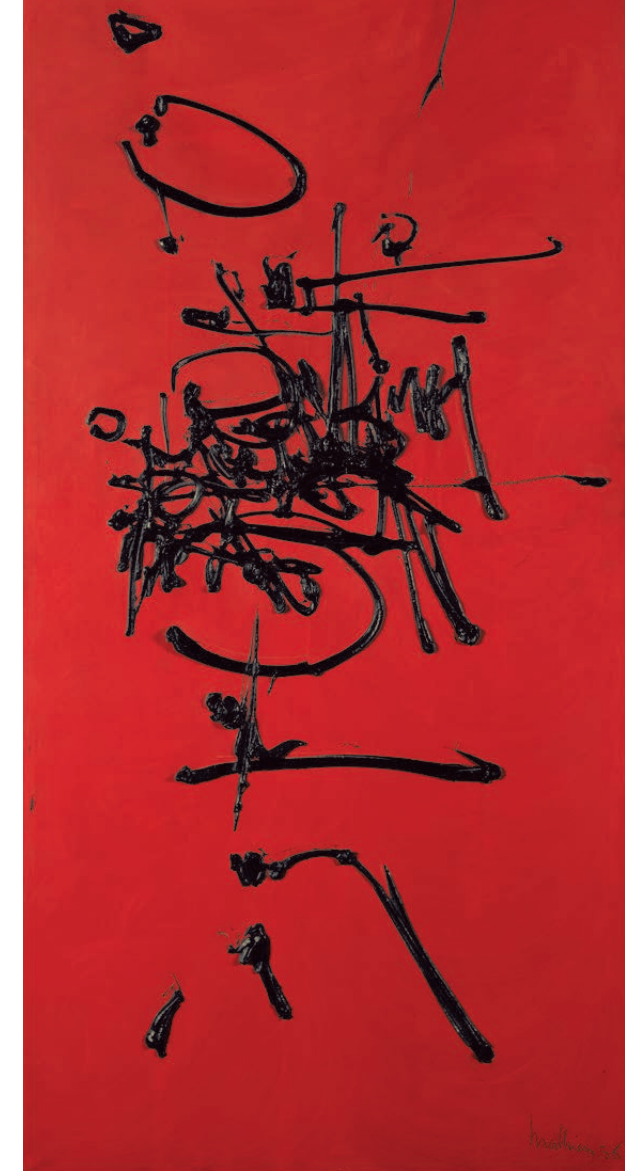
下有两层符号跃然纸上：在浓厚黑色涂抹的第一层，看似以画笔采宽幅的水平、垂直形成网格，而另一系列黄色符号似从黢黑背景中爆裂。如同文字书写般，其时机和动作其实都是经过有力的控制和约束。旁观者几乎可辨认出字母。当艺术家致力于符号，他并不赋予符号任何意义。1976年的《Otrys III》，在白色背景下，画布从左到中间线条逐渐密集，越往右边看似松散的绿色和米色消失殆尽——如同人们想象一句话的结束。

书写和中国书法对马修的绘画产生至为关键的影响。例如1956年的《Usuard》，它像国画卷轴般垂直放置。在红色背景下，一连串深浅不同的黑色线条显得格外突出。在这幅作品的下半部分，避开了繁复的线条，令人联想起一个汉字。不可否认，马修从中国和日本的书法大师获取灵感，尤其是快速书写带来抽象和表现的风格，这源于即兴、直接的灵感创作。在马修的笔记中，他写道：“特定人物即兴创作的东方书法，确实基于个人灵感、创作速度和心中某种“狂喜”的状态起了关键作用。去年我在日本，看到书法大师们在几秒钟内写就巨大的作品。没有人会以几秒钟内完成一幅作品来否定其艺术价值。除了速度和即兴创作的条件外，我还需要处于一种变动的状态：一种精神高度集中，却又高度放空的状态。”马修想通过加快创作中心思想的速度释放其表达的信号，在众多观众前创作，他也如是展现。

至于朱德群，他从小就学习书法，终其一生都练习不辍。他曾写道：“书法是中国画的基础”。因为他喜欢在自然光下作画，所以他通常日落后才练习书法和写诗。事实上，中国诗歌是他重要灵感来源之一。他说，阅读、欣赏大师的作品和不断创作“让我找到了最合适自己的路线”。他补充：“每

for his canvases to better highlight the abstract signs he works with, which are imbued with a power of expression, the traces of dynamic gestures as well as the rhythm of the execution. The artist works fast: the lines carry within them the speed of the gesture, his certainty. *Nouvelles armoiries de Madame Marguerite de Flandres*, 1957, is a perfect example of this. Two levels of signs stand out against an acid green background. A first dense black layer, organised like a grid made of wide horizontal and vertical brush strokes, forms a base for another series of yellow signs that explode against the black background. This time the gestures are executed with greater control and restraint, and resemble writing. One can almost make out letters. While the artist works on signs, he does not attribute a meaning to them. *Otrys III*, 1976, against a white background, lends itself to a reading from the left towards the centre, where the lines become denser, terminating to the right in a looser green and beige—one can imagine the end of a sentence.

Writing and Chinese calligraphy emerge as an influence in his paintings. *Usuard*, 1956, for example, is positioned vertically, like a Chinese painting handscroll. A series of black lines of varying density stands out against a red background. Escaping the heavy weave of bubbling lines, the lines in the lower half of the composition recall a Chinese character. Indeed, Mathieu drew inspiration from masters of Chinese and Japanese calligraphy, particularly for the abstract and expressive dimensions of this style of fast writing, that arises from a sort of inspired immediacy. In his notebooks he wrote: “It is true that Far Eastern calligraphy improvises on specific characters, but it does so freely, based on personal inspiration, and speed has a role to play in this, as does a certain state of “ecstasy”. While I was in Japan last year, I saw masters of calligraphy create gigantic signs in a few short



6.

个单一线条在空间中都是独立存在。”

这种做法渗透到他的画布中，尤其是在他的作品中有重要地位的水墨。1998年的《Sans titre》、1995年的《Sans titre》、1996年的《Sans titre》和2008年《Composition n°10》均为纸和墨的组合，经由画笔和稀释程度不同的墨水以或快或慢的动作来控制线条和斑渍。在这些作品中几乎看不到任何符号，只有被解构成一系列的线条、曲线和抽象的斑渍。

西元4世纪，在王羲之撰写的《题卫夫人笔阵图后》一文中，这位中国书法大师将书法描述为一场战役：“纸就是战场，笔就是刀枪，墨就是统帅的头脑，灵活的技法就是军

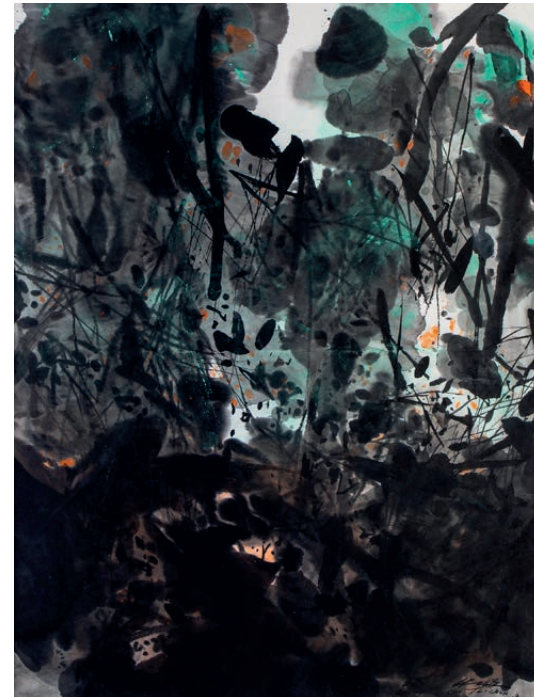
6. Georges Mathieu
Usuard, 1956
Oil on canvas
200 x 100 cm | 78.7 x 39.4 in

seconds. No one would think of denying them their artistic qualities on the pretext that they were executed in just a few seconds. To the conditions of speed and improvisation, I would add the need to be in an altered state: both a state where the psychic energy is focused and at the same time a state of complete emptiness".⁽²⁾ Mathieu was to make the release of the sign through speed a central feature of his practice, which he went on to develop before an audience.

Chu Teh-Chun, for his part, learnt calligraphy at a very young age and practiced it throughout his life. He wrote: "Calligraphy is the basis of Chinese painting".⁽³⁾ As he preferred painting with natural light, it was after sunset that Chu practiced calligraphy while writing poetry. In fact, Chinese poetry was one of his greatest sources of inspiration. Reading, looking at works by great masters, as well as his own writing, "led him to the most appropriate line"⁽⁴⁾ says the artist. He adds: "A single one of these lines exists independently in space".⁽⁵⁾

This practice infiltrates his canvases. Ink, in particular, plays an important role in his oeuvre. *Sans titre*, 1998, *Sans titre*, 1995, and *Sans titre*, 1996, as well as *Composition n°10*, 2008 are ink on paper compositions, where the line and the stain are controlled by faster or slower movements of the brush and the ink, more or less diluted in water. The sign is almost absent in these works, deconstructed to become a series of lines, curves and abstract stains.

In *Lady Wei's Strategy of Calligraphy* Wang Xizhi, a 4th century master of Chinese calligraphy described calligraphy as a battle: "The sheet of paper is the battlefield, the brush: the spears and swords, the ink: the mind, the commander in chief: agility, skill: the lieutenants, composition: the strategy. As you grasp the brush you decide the outcome of the battle: the blows, the lines are the orders issued by the



7.

队，构图就是谋略。当你握起画笔，你就决定了这场战斗的结果：发动攻击，这些线条是指挥官发出的命令：弯曲和后退的线条正是致命一击。”如同战士般的巨大能量便出现在朱德群的作品中。从他的水墨作品和油画作品中，这项特点都十分明显。以1995年的《Langage》为例，画作以精确的线条构成，创造了抽象画的活力。

尽管马修和朱德群都为书法所启发，但是他们对“行动”采取截然不同的做法。马修在速度中释放动作，解释即时灵感的重要性，他喜欢公开在观众前展示，将他的即时表达作为一种公开演出。朱德群则完全相反：他倾向保有私密在个人工作室慢慢创作。

行动

当我们欣赏朱德群的画作，如1991年的《Ton orangé》、1995年的《Sans titre》和1984年的《Sans titre》，均散发出强烈的能量。颜料的运用唤起了一种持续不断的动态：线条、污渍和色块融合在一起，形成一道色彩喷

(4) Ibid. - (5) Ibid.
(6) Pierre Cabanne, Chu Teh-Chun, (Zurich : Éd. du Cercle d'Art Contemporain), 1993.

commanders: the curves and receding lines, the mortal blows." This warrior like, almost virulent energy is present in Chu Teh-Chun's works. It is obvious in the ink on paper compositions as well as in his oil works. *Langage*, 1995, for example, is structured by a precision of line that serves to create the dynamism of the abstract painting.

While Mathieu and Chu share an inspiration for calligraphy, their relationship to the gesture sets them apart. Mathieu finds gestural release in speed, translating the importance of immediate inspiration, which he likes to show to an audience, making his instantaneous expression a public act. Chu, for his part, works slowly, in the intimacy of his studio.

THE GESTURE

Looking at Chu Teh-Chun's canvases, like *Ton orangé*, 1991, *Sans titre*, 1995, or even *Sans titre*, 1984, a virulent energy emanates from them. The application of the paint evokes an incessant movement: the lines, stains and fields of colour mingle together in a sort of geyser of colours. Chu works like a hermit, slowly, alone. The energy of his paintings develops calmly, and he prefers working with oil mixed with petrol as acrylic dries too fast. The first layer of paint has to remain wet in order to be able to return to it, to continue to intervene on the surface in order to mix the colours together. This allows the artist to construct unique paintings like *Ondes émotives*, 2007 or *Apaisement du réel*, 2005, with their dense colours that dissolve into each other in a sort of haze, sculpting a play of light that draws the viewer's gaze to the centre of the composition. *Sans titre*, 1974 is an intense and remarkable example of this work on blurring. The nuances of blue and green form a sort of sea mist, where in the distance, in the upper right-hand section of the painting, we discern a light source that illuminates the centre of the composition all the way



8.

泉。朱德群像隐士般，独自一人缓慢的创作。他绘画中的能量是平稳发展，由于丙烯颜料干得太快，他更喜欢用油和汽油的混合，如此第一层油彩常保湿润以便之后可随时调整，他不断介入表层以便将色彩调和。这种技法让艺术家创作出独特作品，如2007年《Ondes émotives》和2005年的《Apaisement du réel》：其浓重的色彩在薄雾中相互溶解，仿佛雕刻出一组光将观众的目光吸引到构图的中心。1974年《Sans titre》正是这类模糊作品既鲜明又卓越的代表作。蓝与绿交织如海边薄雾，我们发现一束光源照亮画作中心部分，再一路照亮画作底部的左边和右边的黑暗



9.

8. Chu Teh-Chun
Langage, 1995
Oil on canvas
60 x 73 cm | 23.6 x 28.7 in

9. Chu Teh-Chun
Sans titre, 1974
Oil on canvas
92 x 72 cm | 36.2 x 28.3 in

7. Chu Teh-Chun
Composition no. 10, 2008
Mounted scroll, ink and
colour on paper
90.5 x 68.5 cm | 35.6 x 27 in

(2) Georges Mathieu, *De l'abstrait au possible – Jalons pour une exégèse de l'art occidental* (Zurich: Éd. du Cercle d'Art Contemporain), 1959, p.39.
(3) Pierre Cabanne, Chu Teh-Chun, (Zurich: Éd. du Cercle d'Art Contemporain), 1993.



部分，仿佛唤起艺术家过往最擅长自然写实主义。2001年创作的《Complexité》，他舍弃模糊手法，展示了对色彩对比和动态的绝佳驾驭，创造了一种既黑暗又活泼的震撼。的确，画布上强烈而黢黑的条纹，与浅蓝、火焰橙和亮黄为主的明亮背景形成鲜明对比。说到乔治·马修的作品，1964年的《Potentille》、1970年的《Trigaudin》、1976年的《Mygdonie》和1964年的《Cardamine》展现一种更为节制的力量。这位艺术家用单色的背景和近乎几何形状来包容他一触即发的符号。通过系列创作，他改变自己的结构、中心思想或色调，以从中汲取能量的变化。1987年《Départ Alarme III》和《Départ Alarme V》回归到线条的构图：直的、粗的、水平的、垂直的和对角线的、蓝的、黑的和白的。在一幅画和另一幅画之间，他采取不同的动作产生截然不同的作品；一个像爆炸的风景，另一个流露出更加包容、扼要的活力。和朱德群不



同的是，马修创作速度极快，他想紧紧跟随着即兴动作所带来的能量。感悟到直接动作的重要性，马修自1952年便开始在观众面前作画。1952年，他率先在一位摄影师面前创作《Hommage au Maréchal de Turenne》；1954年，在镜头前拍摄他绘画《La Bataille de Bouvines Les Capétiens partout !》过程；1956年他甚

10. Chu Teh-Chun
Complexité, 2001
Oil on canvas
130 x 195 cm | 51.2 x 76.8 in

11. Georges Mathieu
Cardamine, 1964
Oil on canvas
73 x 130 cm | 28.7 x 51.2 in



12.

1952, then in front of a camera for *La Bataille de Bouvines; Les Capétiens partout !*, 1954, or even in the street for *La Bataille de Hastings*, 1956, before going on to paint before an audience in a more regular and organised manner. Refusing to call this a “performance” or “happening”, he preferred to simply include these events in the lyrical abstract artist’s methodology, which according to him “encourages improvisation, but not chance”.

Beyond these events, the artist positions himself as a public personality. He creates his own myths around his practice and promotes himself in the press. He thus forestalls critics in order to use his own terms to define the impact of his gestures and actions. The term “Lyrical Abstraction”, coined by Jean José Marchand to qualify the work of several artists during this period, was the term Mathieu chose to define his work. This term was reused then consecrated by critics as a major 20th century pictorial movement. It is also used to describe Chu Teh-Chun’s work.

至在大街上创作《La Bataille de Hastings》，这些都是他以一种更规律、更有组织的方式当着观众作画前的一系列尝试。他拒绝把这称为“表演”或“即兴演出”，他更倾向简单地将此视为抒情抽象艺术家的技法，根据马修的说法，这“鼓励即兴创作，而非侥幸冒险”。

在这些事件之外，马修将自己定位为公众人物。他以自身作品和在媒体前宣传自己的理念营造个人的神话。面对外界可能的批判，他先发制人，自行定义他的姿态和行动所带来的影响。“抒情抽象”一词最早出自于法国艺术评论家Jean José Marchand口中，用以界定这一时期若干艺术家的作品，马修也选择以“抒情抽象”一词来定义自己作品。这个名词也为后来的评论家使用，并被奉为20世纪绘画运动中重要的组成部分。“抒情抽象”一词也同样被用来形容朱德群的作品。

抒情主义

抒情主义唤起了一种充满激情和诗意的表达方式。它可从艺术史中溯源；我们可以在15世纪古希腊诗歌、颂歌和挽歌中找到它；在中世纪游吟诗人的歌曲中，“自我”扮演了关键角色。

朱德群和马修都具有这种古老抒情气息，对他们同时代的人发挥相同影响。20世纪40年代，在大西洋彼岸的美国兴起“抽象表现主义”的风潮，而抒情主义正是其背后主要动力。杰克逊·波洛克（1912 – 1956）的行动绘画就是此潮流的一部分，所呈现的强烈力量正是表达欲望、挫折，其他内心冲突的途径。由马克·罗斯科（1903 – 1970）引领，更具精神彩色的“色域绘画”运动也是如此，广阔大面积的色彩

LYRICISM

Lyricism evokes a passionate and poetic way of expressing oneself. It is a term that has come down through the history of the arts; we find it in ancient, 15th century Greek poetry, the ode and the elegy, or in the Middle Ages, with the songs of the troubadours, for example, where the “self“ plays a key role.

Chu and Mathieu share this antique lyrical breath, that had the same influence on their contemporaries. Across the Atlantic, lyricism was also the driving force behind a major American trend in the 1940s: Abstract Expressionism. Jackson Pollock’s (1912-1956) Action Painting was part of this project, and its great vigour is a channel to express desire, frustration and other internal conflicts. This is also true of Mark Rothko’s (1903-1970) more spiritual Color Field Painting movement, where vast fields of colour open up a meditative dimension. The dialogue between Abstract Expressionism and Informal Art is proof of the influence artists like Mathieu and Chu had on the development of an abstraction guided by emotion and memory. This conversation belongs to a historical continuum of artists seeking a deeply personal means of expression, which has always transcended the “I“ to touch those who view their works.

Jade Barget, Art critic,
Paris, August 2021

开启一个沉思冥想的空间。抽象表现主义和无形式主义间的对话，证明了像马修和朱德群这样的艺术家对以情感和记忆主导的抽象主义发展产生的影响。艺术家关注的不仅是如何触动观看作品的观众，而是艺术家本身寻求更深刻，更个人的表达方式，这样的对话将在历史长河中无尽延续。

CHU
TEH-CHUN
IN HONG KONG

朱德群

Composition no. 62
1960

Signed on the lower right; signed, dated
and titled on the reverse
署名于右下角；署名、日期、标题于画作背面
Oil on canvas
布面油画
65 x 100 cm | 25.6 x 39.4 in

PROVENANCE
Artist's studio
Private collection, France, 1960
Private collection, France

CERTIFICATE
The Fondation Chu Teh-Chun has
confirmed the authenticity of this work

来源
艺术家工作室
法国私人收藏, 1960
法国私人收藏

证书
朱德群基金会已鉴定此作品



Composition no. 133
1962

Signed on the lower right; signed, dated and titled on the reverse
署名于右下角；署名、日期、标题于画作背面
Oil on canvas
布面油画
65 x 81 cm | 25.6 x 31.9 in

PROVENANCE
Private collection, Taipei, Taiwan

EXHIBITED
Tokyo, The Ueno Royal Museum, *Solo Exhibition of Chu Teh-Chun*, 23 June – 10 July
2007, ill. in the catalogue

LITERATURE
Thin Chang Corporation, Taipei, 2007, p. 128, ill. in colour

CERTIFICATE
The Fondation Chu Teh-Chun has confirmed the authenticity of this work

来源
台湾台北私人收藏

展出
东京，上野皇家博物馆，朱德群个展，2007 年 6 月 23 日至 7 月 10 日，目录中的插图

文献
馨昌公司 (Thin Chang Corporation)，台北，2007 年，128 页，彩色插图

证书
朱德群基金会已鉴定此作品



Sans titre
1970

Signed on the lower right
署名于右下角
Oil on canvas
布面油画
65 x 62 cm | 25.6 x 24.4 in

PROVENANCE
Private collection, France
Galerie Charraudeau, Paris, France
Private collection, France

CERTIFICATE
Chu Ching-Chao, spouse of the artist, has confirmed the authenticity of this work

来源
法国私人收藏
法国巴黎 Galerie Charraudeau
法国私人收藏

证书
艺术家夫人董景昭已鉴定此作品



Sans titre
1974

Signed on the lower right
署名于右下角
Oil on canvas
布面油画
92 x 72 cm | 36.2 x 28.3 in

PROVENANCE
Private collection, France
Tajan, Paris, 10 March 2015, lot 54
Opera Gallery, Hong Kong
Private collection, United States
Private collection

CERTIFICATE
Chu Ching-Chao, spouse of the artist, has confirmed the authenticity of this work

来源
法国私人收藏
Tajan，巴黎，2015 年 3 月 10 日，LOT 号 54
香港奥佩拉画廊 (Opera Gallery Hong Kong)
美国私人收藏
私人收藏

证书
艺术家夫人董景昭已鉴定此作品



01.06.1978
1978

Signed on the lower right, signed, dated and titled on reverse
署名于右下角；署名、日期、标题于画作背面
Oil on canvas
布面油画
100 x 81 cm | 39.4 x 31.9 in

PROVENANCE
Private collection, Paris

LITERATURE
Pierre Cabanne, *Chu Teh-Chun*, Éditions Cercle d'Art, Paris, 1993, p. 50, ill. in colour
p. 51 (listed as 'Composition', 1979, huile sur toile, 100 x 81 cm)

CERTIFICATE
The Fondation Chu Teh-Chun has confirmed the authenticity of this work

来源
巴黎私人收藏

文献
皮埃尔·卡巴内 (Pierre Cabanne), 朱德群, Éditions Cercle d'Art 出版社, 巴黎, 1993年, 50页,
彩色插图51页 (列为“构图”, 1979年, 布面油画, 100 x 81 cm)

证书
朱德群基金会已鉴定此作品



Sans titre
1984

Signed on the lower right
署名于右下角
Gouache on paper
纸本水粉
50 x 65 cm | 19.7 x 25.6 in

PROVENANCE
Galerie de Luxembourg, Luxembourg
Private collection, Luxembourg
Private collection, Paris, France

CERTIFICATE
The Fondation Chu Teh-Chun has
confirmed the authenticity of this work

来源
卢森堡画廊
卢森堡私人收藏
法国巴黎私人收藏

证书
朱德群基金会已鉴定此作品



Novembre
 1989

Signed and dated on the lower right; signed, dated and titled on the reverse
 署名、日期于右下角；署名、日期、标题于画作背面
 Oil on canvas
 布面油画
 100 x 81 cm | 39.4 x 31.9 in

PROVENANCE
 Galerie Sylvie Lanel, Honfleur, France
 Private collection

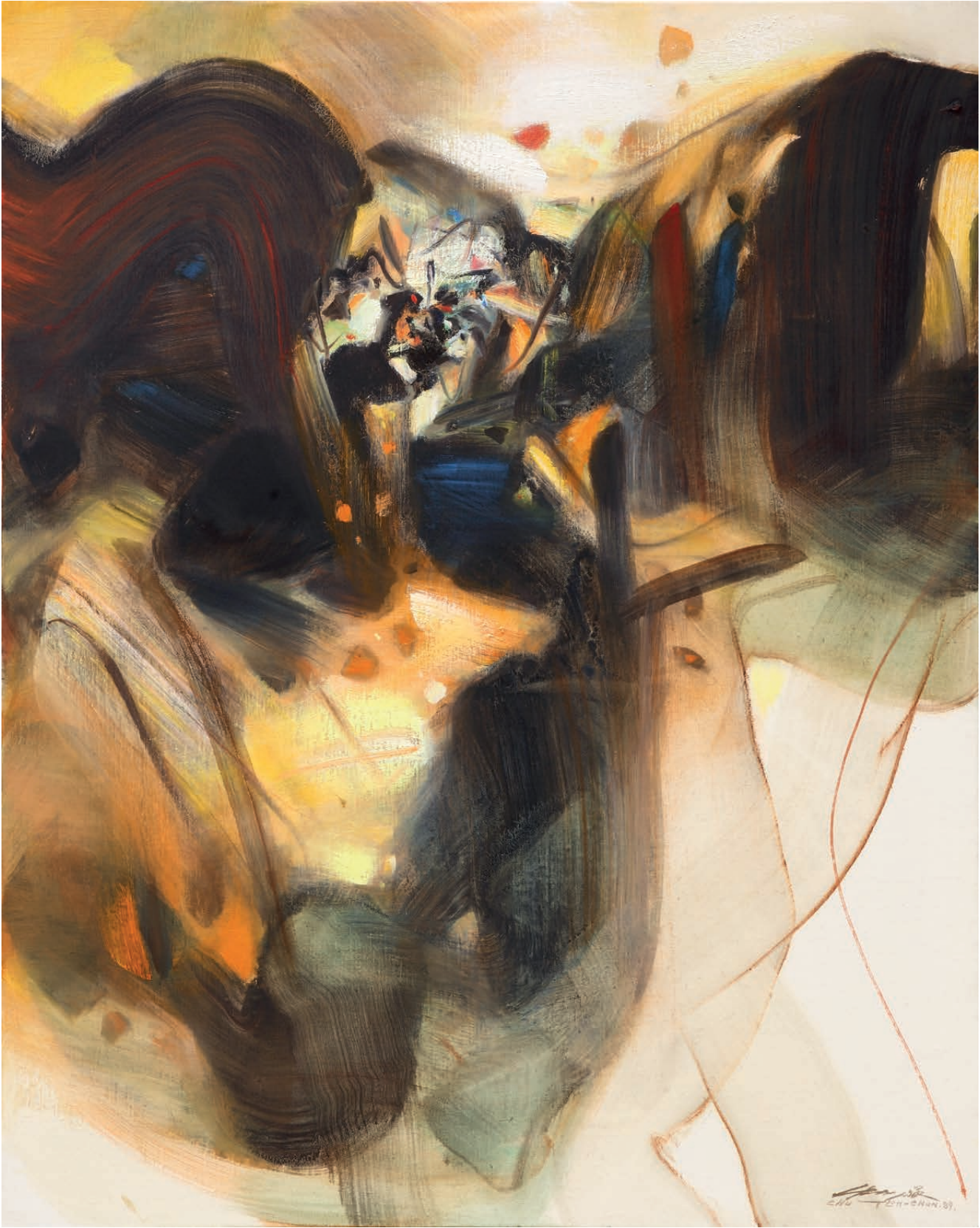
EXHIBITED
 Galerie Sylvie Lanel, Honfleur, 2 December 1989 – 2 January 1990

CERTIFICATE
 The Fondation Chu Teh-Chun has confirmed the authenticity of this work

来源
 法国翁弗勒尔 Galerie Sylvie Lanel
 法国私人收藏

展出
 Galerie Sylvie Lanel, 翁弗勒尔, 1989年12月2日 – 1990年1月2日

证书
 朱德群基金会已鉴定此作品



Matin de fête
1990

Signed and dated on the lower right; signed, dated and titled on the reverse
署名、日期于右下角；署名、日期、标题于画作背面
Oil on canvas
布面油画
146 x 114 cm | 57.5 x 44.9 in

PROVENANCE
Private collection (acquired directly from the artist)
Private collection

LITERATURE
Pierre Cabanne, *Chu Teh-Chun*, Flammarion, Paris, 2000, pp. 144, 245
(ill. p. 145, titled as *Matin en fête*)

CERTIFICATE
The Fondation Chu Teh-Chun has confirmed the authenticity of this work

来源
私人收藏 (从艺术家处购得)
私人收藏

文献
皮埃尔·卡巴内 (Pierre Cabanne), 朱德群, Flammarion 出版社, 巴黎, 2000年, 144、245页,
(彩色插图145页, 标题为 *Matin en fête*)

证书
朱德群基金会已鉴定此作品



Signes impératifs
1991

Signed and dated on the lower right; signed, dated and titled on the reverse
署名、日期于右下角；署名、日期、标题于画作背面
Oil on canvas
布面油画
65 x 55 cm | 25.6 x 21.6 in

PROVENANCE
Ladislav and Malou Kijno (gifted by the artist December 11, 1992)
Artcurial, Paris, 3 June 2014, lot 40
Private collection, Paris, France

CERTIFICATE
Chu Ching-Chao, spouse of the artist, has confirmed the authenticity of this work

来源
Ladislav 和 Malou Kijno (1992年12月11日由艺术家赠送)
巴黎 Artcurial 拍卖行, 2014 年 6 月 3 日, LOT 号 40
法国巴黎私人收藏

证书
艺术家夫人董景昭已鉴定此作品



Ton orangé
1991

Signed and dated on the lower right; signed, dated and titled on the reverse
署名、日期于右下角; 署名、日期、标题于画作背面
Oil on canvas
布面油画
54 x 65 cm | 21.3 x 25.6 in

PROVENANCE
Private collection, France

CERTIFICATE
The Fondation Chu Teh-Chun has confirmed the authenticity of this work

来源
法国私人收藏

证书
朱德群基金会已鉴定此作品



Langage
1995

Signed and dated on the lower right; signed, dated and titled on the reverse
署名、日期于右下角；署名、日期、标题于画作背面
Oil on canvas
布面油画
60 x 73 cm | 23.6 x 28.7 in

PROVENANCE
Private collection, Asia
Shanghai Dowmin Auctions, Shanghai, 25 October 2012, lot 522
Private collection

CERTIFICATE
Chu Ching-Chao, spouse of the artist, has confirmed the authenticity of this work

来源
亚洲私人收藏
上海道明拍卖 (Shanghai Dowmin Auctions), 上海, 2012 年 10 月 25 日, LOT 号 522
私人收藏

证书
艺术家夫人董景昭已鉴定此作品



Sans titre
1995

Signed on the lower centre
署名于正下方
India ink wash on paper
纸本印度水墨
137 x 68 cm | 53.9 x 26.8 in

PROVENANCE
Private collection (acquired directly from the artist)

EXHIBITED
London, Waddington Custot, *Chu Teh-Chun: Nature Lives With Me*,
19 September – 11 November 2017, p. 52, no. 20 (ill. in colour p. 53)

LITERATURE
Gourcuff Gradenigo, *Œuvres sur papier*, Centre Culturel de Chine, Paris, 2016, p. 41,
no. 1, ill. in colour

CERTIFICATE
Chu Ching-Chao, spouse of the artist, has confirmed the authenticity of this work

来源
私人收藏 (从艺术家处购得)

展出
伦敦，Waddington Custot, 朱德群：自然与我同在，2017 年 9 月 19 日至 11 月 11 日，52 页，
20号（彩色插图在 53 页）

文献
Gourcuff Gradenigo, 纸上作品，中国文化中心，巴黎，2016年，41页，1号，彩色插图

证书
艺术家夫人董景昭已鉴定此作品



Sans titre
1995

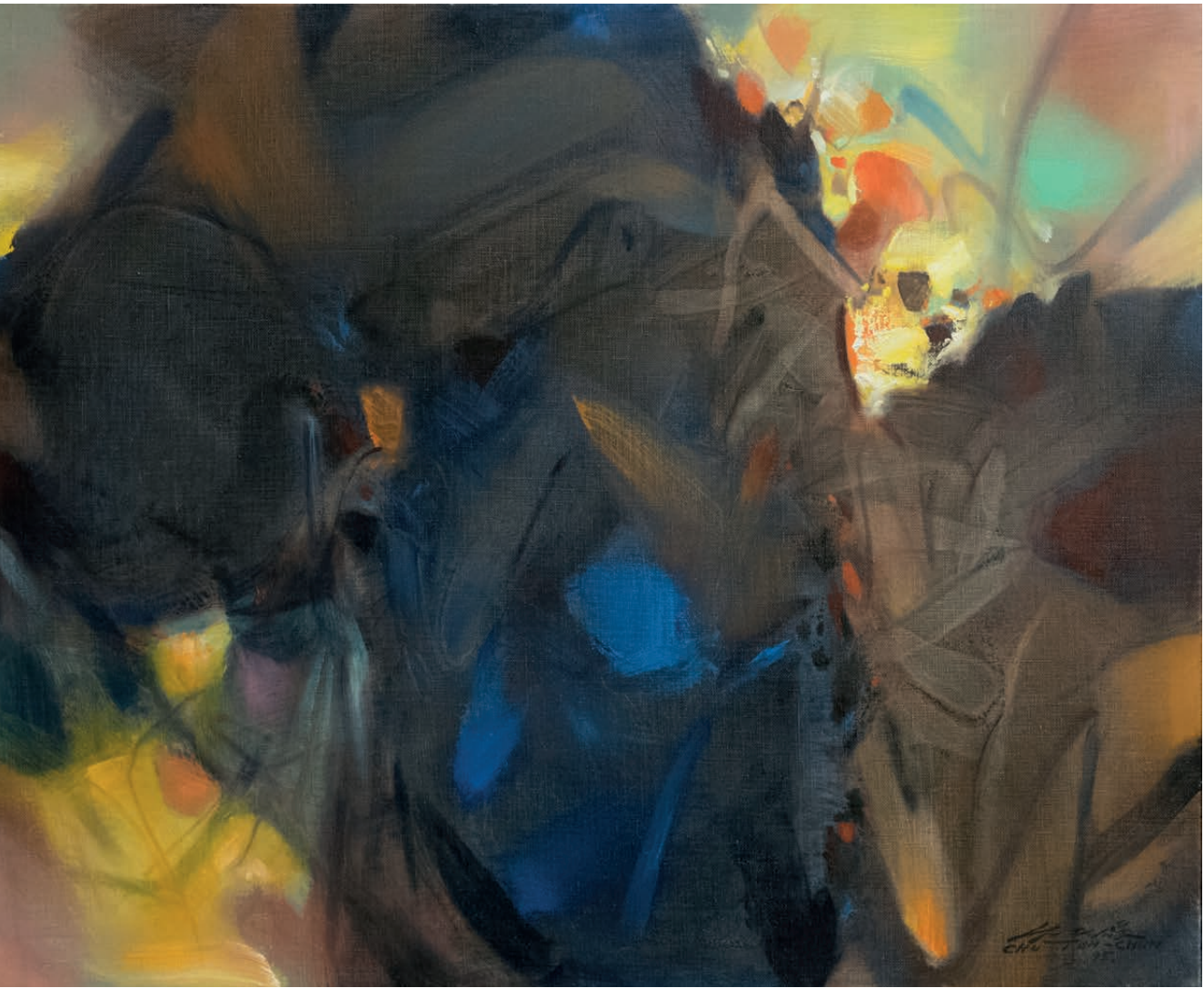
Signed and dated on the lower right
署名、日期于右下角
Oil on canvas
布面油画
60 x 73 cm | 23.6 x 28.7 in

PROVENANCE
Private collection, France
Declerck-Beghin, Douai, Art Moderne et Contemporain, 7 November 1999, lot 92
Private collection, France
Declerck, Douai, Art Moderne et Contemporain, 26 March 2006, lot 174
Private collection, France

CERTIFICATE
Chu Ching-Chao, spouse of the artist, has confirmed the authenticity of this work

来源
法国私人收藏
Declerck-Beghin，杜埃，现代及当代艺术，1999 年 11 月 7 日，LOT 号 92
法国私人收藏
Declerck，杜埃，现代及当代艺术，2006 年 3 月 26 日，LOT 号 174
法国私人收藏

证书
艺术家夫人董景昭已鉴定此作品



Sans titre
1996

Signed and dated on the lower right
署名、日期于右下角
India ink wash on paper
纸本印度水墨
137 x 68 cm | 53.9 x 26.8 in

PROVENANCE
Private collection (acquired directly from the artist)

EXHIBITED
London, Waddington Custot, *Chu Teh-Chun: Nature Lives With Me*,
19 September – 11 November 2017, pp. 56-57, no. 23, ill. in colour

LITERATURE
Gourcuff Gradenigo, *Œuvres sur papier*, Centre Culturel de Chine, Paris, 2016, p. 44,
no. 4, ill. in colour

CERTIFICATE
Chu Ching-Chao, spouse of the artist, has confirmed the authenticity of this work

来源
私人收藏 (从艺术家处购得)

展出
伦敦，Waddington Custot，朱德群：自然与我同在，2017 年 9 月 19 日至 11 月 11 日，55-57 页，
23号，彩色插图

文献
Gourcuff Gradenigo，纸上作品，中国文化中心，巴黎，2016年，41页，4号，彩色插图

证书
艺术家夫人董景昭已鉴定此作品



Sans titre
1998

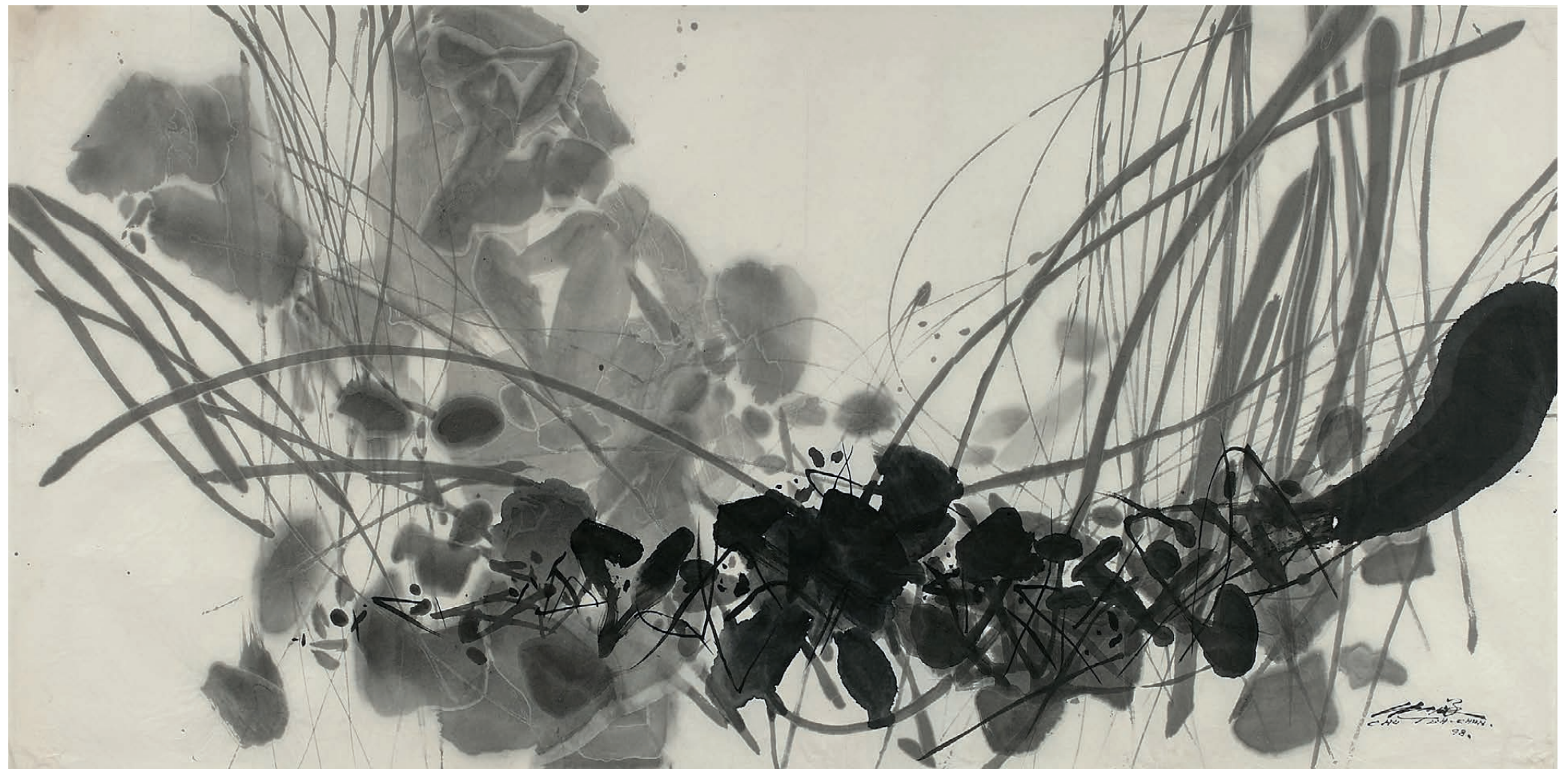
Signed on the lower right
署名于右下角
India ink wash on paper
纸本印度水墨
68 x 136 cm | 26.8 x 53.5 in

PROVENANCE
Private collection, France

CERTIFICATE
The Fondation Chu Teh-Chun has confirmed
the authenticity of this work

来源
法国私人收藏

证书
朱德群基金会已鉴定此作品



Complexité 2001

Signed and dated on the lower right; signed, dated and titled on the reverse

署名、日期于右下角；署名、日期、标题于画作背面

Oil on canvas

布面油画

130 x 195 cm | 51.2 x 76.8 in

PROVENANCE

Private collection, Asia

EXHIBITED

Bali, Darga Gallery, *Chu Teh-Chun*, April-May 2002

LITERATURE

Enrico Navarra, ed., *Chu Teh-Chun*, Darga Gallery, Paris, 2000, pp. 308-309

CERTIFICATE

The Fondation Chu Teh-Chun has confirmed the authenticity of this work

来源

亚洲私人收藏

展出

巴厘岛, Darga Gallery, 朱德群, 2002 年 4 月至 5 月

文献

Enrico Navarra 编, 朱德群, Darga Gallery, 巴黎, 2000 年, 308-309 页

证书

朱德群基金会已鉴定此作品



Apaisement du réel
2005

Signed and dated on the lower right, signed, dated and titled on the reverse
署名、日期于右下角；署名、日期、标题于画作背面
Oil on canvas
布面油画
73 x 100 cm | 28.7 x 39.4 in

PROVENANCE
Patrice Trigano collection (acquired directly from the artist)
Private collection

CERTIFICATE
The Fondation Chu Teh-Chun has confirmed the authenticity of this work

来源
Patrice Trigano 收藏 (从艺术家处购得)
私人收藏

证书
朱德群基金会已鉴定此作品



Ondes émotives
2007

Signed and dated on the lower right; signed, dated and titled
on the reverse

署名、日期于右下角；署名、日期、标题于画作背面

Oil on canvas

布面油画

81 x 100 cm | 31.9 x 39.4 in

PROVENANCE

Patrice Trigano collection (acquired directly from the artist)

Private collection

CERTIFICATE

The Fondation Chu Teh-Chun has confirmed the authenticity
of this work

来源

Patrice Trigano 收藏 (从艺术家处购得)

私人收藏

证书

朱德群基金会已鉴定此作品



Composition no. 10 2008

Signed and dated on the lower right
署名、日期于右下角
Mounted scroll, ink and colour on paper
装裱卷轴、纸本水墨和彩色
90.5 x 68.5 cm | 35.6 x 27 in

PROVENANCE
Private collection
Ravenel Autumn Auction, Taipei, 2012, lot 656
Private collection, Asia

LITERATURE
Chu Teh-Chun, Artist Publishing Co., Taipei, 2011, p. 135 ill. in colour

CERTIFICATE
The Fondation Chu Teh-Chun has confirmed the authenticity of this work

来源
私人收藏
罗芙奥 (Ravenel) 秋季拍卖会, 台北, 2012年, LOT 号 656
亚洲私人收藏

文献
朱德群, 艺术家出版社, 台北, 2011年, 135页, 彩色插图

证书
朱德群基金会已鉴定此作品



乔治·马修

GEORGES
MATHIEU
IN SINGAPORE

Usuard
1956

Signed and dated on the lower right; titled on the stretcher
署名、日期于右下角；标题于内框上
Oil on canvas
布面油画
200 x 100 cm | 78.7 x 39.4 in

PROVENANCE
Kootz Gallery, New York, United States
Newark Museum, New Jersey, United States
Private collection

LITERATURE
This work will be included in the Catalogue raisonné of the artist, currently being prepared by The Comité Georges Mathieu

CERTIFICATE
The Comité Georges Mathieu has confirmed the authenticity of this work

来源
美国纽约 Kootz Gallery
美国新泽西州纽瓦克博物馆 (Newark Museum)
私人收藏

文献
该作品将被列入艺术家目录, 目前由乔治·马修委员会编制

证书
乔治·马修委员会已鉴定此作品



Déformation de fonction variable convexe
1957

Titled on the stretcher
标题于内框上
Oil on canvas
布面油画
97 x 162 cm | 38.2 x 63.8 in

PROVENANCE
Betty Barman collection, Brussels, Belgium
Galerie Michel Couturier, Paris, France
Dolf Selbach, Düsseldorf, Germany
Grisebach GmbH, Berlin, 27 May 2011, lot 108
Private collection

EXHIBITED
Brussels, Musée d'Ixelles, *L'École de Paris dans les collections Belges*, 1961, no. 110
Brussels, Palais des Beaux-Arts, *50 Œuvres particulièrement choisies parmi les collections belges*, 1963, no. 6a

LITERATURE
This work will be included in the Catalogue raisonné of the artist, currently being prepared by The Comité Georges Mathieu

CERTIFICATE
The Comité Georges Mathieu has confirmed the authenticity of this work

来源
比利时 布鲁塞 Betty Barman collection
法国巴黎 Michel Couturier
德国 杜塞尔多夫 Dolf Selbach
柏林 Grisebach GmbH, 2011 年 5 月 27 日, LOT 号108
私人收藏

展出
布鲁塞尔, Musée d'Ixelles, L'École de Paris dans les collections Belges, 1961年, 110 号
布鲁塞尔, Palais des Beaux-Arts, 50 Œuvres particulièrement choisies parmi les collections belges, 1963 年, 6a号

文献
该作品将被列入艺术家目录, 目前由乔治·马修委员会编制

证书
乔治·马修委员会已鉴定此作品





Nouvelles armoiries de Madame Marguerite de Flandres
1957

Signed and dated on the lower right; signed, dated and titled on the stretcher
署名、日期于右下角；署名、日期、标题于内框上
Oil on canvas
布面油画
97 x 195 cm | 38.2 x 76.8 in

PROVENANCE
Helios Art Gallery, Brussels, Belgium
Maurice d'Arquian collection, Brussels, Belgium
Mrs. Heer collection, Zürich, Germany
Galerie Ivana de Gavardie, Paris, France
Private collection, Paris, France
Aktis Gallery, Paris, France
Private collection

EXHIBITED
Brussels, Galerie Helios Art, *Mathieu, Cycle des Grands Ducs d'Occident*,
8 November - 30 November 1957, no. 12, ill. in the catalogue

LITERATURE
This work will be included in the Catalogue raisonné of the artist, currently being
prepared by The Comité Georges Mathieu

CERTIFICATE
The Comité Georges Mathieu has confirmed the authenticity of this work

来源
比利时布鲁塞尔 Helios Art Gallery
比利时布鲁塞尔 Maurice d'Arquian 收藏
瑞士苏黎世 Mrs. Heer 收藏
法国巴黎 Galerie Ivana de Gavardie
法国巴黎私人收藏
法国巴黎 Aktis Gallery
私人收藏

展出
布鲁塞尔, Galerie Helios Art, 马修, Cycle des Grands Ducs d'Occident
1957 年 11 月 8 日至 11 月 30 日, 12号, 目录插图

文献
该作品将被列入艺术家目录, 目前由乔治·马修委员会编制

证书
乔治·马修委员会已鉴定此作品

Dyana
1958

Signed and dated on the lower right; signed, titled and dated on the reverse
署名、日期于右下角；署名、日期、标题于画作背面
Oil on canvas
布面油画
92.3 x 60.5 cm | 36.3 x 23.8 in

PROVENANCE
Sam and Ayala Zacks, Toronto, Canada
Ayala Zacks Abramov, Tel Aviv and Jerusalem, Israel
Estate of Ayala Zacks Abramov, Israel
Christie's, London, 8 March 2017, lot 269
Private collection

EXHIBITED
Toronto, York University, York Hall, *A Decade of Art*, no. 26
Tel Aviv, Museum of Art, 1988 (on loan)
Tel Aviv, Museum of Art, 1990-1991 (on loan)

LITERATURE
This work will be included in the Catalogue raisonné of the artist, currently being prepared by The Comité Georges Mathieu

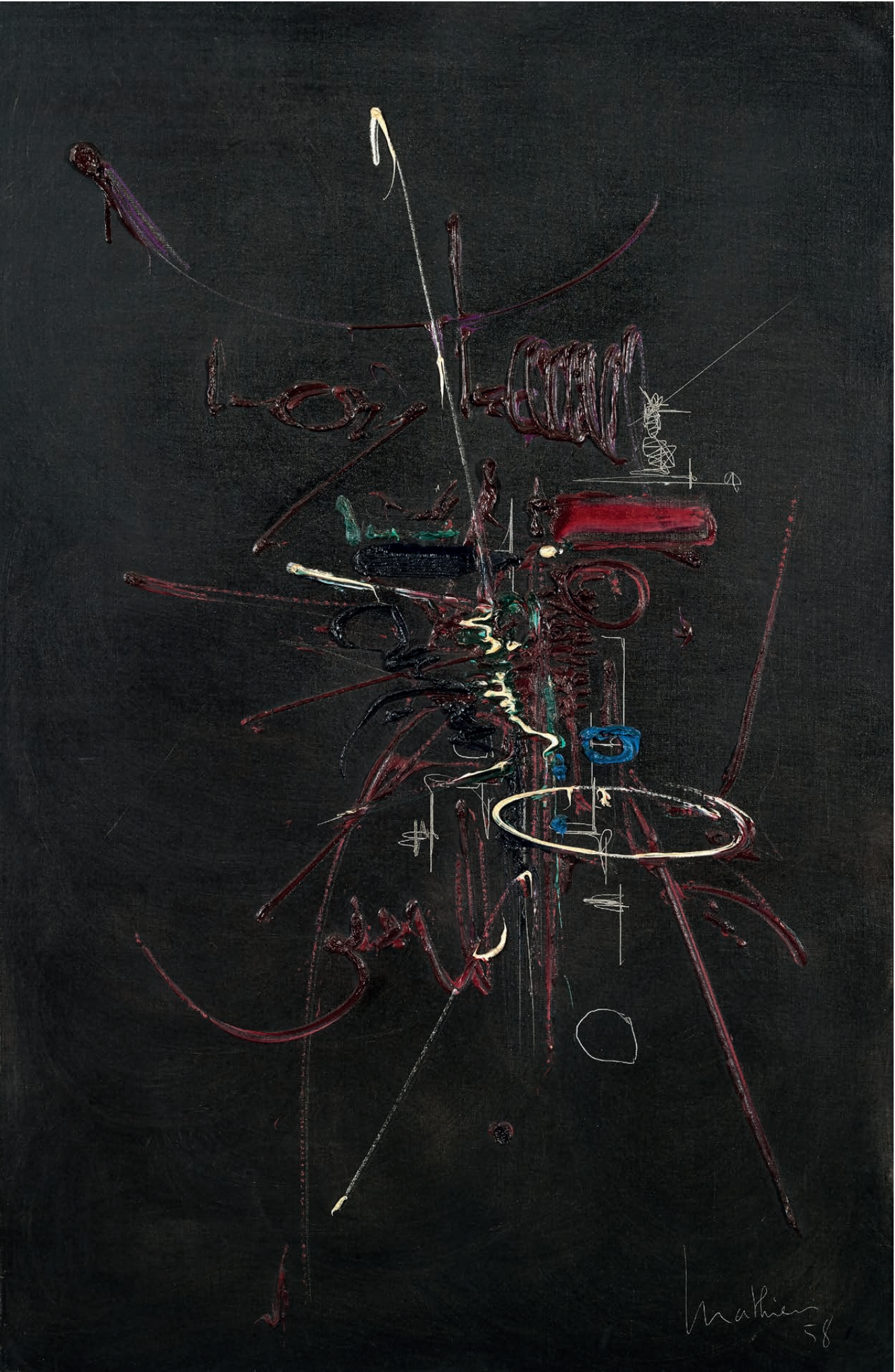
CERTIFICATE
The Comité Georges Mathieu has confirmed the authenticity of this work

来源
加拿大多伦多 Sam 与 Ayala Zacks
以色列特拉维夫和耶路撒冷 Ayala Zacks Abramov
以色列 Ayala Zacks Abramov 旧藏
伦敦佳士得，2017 年 3 月 8 日，LOT 号 269
私人收藏

展出
多伦多，约克大学，约克厅，十年艺术，26 号
特拉维夫，艺术博物馆，1988 (借出)
特拉维夫，艺术博物馆，1990-1991 (借出)

文献
该作品将被列入艺术家目录，目前由乔治·马修委员会编制

证书
乔治·马修委员会已鉴定此作品



Inana
1958

Signed and dated on the lower right
署名、日期于右下角
Oil on canvas
布面油画
81 x 150 cm | 31.9 x 59.1 in

PROVENANCE
Ira Haupt collection, New York, United States
Wildenstein & Co, New York, United States
Private collection, United States (1958)
Private collection

EXHIBITED
Cologne, Kölnischer Kunstverein, *Georges Mathieu*, 1959

LITERATURE
This work will be included in the Catalogue raisonné of the artist, currently being prepared by The Comité Georges Mathieu

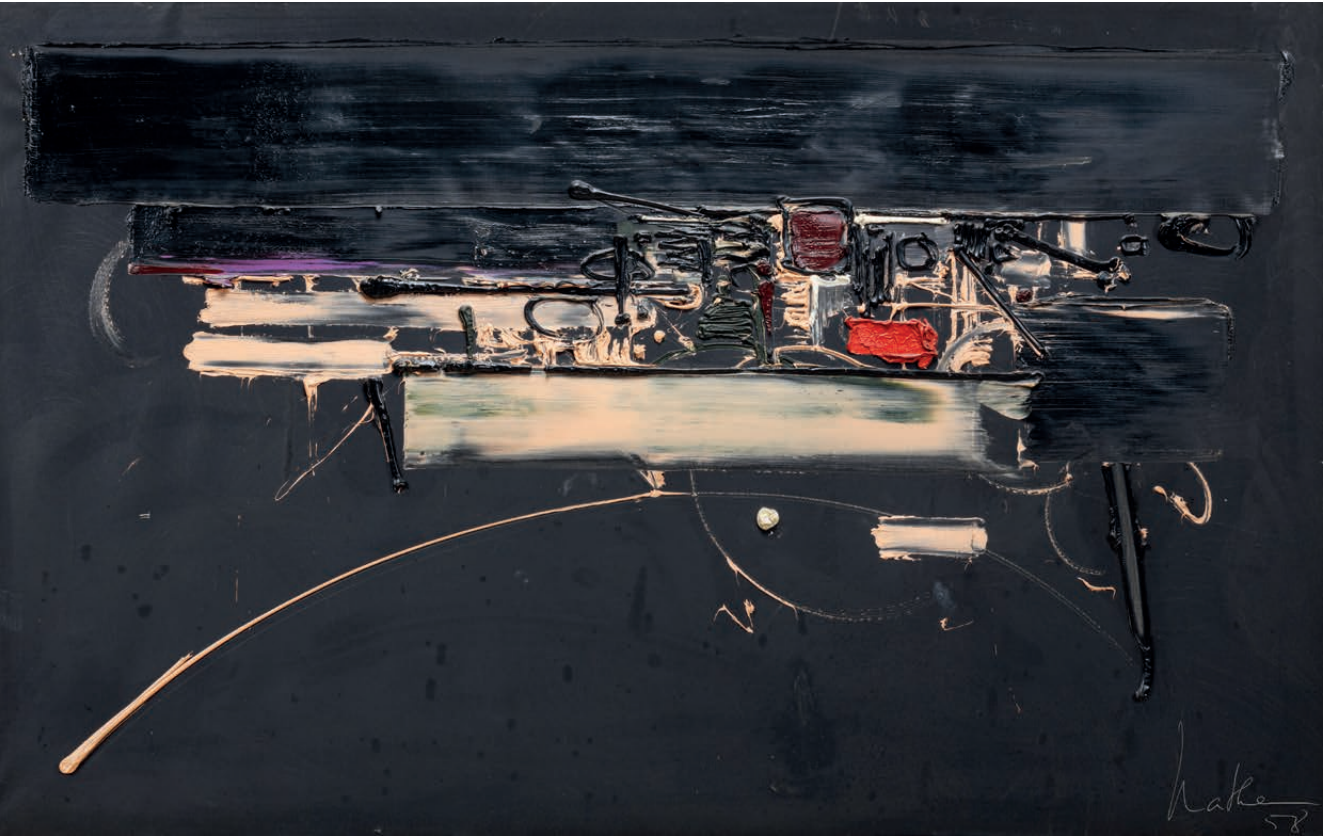
CERTIFICATE
The Comité Georges Mathieu has confirmed the authenticity of this work

来源
美国纽约 Ira Haupt 收藏
美国纽约 Wildenstein & Co
美国私人收藏 (1958)
私人收藏

展出
科隆, 科隆艺术协会, 乔治·马修, 1959年

文献
该作品将被列入艺术家目录, 目前由乔治·马修委员会编制

证书
乔治·马修委员会已鉴定此作品



Gorgias
1958

Signed and dated on the lower left, titled on the reverse
署名、日期于左下角；标题于画作背面
Oil on canvas
布面油画
98 x 162 cm | 38.6 x 63.8 in

PROVENANCE
Kootz Gallery, New York, United States
Galerie Arditti, Paris, France
Private collection, Paris, France

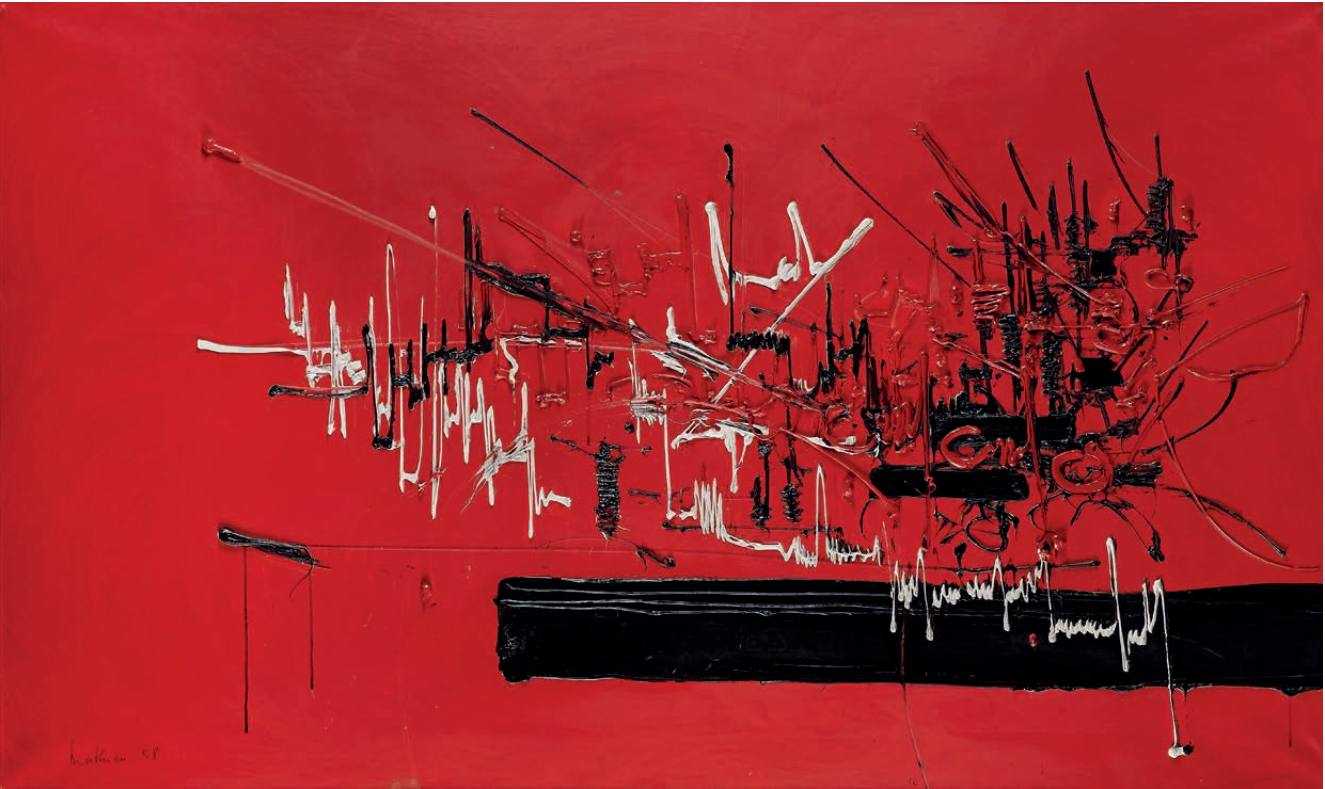
EXHIBITED
New York, Kootz Gallery, *Mathieu, Paintings of 1958 - 14 toiles en hommage aux philosophes présocratiques*, April 1959

CERTIFICATE
The Comité Georges Mathieu has confirmed the authenticity of this work

来源
美国纽约 Kootz Gallery
法国巴黎 Galerie Arditti
法国巴黎私人收藏

展出
纽约, Kootz Gallery, 马修，1958年之画 - 14 幅向前苏格拉底哲学家致敬的画作， 1959 年 4 月

证书
乔治·马修委员会已鉴定此作品



Labrador
1959

Signed and dated on the lower right
署名、日期于右下角
Oil on canvas
布面油画
89 x 146 cm | 35 x 57.5 in

PROVENANCE
Roger Ranson collection, Saint-Cloud, France
Solange Auzias de Turenne collection, Paris, France
Hôtel Drouot, Paris, 10 November 2015, lot 21
Private collection, France

EXHIBITED
Paris, Studio Paul Facchetti, 1959
Paris, Musée d'Art Moderne de la ville de Paris, 1963, no. 67

LITERATURE
Francois Mathey, *Georges Mathieu*, Paris, Celiv Publishing, 1989, no. 85

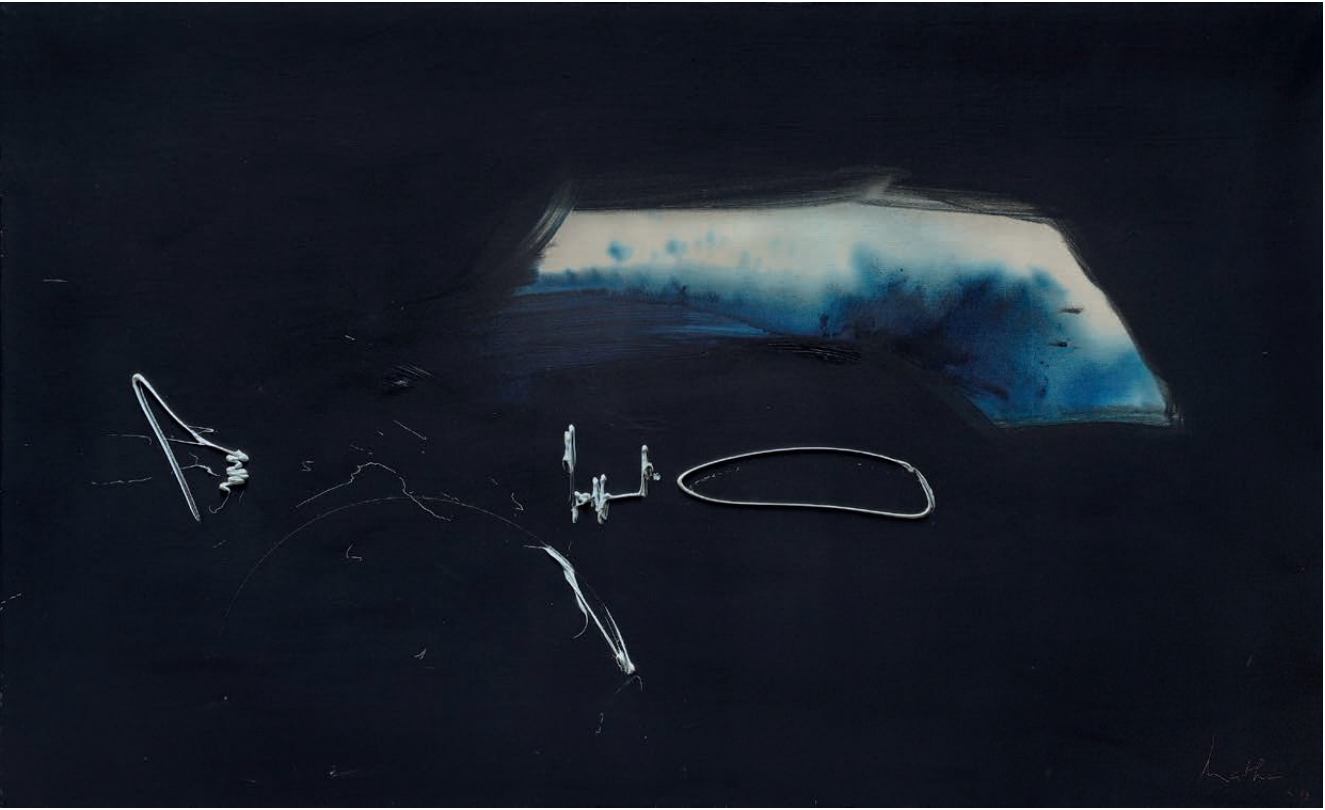
CERTIFICATE
Marc Ottavi has confirmed the authenticity of this work

来源
法国圣克卢 Roger Ranson 收藏
法国巴黎 Solange Auzias de Turenne 收藏
Hôtel Drouot, 巴黎, 2015 年 11 月 10 日, LOT 号21
法国私人收藏

展出
巴黎, Paul Facchetti 工作室, 1959年
巴黎, 巴黎市现代艺术博物馆, 1963年, 67号

文献
Francois Mathey, 乔治·马修, 巴黎, Celiv Publishing, 1989年, 85号

证书
Marc Ottavi 已鉴定此作品



The Elder of Jabesh
1962

Signed on the lower right;
signed on the stretcher
署名于右下角；署名于内框上
Oil on canvas
布面油画
73 x 116 cm | 28.7 x 45.7 in

PROVENANCE

Elleni Galleria d'Arte, Bergamo, Italy
Galleria Pater, Milan, Italy
Grigor Mintangian collection, Milan, Italy
Nuova Brerarte. Arte contemporanea
Storia e avanguardie, auction, 22 May
1989, Milan, lot 148
Private collection

LITERATURE

Maestri moderni e contemporanei.
Antologia scelta, 2008, Tornabuoni Arte,
Florence, 2007, p. 171, ill. in the catalogue

来源

意大利贝加莫 Elleni Galleria d'Arte
意大利米兰 Galleria Pater
意大利米兰 Grigor Mintangia 收藏
Nuova Brerarte, 当代艺术史与前卫, 拍卖, 1989
年 5 月 22 日, 米兰, LOT 号 148
私人收藏

文献

当代艺术大师选集, 2008, 托纳布尼艺术, 佛罗
朗斯, 2007, 171 页, 目录插图



Cardamine
1964

Signed and dated on the lower left; titled on the stretcher
署名、日期于左下角；标题于内框上
Oil on canvas
布面油画
73 x 130 cm | 28.7 x 51.2 in

PROVENANCE
Private collection, New York, United States
Heritage Auctions, California, 24 May 2018, lot 77023
Galerie Omagh, Paris, France
Private collection

EXHIBITED
Zurich, Gimpel & Hanover Galerie, *Mathieu Part II*, 6 February - 3 March 1965,
ill. in the catalogue, no. 12

LITERATURE
This work will be included in the Catalogue raisonné of the artist, currently being
prepared by The Comité Georges Mathieu

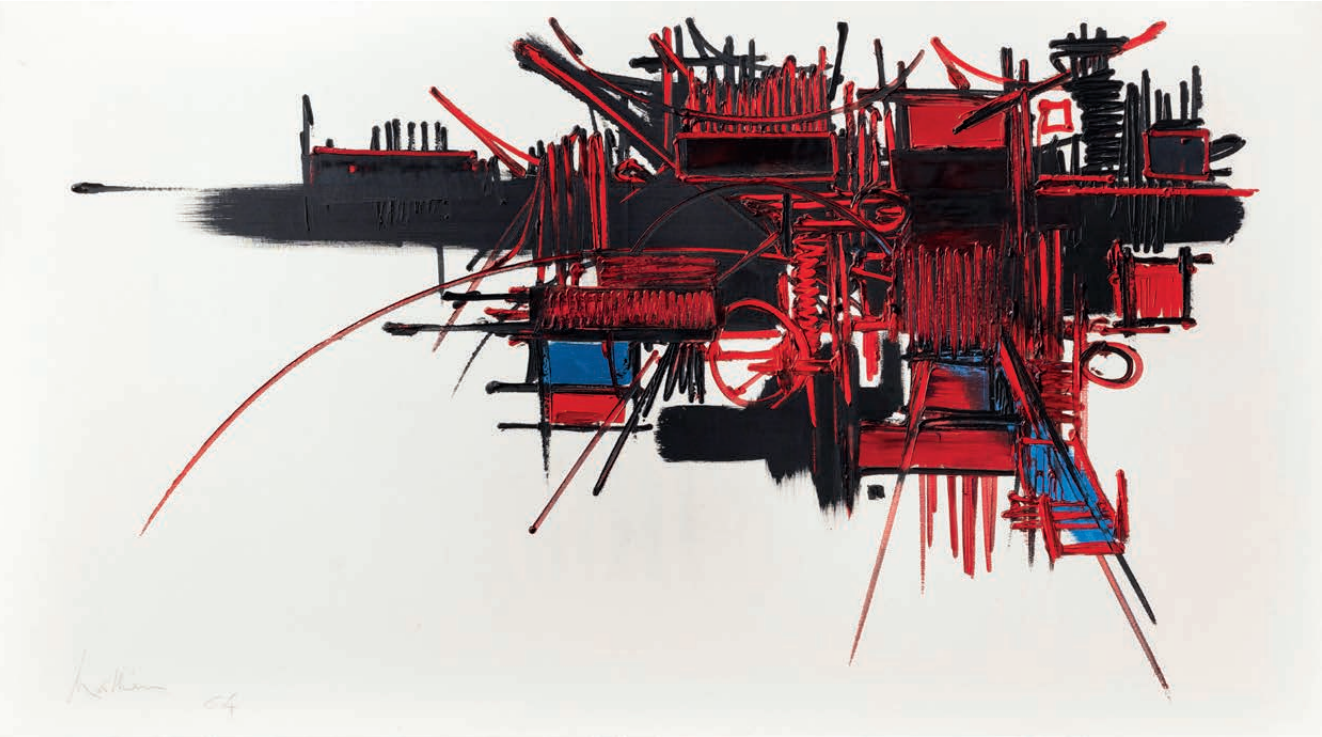
CERTIFICATE
The Comité Georges Mathieu has confirmed the authenticity of this work

来源
美国纽约私人收藏
加利福尼亚 Heritage Auctions，2018 年 5 月 24 日，LOT 号 77023
法国巴黎 Galerie Omagh
私人收藏

展出
苏黎世，Gimpel & Hanover，马修第二部，1965 年 2 月 6 日至 3 月 3 日，目录插图

文献
该作品将被列入艺术家目录，目前由乔治·马修委员会编制

证书
乔治·马修委员会已鉴定此作品



Potentille
1964

Signed and dated on the lower right
署名、日期于右下角
Oil on canvas
布面油画
89 x 146 cm | 35 x 57.5 in

PROVENANCE
Gimpel Fils Gallery, London, United Kingdom
Galerie de Seine, Paris, France
Galerie Jean Krugier, Geneva, Switzerland
Private collection
Christie's, London, 30 November 1989, lot 762
Private collection
Christie's, London, 25 March 1993, lot 20
Private collection

EXHIBITED
Zurich, Gimpel & Hanover Galerie, *Georges Mathieu*, 1965
London, Gimpel Fils Gallery, Paris, Galerie Charpentier, *Georges Mathieu*, 1965

LITERATURE
François Mathey, *Georges Mathieu*, Milan, 1969, p. 46, no. 198, ill. in colour
Georges Mathieu, *Mathieu : 50 Ans de Création*, Paris, 2003, p. 138, ill.
This work will be included in the Catalogue raisonné of the artist, currently being prepared by The Comité Georges Mathieu

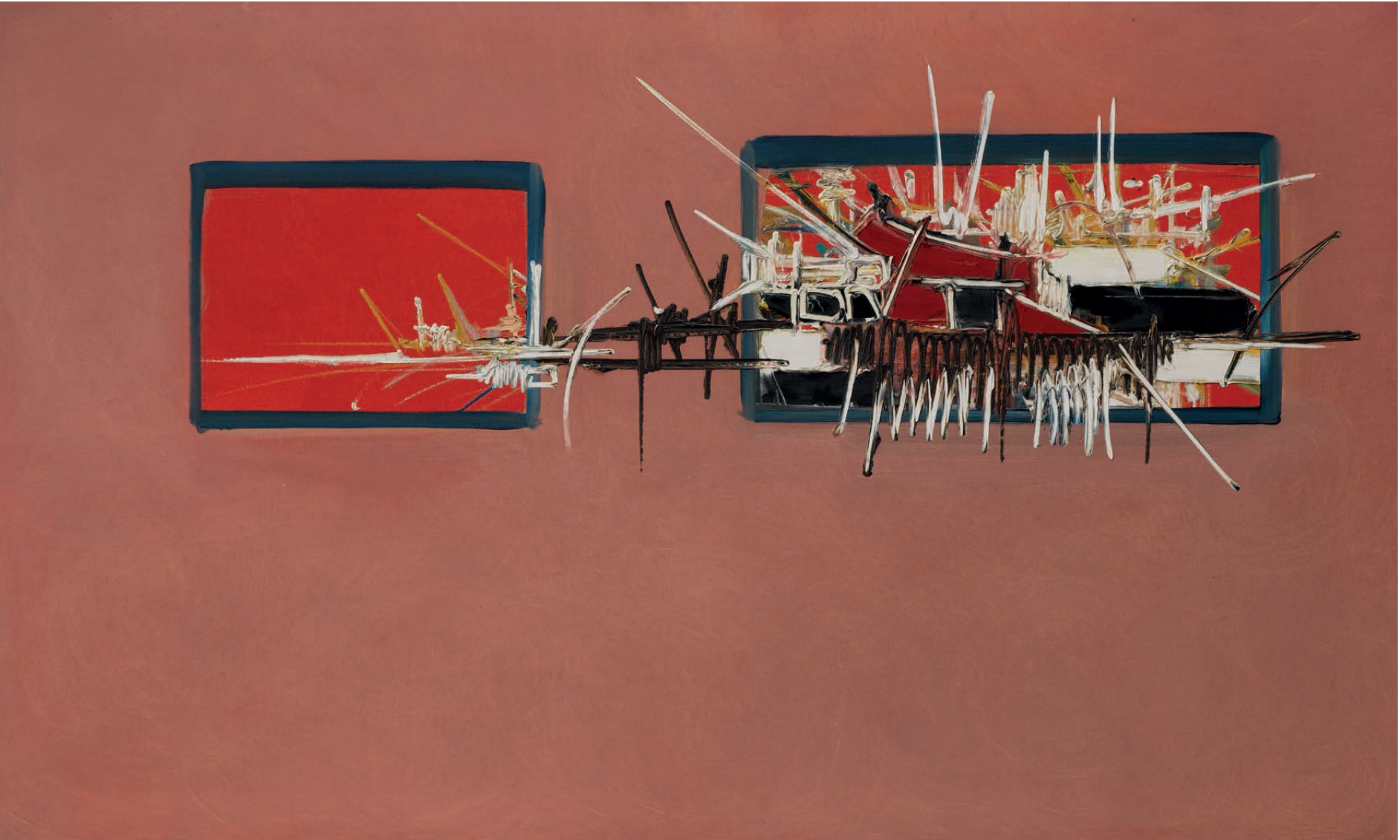
CERTIFICATE
The Comité Georges Mathieu has confirmed the authenticity of this work

来源
英国伦敦 Gimpel Fils Gallery
法国巴黎赛纳画廊 (Galerie de Seine)
瑞士日内瓦尚克鲁治画廊 (Galerie Jean Krugier)
私人收藏
伦敦 佳士得, 1989 年 11 月 30 日, LOT 号762
私人收藏
伦敦 佳士得, 1993 年 3 月 25 日, LOT 号20
私人收藏

展出
苏黎世, Gimpel & Hanover, 乔治·马修, 1965
伦敦, Gimpel Fils Gallery; 巴黎, 夏邦杰画廊, 乔治·马修, 1965

文献
François Mathey, 乔治·马修, 米兰, 1969年, 46页, 198号, 彩色插图
乔治·马修, 马修: 50 年的创造, 巴黎, 2003年, 138页, 插图
该作品将被列入艺术家目录, 目前由乔治·马修委员会编制

证书
乔治·马修委员会已鉴定此作品



Huisne
1969

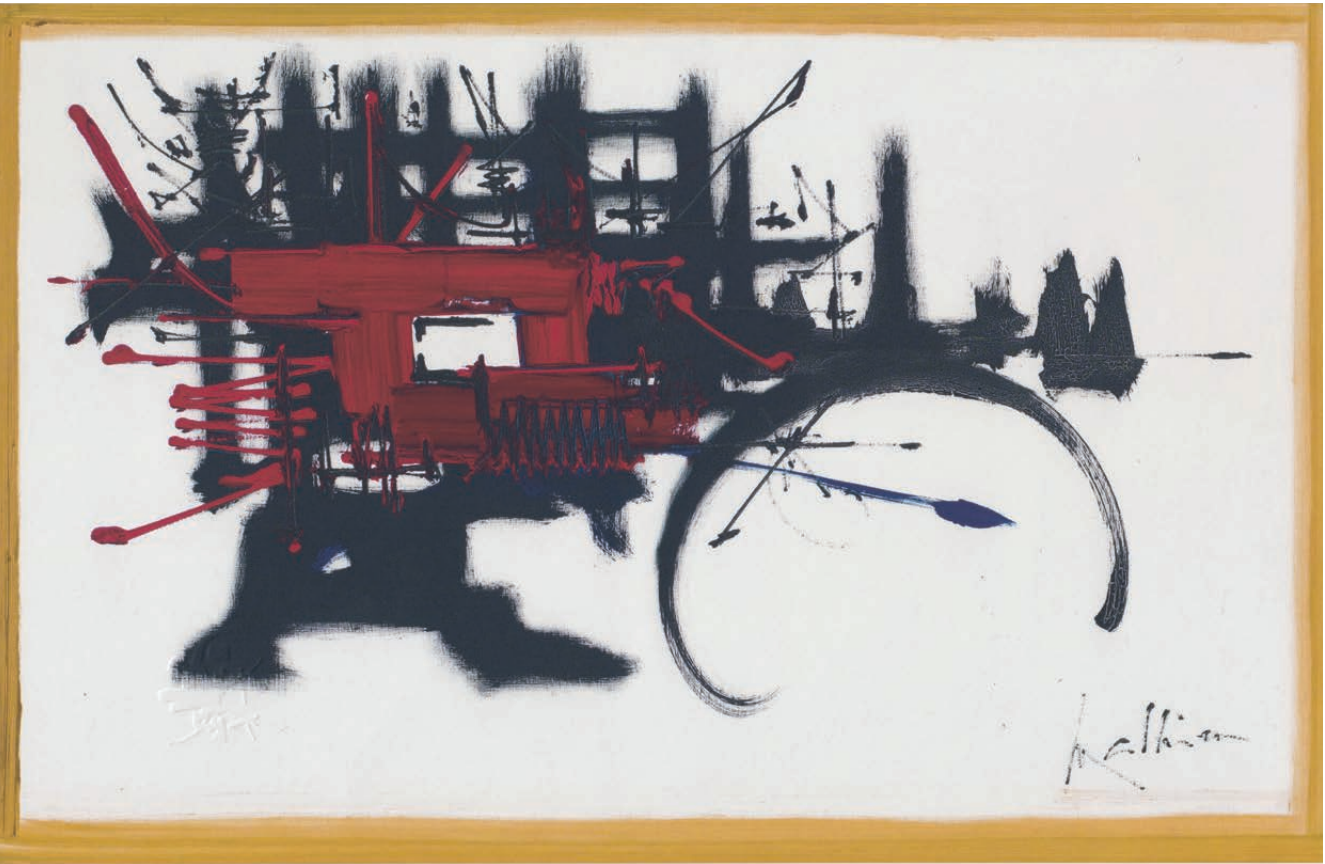
Signed on the lower right; titled and dated on the stretcher
署名于右下角；标题、日期于内框上
Oil on canvas
布面油画
65 x 100 cm | 25.6 x 39.4 in

PROVENANCE
Dominion Gallery, Montreal, Canada
Private collection, Edmonton, Canada
Galerie Omagh, Paris, France
Private collection, France

CERTIFICATE
The Comité Georges Mathieu has confirmed the authenticity of this work

来源
加拿大蒙特利尔 Dominion Gallery
加拿大埃德蒙顿私人收藏
法国巴黎 Galerie Omagh
法国私人收藏

证书
乔治·马修委员会已鉴定此作品



Hommage à Vivaldi
1970

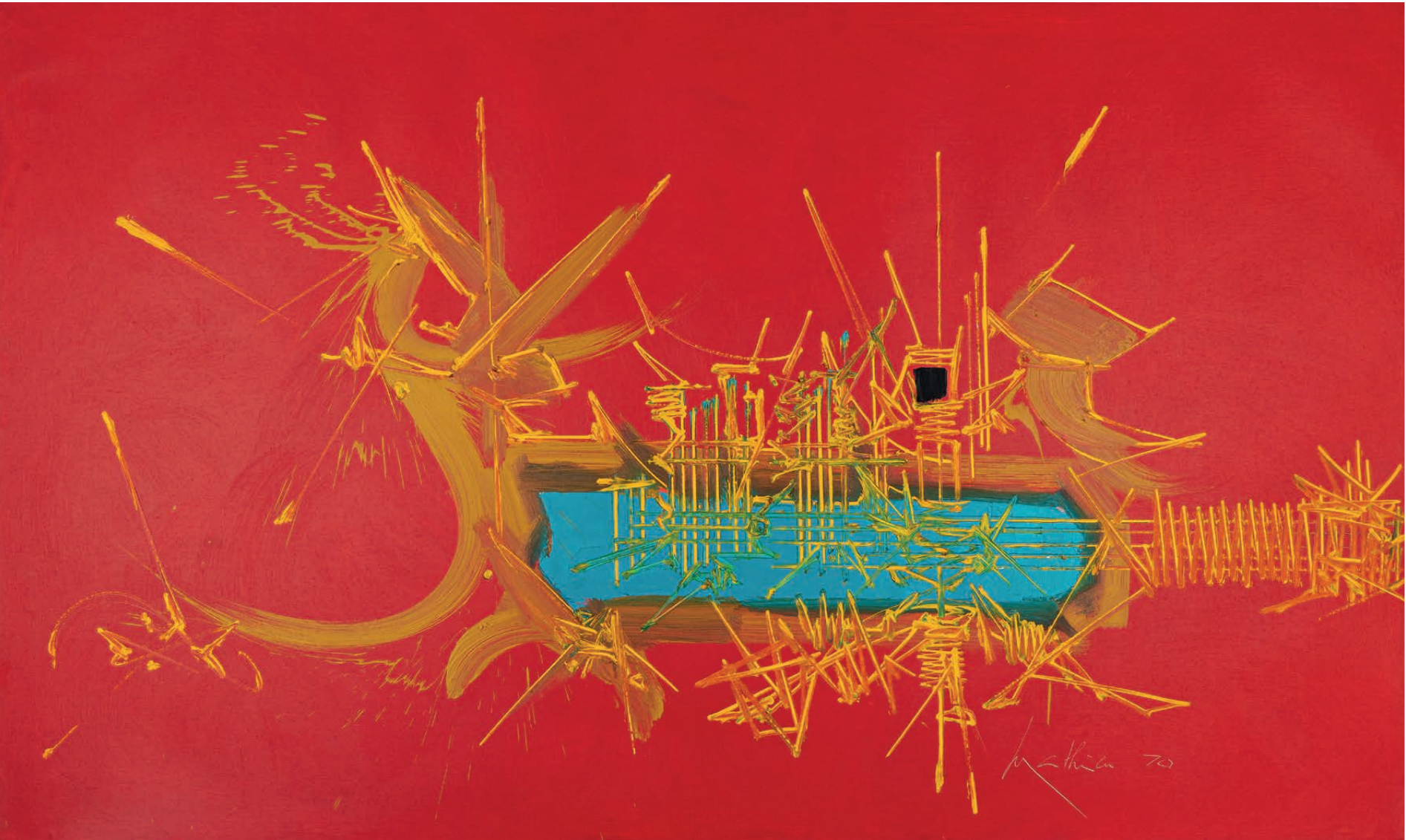
Signed and dated on the lower right; dedicated
to Mr and Mrs Adelin van Yperzelle de Strihou on the stretcher
署名、日期于右下角；献给内框上指名的
Mr. and Mrs. Adelin van Yperzelle de Strihou
Oil on canvas
布面油画
97 x 162 cm | 38.2 x 63.8 in

PROVENANCE
Private collection
Sotheby's, London, 26 June 2003, lot 200
Private collection, Italy
Jerome Zodo Gallery, London, United Kingdom
Private collection, Brussels, Belgium
David Gozlan Fine Art Ltd, Jerusalem, Israel
Private collection

CERTIFICATE
Jean-Marie Cusinberche has confirmed the authenticity of this work

来源
私人收藏
伦敦苏富比，2003 年 6 月 26 日，LOT 号 200
意大利私人收藏
英国伦敦 Jerome Zodo Gallery
比利时布鲁塞尔私人收藏
以色列耶路撒冷 David Gozlan Fine Art Ltd
私人收藏

证书
Jean-Marie Cusinberche 已鉴定此作品



Trigaudin
1970

Signed and dated on the lower right; titled on the stretcher
署名、日期于右下角；标题于内框上
Oil on canvas
布面油画
97 x 195 cm | 38.2 x 76.8 in

PROVENANCE
Galerie Veranneman, Brussels, Belgium
Private collection, Paris, France
Galerie B. Sebban, Paris, France

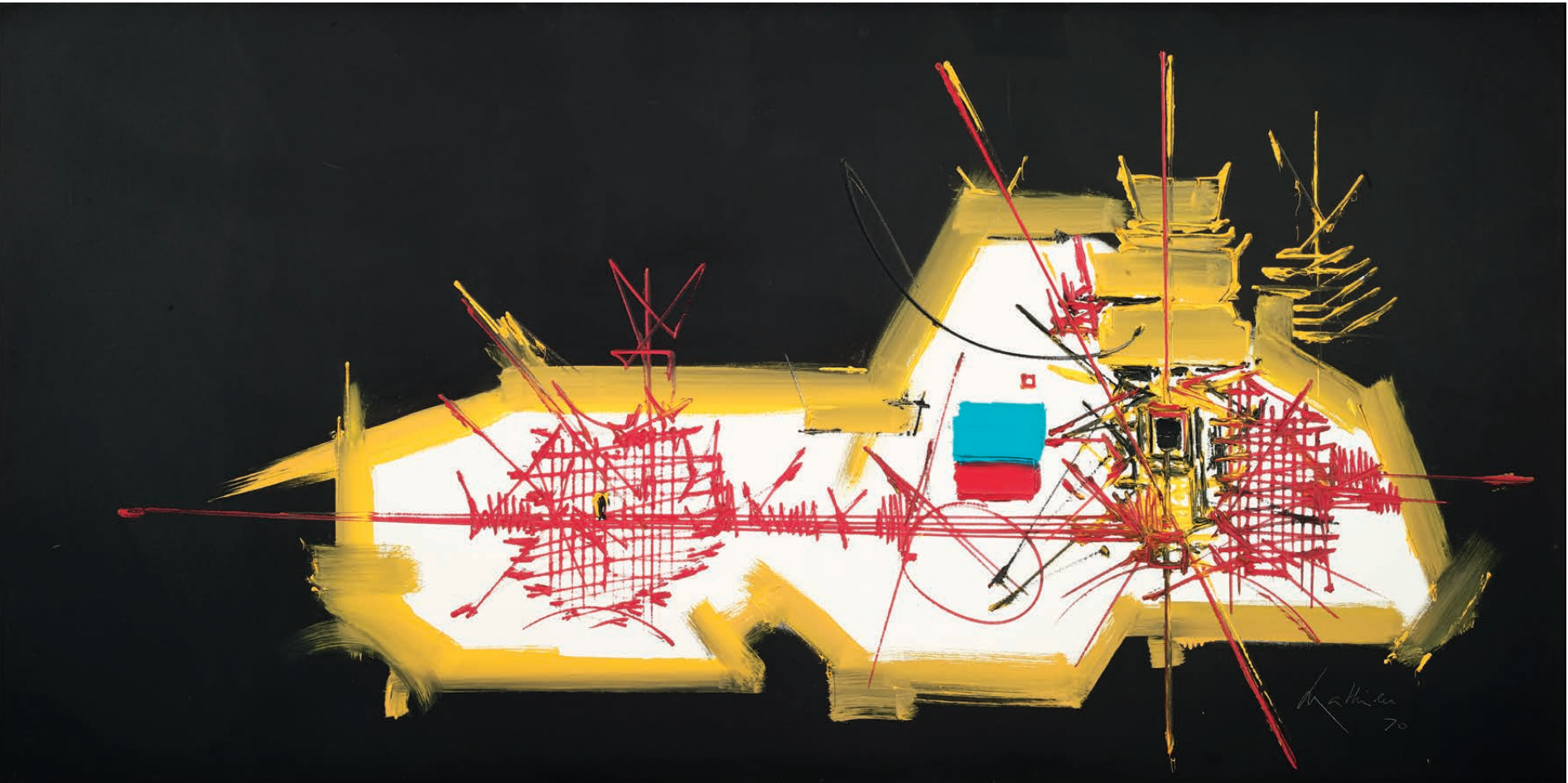
EXHIBITED
Brussels, Galerie Veranneman, *Mathieu*, 14 January - 6 February 1971, no. 4,
ill. in the exhibition catalogue

CERTIFICATE
Jean-Marie Cusinberche has confirmed the authenticity of this work

来源
比利时布鲁塞尔 Galerie Veranneman
法国巴黎私人收藏
法国巴黎 Galerie B. Sebban

展出
布鲁塞尔，Galerie Veranneman，马修，1971年1月14日至2月6日，4号，画展目录插图

证书
Jean-Marie Cusinberche 已鉴定此作品





Otrys III
1976

Titled on the stretcher
标题于内框上
Oil on canvas
布面油画
60.2 x 180.2 cm | 23.7 x 70.9 in

PROVENANCE
Alain and Michèle Carles collection, Paris, France
Michelle Dubeuf collection, France
Private collection, Asia

LITERATURE
This work will be included in the Catalogue raisonné of the artist, currently being prepared by The Comité Georges Mathieu

CERTIFICATE
The Comité Georges Mathieu has confirmed the authenticity of this work

来源
法国巴黎 Alain 与 Michèle Carles 收藏
法国 Michelle Dubeuf 收藏
亚洲私人收藏

文献
该作品将被列入艺术家目录，目前由乔治·马修委员会编制

证书
乔治·马修委员会已鉴定此作品

Mygdonie
1976

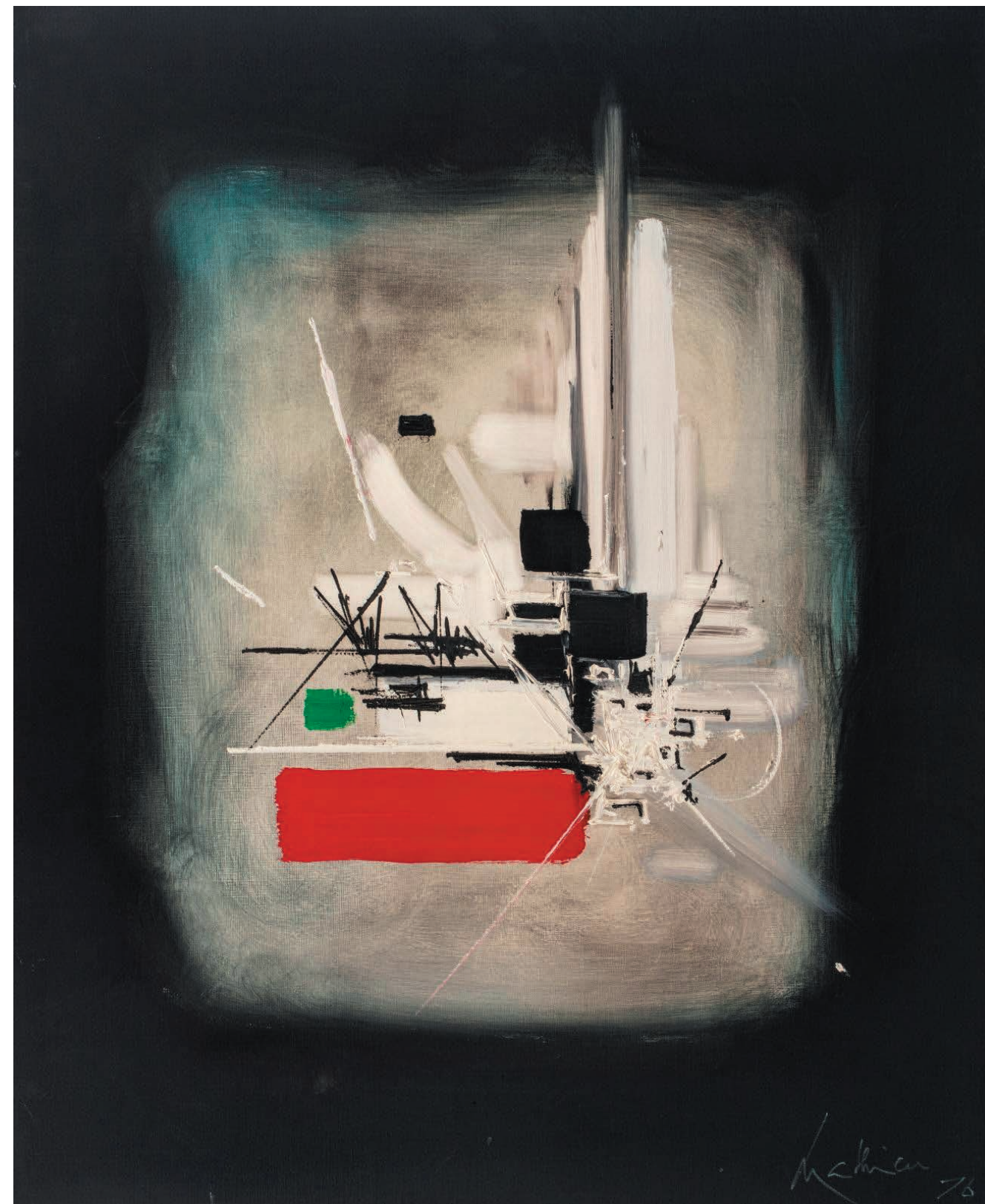
Signed and dated on the lower right; titled on the stretcher
署名、日期于右下角；标题于内框上
Oil on canvas
布面油画
100 x 81 cm | 39.4 x 31.9 in

PROVENANCE
Private collection, Paris, France

EXHIBITED
Barcelona, Galeria Beaubourg, *Mathieu, Homenaje a España*,
23 November 1976 - 20 January 1977, p. 17 ill. in the catalogue

来源
法国巴黎私人收藏

展出
巴塞隆那, Galeria Beaubourg, 马修, 向西班牙致敬, 1976 年 11 月 23 日至 1977 年 1 月 20 日, 17 页,
目录插画



Départ alarme III
1987

Signed on the lower left
署名于左下角
Oil on canvas
布面油画
81 x 100 cm | 31.9 x 39.4 in

PROVENANCE
Alain and Michèle Carles collection, Paris, France
Estate of Michelle Dubeuf

LITERATURE
This work will be included in the Catalogue raisonné of the artist, currently being prepared by The Comité Georges Mathieu

CERTIFICATE
The Comité Georges Mathieu has confirmed the authenticity of this work

来源
法国巴黎 Alain 与 Michèle Carles 收藏
Michelle Dubeuf 旧藏

文献
该作品将被列入艺术家目录，目前由乔治·马修委员会编制

证书
乔治·马修委员会已鉴定此作品



Départ Alarme V
1987

Signed on the lower right
署名于右下角
Oil on canvas
布面油画
89 x 116 cm | 35 x 45.7 in

PROVENANCE
Artist's studio
Alain et Michèle Carles collection, Paris, France
Estate of Michelle Dubeuf, France
Private collection

来源
艺术家工作室
法国巴黎 Alain 与 Michèle Carles 收藏
法国 Michelle Dubeuf 旧藏
私人收藏



BIO-
GRA
PHY

生平



CHU
TEH-CHUN

朱德群

"The artist absorbs what he sees in nature and refines it in his mind, and it is the power of the artist's imagination, his sensitivity and his inner character that is revealed on the canvas. This is where the concepts of Chinese painting and abstract painting come together very clearly."

"艺术家从自然中汲取他所见，然后在心中重新打磨，这就是艺术家想象力的力量——将自身的敏感和内在性格在画布上呈现无遗。这也正是中国绘画和抽象绘画的概念清晰地合而为一。"

Chu Teh-Chun was a French-Chinese artist whose work was at the forefront of the integration of traditional Chinese painting styles with Western Abstraction in the 20th century. Born in 1920 in Baitou town, Xiao county, Jiangsu province (now Anhui), China, Chu studied at the National School of Fine Arts, now known as China Academy of Art, where he met Wu Guanzhong and Zao Wou-Ki. In the early 1950s, he moved to Taipei and taught at the National Taiwan Normal University, until finally moving to Paris in 1955, the city where he lived for the remainder of his life. In 1980, Chu Teh-Chun became a French citizen and in 1997 he became the first ethnic member of the Académie des Beaux-Arts. He died in Paris at the age of 93 in 2014 within a year of the deaths of his close friends Wu Guangzhong and Zao Wou-Ki.

When Chu settled in Paris, he visited a Nicolas de Stäel retrospective which had a profound effect on him. He quickly moved away from figurative painting and started focusing on abstract landscapes. This led him to form a style that would become synonymous, melding his training as a calligrapher and a painter to create works which intricately coalesce both mediums.

His paintings, which are vibrant and full of movement, were heavily influenced by the strong brushstrokes of the calligraphic line and have a profound sense of depth, poetry and musicality. Chu reconciled traditional Chinese Art with Western Modernism while creating a unique and moving form of Oriental Abstraction that links Abstract Expressionism and Calligraphy.

Although his work demonstrates the stylistic freedom of mid-century movements such as art informel and abstract expressionism, Chu always retained the rigorous technical brushwork he learned as a student in mainland China.

法籍华裔画家朱德群致力于20世纪传统中国绘画和西方抽象艺术的整合。1920年出生于中国安徽省萧县白土镇（时属江苏省），朱德群在就读国立艺术院，也就是今天的中国美术学院，当时他结识了吴冠中和赵无极。1950年代初期，他移居台湾台北，在台湾师范大学教书，1955年他前往巴黎，余生都在巴黎度过。1980年，朱德群成为法国公民，1997年他成为法兰西学院第一位少数民族裔终身院士。2014年，在挚友吴冠中和赵无极相继去世，朱德群也于同年于巴黎辞世，享年93岁。

朱德群甫抵巴黎，参观了Nicolas de Stäel 回顾展而大受震撼，很快地，他便从具象绘画转而聚焦于抽象风景画。这使得他独创出一种风格，其后也成为其作品的代名词：那就是他融合了书法家和画家的基本功用以创作出连接两种媒介的作品。

他的画作深受书法线条的浓墨重彩的影响，富有深度、诗意和音乐感，充满活力与律动。朱德群将中国传统艺术与西方现代主义调和，创造了一种独特的、动人的东方抽象形式，将抽象表现主义与书法联系在一起。

尽管他的作品展现了20世纪中叶“无形式主义”和“抽象表现主义”所追求的自由，朱德群始终保留着他早年在中国学到的严谨技术笔法。是什么造就了朱德群的杰作？答案是令人欢喜却又生畏的大自然，诗意以及抽象主义。

In 1964, an exhibition of Chu Teh-Chun’s works at the Carnegie Museum of Art in Pittsburg, USA, brought him international fame and he has had several major exhibitions throughout his career, most notably at the Shanghai Art Museum and at Beijing’s National Art Museum of China. Today, his works are held in over 50 institutions worldwide including Bibliothèque Nationale, Paris, France; Direction du Centre hospitalier de Brunet, Toulon, France; Guangdong Museum of Art, Guangzhou, China; Maison de la Culture de la Société des Eaux, Marseille, France; Musée des Beaux-Arts André Malraux, Le Havre, France; Musée Cernuschi, Paris, France; National Museum, Dhaka, Bangladesh; National Library, Bogotá, Colombia; Shanghai Museum of Art, Shanghai; and Shanghai Opera House, Shanghai. In 2017, three years after he passed away, the Fondation Chu Teh-Chun was established in Geneva, Switzerland by his wife and their son to promote his work across the globe.

CHRONOLOGY / 年表

- 1920

Chu Teh-Chun was born on October 24, 1920 in Baitou town in Xian county, Anhui province, China, during the troubled period of the Warlords.
- 1930

He entered the school in his district, then went on to college in Xuzhou and Haizhou, he soon became passionate about Chinese painting but also basketball. Gifted in both fields, he was encouraged by his father to paint.
- 1935

At the age of 15, he was admitted to the Hangzhou Academy of Fine Arts whose director was the painter Lin Fengmian. This was an avant-garde school where Chu discovered modern Western painting and learned its techniques.
- 1936

Chu met Wu Guanzhong who at the time was studying engineering. He helped him prepare for the entrance exam to the Hangzhou Academy of Fine Arts. This marked the beginning of a long friendship. Together, they would paint watercolours around West Lake after lessons.

1964年，朱德群应邀参加美国匹兹堡卡内基博物馆《现代国际画展》，此后在国际艺坛声名鹊起。在他的创作生涯中，举办过多次重要展览，最富盛名的莫过于在上海美术馆和北京中国美术馆都举办的个展。如今，他的作品在全球50多个机构展出：包括巴黎的国家图书馆、土伦布鲁内医院中心、中国广州的广东美术馆、法国马赛的社会文化之家、法国勒阿弗尔的安德烈马尔罗博物馆、法国巴黎赛努奇博物馆、孟加拉达卡的国家博物馆、波哥大国家图书馆、中国上海的上海美术馆和上海歌剧院。2017年，在他去世三年后，朱德群的妻儿在瑞士日内瓦成立“朱德群基金会”，促进世界更深入了解、欣赏其作品。

在军阀割据期间，朱德群于1920年10月24日出生于中国安徽省萧县白土镇（时属江苏省）。

1930年：他就读当地的学校，后去徐州和海州上中学。他对国画和篮球产生浓厚兴趣，在这两个领域也颇具天赋。在父亲的鼓励下，他开始画画。

15岁考入杭州艺术专科学校（即今日的中国美术学院），院长为画家林风眠。该校理念前卫，朱德群在校接触现代西方绘画并学习其技巧。

结识当时主修工程的吴冠中，朱德群帮他准备杭州艺术专科学校的入学考试，这也象征一段长久友谊的开始。课后，两人结伴在西湖边画水彩画。

1937 Exodus during the Chinese - Japanese war and discovery of South-West China. In November, the Academy of Fine Arts had to leave Hangzhou for a long journey to the West, to Chongqing where the nationalist government of Chiang Kai-shek had withdrawn. The school travelled in stages through Zhejiang, Jiangxi, Hunan, Yunnan and Sichuan provinces. The journey lasted three years: the conditions were harsh but the adventure was memorable for Chu. He made sketches of minorities from South-West China he encountered on the way.

1941 Now in Chongqing, which became the provisional capital during the war and a meeting place for all universities graduates and intellectuals, Chu obtained his final degree. He became an assistant professor at the National Academy of Fine Arts, which at that time brought together the Beijing and Hangzhou Academies.

1944 He was appointed Professor of Drawing in the Department of Architecture at the National Central University of Nanjing.

1945 Group show, in Chongqing, with former professors and his comrade Zao Wou-ki.

1946 Group show, in Chongqing again, with his friend Li Keran.

1947 The National Central University left Chongqing to return to Nanjing. Chu left by boat to travel down the Yangtze in order to join Nanjing. This trip was very important for Chu as he discovered grandiose and majestic landscapes that would constitute an important source of inspiration for his work. When he arrived, he met his friend Wu Guanzhong who then left for France on a scholarship.

1948 Chu returned home to visit his family and learned that his father and one of his brothers had died during the war. This is the last time he saw his mother. Back in Nanjing, he married Liu Hanfu, a former comrade from the Hangzhou Fine Arts School.

因中日战争爆发而开启前往西南的旅程。11月美院不得不离开杭州，长途西行，前往蒋介石的国民政府撤往的重庆。经历浙江、江西、湖南、云南和四川等省份阶段办学。此次旅行持续三年之久，对朱德群来说、过程艰辛却也是难忘的冒险。旅途中，他画了一些中国西南少数民族的素描。

在战争期间临时首都的重庆聚集了大学生和知识份子，朱德群在此获得学位。当时杭州美院和北京美院合并为国家美术学院，朱德群在校担任助理教授。

朱德群任南京中央大学建筑系教授。

朱德群与昔日老师们和好友赵无极在重庆举行群展。

朱德群和友人李可染在重庆举办群展。

国立中央大学回迁南京。朱德群坐船顺流而下来到南京，此次旅行对朱德群至关重要，因他发现沿途宏伟壮丽的景观，这些成为日后创作重要灵感来源。当他抵达南京，和吴冠中相遇，后来吴冠中获得奖学金前往法国。

朱德群回家探望家人，得知父亲和一位兄弟在战争中丧生。这也是他最后一次见到母亲。返回南京后，他与之前杭州美术学校同学柳汉复结婚。

1949 Departure for Taiwan where he taught Western painting at the National Normal University of Taiwan. His students included Liu Guosong and Tung Ching-Chao, who became his second wife. He worked alongside with Lee Chun-Shan, a painter who was also a teacher in Chongqing and who became one of the pioneers of Abstract Art in Taiwan; the two exhibited together.

1953 Chu received an official commission from the government of Chiang Kai-shek, a series of patriotic paintings representing the history of the Republic of China, since the uprisings against the Qing dynasty.

1954 First Solo Show. Taipei's Sun Yat-sen Hall organised Chu's first personal exhibition. It was made up of figurative oils representing mountainous landscapes of Taiwan, nudes and still lifes. All the paintings were sold, allowing him to finance his trip to France and his first years in Paris.

1955 Departure for Paris. Chu moved in the Latin Quarter, took French classes at the Alliance Française and drew nude models at the Académie de la Grande Chaumière. He met other exiled Chinese artists such as Pan Yuliang, Sanyu and sculptor Xiong Bingming and met up with his schoolmate, Zao Wou-ki. Later, Ching-Chao joined Chu in Paris; from that point forward, they stayed by one another's side.

1956 Chu turned from Figurative Expressionism to Abstraction. In 1956, he was selected from many prestigious painters including Picasso, Miró and Cocteau for the exhibition "Peinture d'Aujourd'hui" in the Palais Royal gardens where he exhibited a semi-abstract painting. Exploring abstraction but continuing to produce figurative paintings, he made a classic portrait of Ching-Chao in 1957 which won the silver medal at the Salon des Artistes Français and also presented a semi-abstract piece at the Salon Comparaison.

1958 Signed a 6-year contract with Galerie Legendre.

朱德群前往台湾，在台湾师范大学教授西方绘画。现代水墨之父刘国松和后来成为他第二任妻子的董景昭都是其学生。朱德群此时和画家，也是同在重庆教书的李仲生一起共事，李后来成为台湾抽象派的先锋，两人曾一起展出作品。

受蒋介石政府官方委托，朱德群创作一系列从清末以来，刻画中华民国历史的爱国绘画。

在台北中山堂举办首次个展，由台湾山区风景的具象油画、裸体画和静物画组成。所有作品售罄，个展收入也成为他前往法国旅费和在巴黎第一年的生活费。

出发前往巴黎。住在拉丁区的朱德群在法兰西协会学习法语，在Grande Chaumière画裸体模特。在此，他遇到了其他前往巴黎的中国艺术家，如潘玉良、常玉，雕塑家熊秉明和老同学赵无极。后来，董景昭也到巴黎，此后两人相互厮守。

朱德群由具象表现主义转向到抽象主义。1956年，在毕加索、米罗和考克托等著名画家诸多杰作中，朱德群脱颖而出，在皇宫花园展出了一幅名为Peinture d'Aujourd'hui的半抽象画。在探索抽象的同时，他继续创作具象画，1957年他以董景昭为模特，创作一幅经典肖像画，在法国国家春季沙龙获得银奖，同时他也在沙龙上展出一幅半抽象作品。

与Galerie Legendre签下6年合约。

1961	Chu Teh-Chun and Tung Ching Chao got married and had their first son, Yi-Hwa.	朱德群与董景昭结婚，大儿子朱以华出生。
1965 – 1978	The artist completely mastered his artistic creativity and held a series of exhibitions in many galleries in France and Europe.	艺术家充分掌握艺术创造力，在法国和欧洲许多画廊举办多项展览。
1968	Chu had his second son, Yvon.	第二个儿子朱以峰出生。
1969	He exposed at the 10 th Biennale in São Paulo, Brazil, where he represented China.	他代表中国参加了第10届巴西圣保罗双年展。
1971	Chu started experimenting with calligraphy again.	朱德群再次把书法纳入绘画实验。
1978 – 1982	The most important years of his career, which brought him the fame and recognition he has today. In 1978 the Maison de la Culture et des Loisirs de Saint-Étienne devoted a retrospective exhibition to him.	为其职业生涯中关键时刻，带来了艺术家今日的名声和认可。1978年圣埃蒂安文化之家 (Saint-Etienne Maison de la Culture et des Loisirs) 为他举办回顾展。
1979	Hubert Juin wrote a monograph on Chu Teh-Chun published by Musée de Poche.	Hubert Juin以朱德群为主题撰文，由Musée de Poche出版。
1981	The artist became a French citizen.	朱德群成为法国公民。
1982	The Musée des Beaux-Arts in Le Havre organised an exhibition: <i>Paintings and Drawings 1955-1982</i> .	法国勒阿佛尔博物馆举办了《1955-1982绘画和素描》展。
1979	The Cernuschi Museum organised an exhibition of Lin Fengmian who came to Paris with Liu Kaiqu and a delegation of Chinese sculptors. This was an opportunity for Chu to see his former teachers and friends.	赛努奇博物馆 (The Cernuschi Museum) 组织林风眠个展，林风眠、刘开渠和中国雕塑家代表团一行人来到巴黎。朱德群得以探望昔日老师和友人。
1983	Chu was invited by the Chinese University of Hong Kong to sit as a juror and later was invited to join the Association of Artists of China. This was the first time in 35 years that he returned to China. After this stay in Beijing, he travelled with his "Kijno" friends and visited the imperial tombs near Xi'an, the Buddhist caves of Yungang and the Yellow Mountains, the subject of Chinese painting for thousands of years. This trip allowed him to confront the Chinese landscapes that have inhabited his imagination since he left in 1949 and gave him new sources of inspiration. As he could stock up on Chinese paper again, he made wash drawings.	应香港中文大学邀请担任艺术学士学位评审，后获邀加入中国美术家协会。这是他35年后第一次回到中国。在北京停留之后，他和朋友一起旅行，参观西安附近的皇家陵墓，云冈石窟和黄山，这些均为数千年来中国绘画的恒久主题。此次旅行让他直面自1949年离开后就萦绕心中的中国风景，给了他新的灵感。当他再次囤积中国宣纸，他开始了水彩创作。

1984	For the first time a series of very large pieces were exhibited at the Esch-sur-Alzette theatre in Luxembourg, in 1985 at the Maison de la culture et des Loisirs in Sochaux and in 1988 at the Musée d'Art Moderne in Liège.	卢森堡埃西市Esch-sur-Alzette剧院首次大规模展出展出；1985年在索肖文化之家 (Sochaux Maison de la Culture et des Loisir) 和1988年在比利时列日现代美术馆 (Musée d'Art Moderne) 展出。
1985	While exhibiting in Geneva, he witnessed a snowstorm. This phenomenon inspired him and he created his famous "Series of Snows".	在日内瓦展览时，目睹一场暴风雪，这景象启发了他，创造了著名的《雪系列》。
1986	He was invited to Hong Kong University and Taiwan to attend a conference. This was his first time back on the island after he left in 1955.	应香港大学和台湾邀请参与会议，这是朱德群自1955年离台后首度返台。
1987	In October the National History Museum in Taipei devoted its first retrospective exhibition to Chu. In 6 years, he had 24 personal exhibitions, 5 of them in Taiwan.	台湾国立历史博物馆在十月举办朱德群回顾展。6年间他举办了24 次展览，其中5次均在台湾举办。
1990 – 1993	Chu opened a workshop in Vitry-sur-Seine where he could work on larger scale paintings.	朱德群在塞纳河畔维得利市 (Vitry-sur-Seine) 成立工作室，在此，他可以进行大尺寸的绘画创作。
1997	He had his first solo show in his native country, at the Hong Kong Museum of Art. On 17 th December 1997, Chu Teh-Chun was inducted into the Academy of Fine Arts.	朱德群首次在故乡、香港美术馆举办个展。同年12月17日，朱德群也正式成为艺术协会会员。
1999	He was recognized by the Academy of Fine Arts of Paris, being the first Chinese person to join the Academy.	当选法兰西学院艺术院士，他也是第一位担任院士的华裔艺术家。
2001	He was awarded the French Légion d'Honneur.	被授予法国荣誉军团骑士勋章。
2002 – 2003	The Shanghai Opera commissioned a monumental canvas, the artist took almost two years to realise the piece. The work entitled <i>Symphonie Festive (4m x 7m)</i> , was exhibited at the Opéra Garnier in Paris before leaving for Shanghai where the Opera was inaugurated on 27 th August 2003.	应上海大剧院之邀，艺术家花了2年的时间完成这幅纪念巨作。这幅4米x7米的大型作品名为《Symphonie Festive 》，在2003年8月27日正式于上海大剧院揭幕之前，该作品曾在巴黎歌剧院展出。
2004	For the year of China in France, the city of Cannes paid tribute to Chu Teh-Chun with three simultaneous exhibitions.	法国推出“中国年”活动，戛纳同时举办三项朱德群的作品展用以对艺术家致敬。
2005	He exhibited at the Arsenal of Metz, France.	在法国梅兹阿森纳剧院 (Arsenal of Metz) 展出。

2006	Chu was awarded the French National Order of Merit. He exhibited at Marlborough Gallery in New York and for the first time was represented by an American gallery.	朱德群被授予法国国家勋章。他在纽约马尔伯勒画廊展出，这是他首次委托美国画廊经纪画作。
2007	An exhibition was dedicated to him at the Royal Museum of Ueno in Tokyo.	日本东京上野皇家美术馆举办展览向艺术家致敬。
2008	The National Museum of History in Taipei organised a retrospective exhibition to mark his 88 th birthday.	庆祝朱德群88岁诞辰，台北历史博物馆举办回顾展。
2007 – 2009	Last major project: Les Vases de Sèvres.	最后一项重要作品：塞夫勒花瓶（Les Vases de Sèvres）。
2010	For the 90 th anniversary of Chu Teh-Chun, the National Museum of China (NAMOC) in Beijing organised a major retrospective of his work.	为庆祝朱德群九十华诞，北京中国美术馆为其举办回顾展。
2013	Retrospective exhibition at the Pinacothèque de Paris.	巴黎美术馆（Pinacothèque de Paris）举办朱德群回顾展。
2014	Chu Teh-Chun died on the 26 th of March 2014, in Paris.	2014年3月26日朱德群在巴黎去世。

SELECTED EXHIBITIONS / 精选展览

Chu Teh-Chun has produced a large number of exhibitions: nearly 450, including 156 personal and 285 collective, in more than 24 countries.
朱德群在全球24个国家举办了近450场展览，其中个人展览156场，群展285场。

1954	First Solo Show, Chung-Shan-Tang Taipei's Sun Yat-sen memorial hall, Taiwan	1991	Musée d'art Contemporain, Dunkerque, France
1962	Galerie Legendre, Paris, France	1994	« <i>Signe Premier</i> », Maison de la Culture Mercier, Montreal, Canada
1964	Carnegie Art Museum, Pittsburgh, United States of America	1994	Musée Amérindien Pointe-Bleue, Quebec, Canada
1969	10 th Biennial Festival, São Paulo, Brazil	1997	Hong Kong Museum of Art, Hong Kong
1974	Galerie du Soleil, Paris, France	2003	Opera of Shanghai, Shanghai, China
1977	Galerie Mikeldi, Bilbao, Spain	2003	Palais Garnier, Paris, France
1978	Maison de la Culture, Saint-Étienne, France	2004	La Malmaison, Cannes, France
1982	Musée des Beaux-Arts, Le Havre, France	2005	Arsenal de Metz, Metz, France
1985	Maison des Arts et des Loisirs, Sochaux, France	2005	Shanghai art Museum, Shanghai, China
1986	The Hong Kong Institute for Promotion of Chinese Culture, Hong Kong, China	2007	Royal Ueno Museum, Tokyo, Japan
1987	National History Museum, Taipei, Taiwan	2009	« <i>De neige, d'or et d'azur</i> », Musée Guimet, Paris, France
1988	Musée d'art Moderne, Liège, Belgium	2010	The National Museum of China, Beijing, China
		2013	Pinacothèque de Paris, Paris, France
		2015	Fondation Monticelli, Marseille, France



GEORGES
MATHIEU

乔治·马修

“Conscious that I have accomplished my role, having done everything that was in my power to do, I know that time is on my side, that the truth will end up bursting into the light of the day, that this free Abstraction will enjoy a fatal triumph, and I even guess that it may even give rise to the greatest confusion, and to the greatest facility.”

“我意识到，我已经履行我的角色：我尽一己之力尝试践行每一件事，我相信时间是站在我这一边，真相终将大白——抽象主义必将迎来最后的胜利，我甚至猜想，它或许会带来极大的不确定性，同时也激发无限的潜能。”

CHRONOLOGY / 年表

Georges Mathieu was born in Boulogne-sur-Mer, France, in 1921. A self-taught painter and a theorist, he began his artistic career in 1942. He travelled and painted in Japan, the USA, Brazil, Argentina and the Middle-East but mostly lived and worked in Paris where he died in 2012.

Georges Mathieu is a prominent figure of the Lyrical Abstraction movement and post-war Informalism. Pioneering a form of Gestural Abstraction that was close to performance, Georges Mathieu, famed-provocateur, developed a form of painting which prioritises the primacy of speed, denial of references, and ecstatic state of mind. He was known for his large-scale formats, which he achieved by using long brushes and applying paint directly from tubes onto the canvas. The immediacy and rapid execution of these distinct methods guaranteed the freedom which he defined his work. The titles of his works, often historical, musical and geographical references, add a poetic quality, both sophisticated and offbeat.

Mathieu's work has been the subject of numerous exhibitions, and in numerous museum collections, including the Art Institute of Chicago; Centre Pompidou, Paris; the Hirshhorn Museum and Sculpture Garden, Washington, DC; Kunstmuseum Basel; Kunsthaus Zürich; the Museum of Contemporary Art, Los Angeles; the Museum of Fine Arts, Houston; the Museum of Modern Art, New York; the Musée National d'Art Moderne, Paris; the Solomon R. Guggenheim Museum, New York; and Tate, London.

1921 年，乔治·马修出生于法国滨海布洛涅。自1942年开始艺术创作，马修完全是一位自学的艺术家和理论家。其后，他游历世界各地同时创作不懈，所经之地包括日本、美国、巴西、阿根廷和中东等地。不过，巴黎才是他长期生活和创作的地方，2012年他也在辞世。

乔治·马修是“抒情抽象主义”和战后“无形式艺术主义”的重要成员。作为近似表演艺术般“行动抽象派”的先锋，乔治·马修无疑是最富盛名的倡议者：他发展出一套独特的绘画形式：以速度至上为前提，拒绝一切的参照物，追求内心极致的喜悦和满足。他最为人所熟知的大尺寸作品，是以长刷直接把颜料从颜料管中挤出挥洒在画布上。这些直截、快速的手法确保了他为自己作品定义的“自由”。而他作品的命名往往与历史、音乐、地理息息相关，带有些许诗意，绝对的精练而不盲从。

乔治·马修的作品已经成为许多展览的主题；其作品也为世界众多博物馆所收藏：包括芝加哥艺术学院、巴黎庞比度中心、华盛顿特区赫什奥恩博物馆和雕塑公园、瑞士巴塞尔美术馆、瑞士苏黎世美术馆、洛杉矶当代艺术博物馆、休斯顿美术博物馆、纽约现代艺术博物馆、巴黎国家现代艺术博物馆、纽约古根汉美术馆和伦敦泰特美术馆。

1921 Georges Mathieu was born on 27th of January in Boulogne-sur-Mer.

1927 – 1933 Georges Mathieu attended a variety of schools in Boulogne-sur-Mer then went to the Lycée Hoche in Versailles. Thereafter, he studied English and law at the University of Lille.

1942 Mathieu obtained a position as English teacher at a Douai high school in the north of France. He started his first oil paintings.

1944 He served as an interpreter for the American Army in Cambrai, France.

1945 – 1946 The artist taught French at the American University of Biarritz and at Istres in Southern France. His first abstract paintings were featured at the Salon des moins de 30 ans exhibition in Paris.

1947 Georges Mathieu moved to Paris where he worked as head of Public Relations at United States Lines, an American transatlantic shipping company. His function was to welcome and accompany travellers during their move between Le Havre and Paris. This position was an opportunity to reach a prestigious clientele: he met Dalí for the first time. While in Paris, he became interested in the work of artists such as Bryen and Wols which he referred to as “Lyrical Abstraction”, a term coined by French Art critic Jean José Marchand. Within his first year, he organised L’imaginaire at Galerie du Luxembourg with Atlan, Hartung, Bryen and Riopelle. The artist also exhibited at the Salon des Réalités Nouvelles.

1948 Georges Mathieu accepted Colette Allendy's proposal to organise a new collective exhibition in her gallery. On 22nd of April 1948, The exhibition H.W.P.S.M.T.B. brought together Hartung, Wols, Picabia, Stahly, Mathieu, Tapié and Bryen. The exhibition promoted an art free from the constraints of figurative paintings and defined the concept of Lyrical Abstraction. In the exhibition catalogue, Georges Mathieu published his first writing on art, entitled Liberty is the void, written in 1947.

乔治·马修于1月27日出生于法国滨海布洛涅。

乔治·马修在滨海布洛涅就读过不同的学校，后来去凡尔赛上中学。其后，他在里尔大学 (University of Lille) 攻读英语和法律。

马修在法国北部Douai中学担任英语教师。此时开始了油画创作。

他在法国坎布雷担任美军翻译。

他在比亚里茨的美利坚大学 (American University of Biarritz) 和南法的伊斯特尔大学 (Istres in Southern France) 教授法语。他的第一幅抽象画在巴黎“30岁画家作品沙龙”展出。

乔治·马修移居巴黎，并在美国航空公司——一个跨大西洋货运公司担任公共关系负责人。其主要工作为接待来自巴黎和勒阿弗尔港口的旅行者。这份工作让他有机会接触当时地位尊崇的各界人士，例如西班牙超现实主义画家达利 (Salvador Dalí) 便在此结识。“抒情抽象”一词为法国艺评家 Jean José Marchand 所创。当乔治马修定居巴黎时，他开始对布莱恩和沃尔斯这些被称为“抒情抽象”的作品产生浓厚兴趣。在他定居巴黎的第一年，他携手 Atlan、Hartung、Bryen 和 Riopelle 以《卢森堡画廊的想象》为题举办展出。这位艺术家还在新现实沙龙 (Salon des Réalités Nouvelles) 展出其作品。

应柯莱特·阿兰迪 (Colette Allendy) 之邀，马修在其画廊规划了一项史无前例的展出。1948年4月22 日，这个名为《H.W.P.S.M.T.B》的展览聚集 Hartung、Wols、Picabia、Stahly、Mathieu、Tapié 和 Bryen。这次展览鼓吹扬弃传统具象绘画，同时重新定义“抒情抽象”概念。在展出目录中，马修发表了他第一篇关于艺术的文章，即撰写于1947年标题为“自由即虚无”的文章。

1949 He participated in the group exhibition *Huit œuvres Nouvelles* where he exhibited along side Jean Dubuffet, Jean Fautrier and Maria Martins.

1950 He painted his first Tachist works and has his first one-man show at the Galerie René Drouin in Paris.

1951 Michel Tapié suggested that Georges Mathieu organise with him a new Parisiano-Americano confrontation: *Véhémences confrontées*. This exhibition brought together works by Bryen, Capogrossi, de Kooning, Hartung, Mathieu, Pollock, Riopelle, Russell and Wols.

1952 Mathieu began to exhibit internationally. In addition to his first one-person exhibition at Galerie René Drouin, he had his first solo shows at Stable Gallery in New York; Galerie Rive Droite in Paris; and Kootz Gallery in New York where he exhibited regularly throughout his life.

1953 Mathieu became editor-in-chief of the United States Lines Paris Revue which gave him the opportunity to interview celebrities from the artistic and scientific scene such as John Cage, Pierre Boulez, Mark Tobey and Albert Einstein among others.

1956 Mathieu appeared in front of 2,000 people at the Théâtre de la Ville – Sarah Bernhardt, in Paris on the Night of Poetry, to create a canvas measuring twelve by four meters, which was absolutely unheard of at the time.

1957 Mathieu introduced a performative dimension to his painting, executing large canvases in front of an audience while dressed in costume. This public display of painting in action anticipated the work of Yves Klein. Mathieu was also lauded by André Malraux as a “Western Calligrapher”. He travelled to Tokyo where he received a triumph and completed 21 paintings in three days.

1959 The artist gave public performances in Düsseldorf, Vienna and São Paulo. On April 24, Mathieu created *Le Massacre de la Saint-Barthélemy* in front of the cameras of television studio 3 in Cognacq Jay street in Paris.

他参与乐一项名为《八件新作品 (Huit œuvres Nouvelles) 》的集体展出；和他一起参展的艺术家包括 Jean Dubuffet、Jean Fautrier 、Maria Martins。

他完成第一幅滴色 (Tachist) 抽象画作；同年在巴黎德劳因画廊 (René Drouin Gallery) 举办首个个人画展

在米歇尔·塔皮的建议下，马修和塔皮组织一场“巴黎人直面美国人”的活动 —Véhémences confrontées。这次展览汇集 Bryen、Capogrossi、de Kooning、Hartung、Mathieu、Pollock、Riopelle、Russell 和 Wols 的作品。

马修的作品开始在国际巡展。除了在德劳因画廊 (Galerie Drouin) 举办的第一次个人画展，他还在纽约的Stable画廊，巴黎的Galerie Rive droite以及纽约的库兹画廊 (Kootz Gallery) 举办个展。终其一生他都在库兹画廊展出其作品。

马修马修担任《巴黎时事周刊》的主编，这份工作让他得以采访当时艺术和科学领域的名人，包括音乐家 John Cage、作曲家 Pierre Boulez、美国画家 Mark Tobey，而爱因斯坦 (Albert Einstein) 也在其中。

在萨拉伯恩哈特城市剧院 (Théâtre de la Ville - Sarah-Bernhardt) 举办的《诗歌之夜》活动中，马修当着2000位观众现场创作一幅12米乘4米的大幅画作，这项创举在当时闻所未闻。

马修将表演带入其绘画创作过程；在着手大尺寸作品时，他会身着戏剧服装站在围观群众前。这种公开展出的绘画过程的做法远早于法国画家伊夫·克莱因 (Yves Klein)。马修还被法国重量级文化领袖安德烈·马尔罗 (André Malraux) 誉为“西方书法家”。同年，马修前往东京获颁奖项，并在3天内完成21幅画作。

他陆续在维也纳、杜塞多夫、圣保罗等地展出其公开作画的过程。 4月24日，马修在巴黎科涅克-杰街3号电视演播室，当着摄影机创作其命名为 “Le Massacre de la Saint-Barthélemy” 的画作。

1960s Mathieu started sculpting and took an interest in design: he created furniture, tapestries, murals, jewellery, crockery, etc. He also designed a 10 Francs coin for the Monnaie de Paris, which is minted between 1974 and 1987, to up to 100 million coins.

From 1964 Defendant of the arts, Georges Mathieu strongly advocated for a reform of educational programmes. In 1964 he gave his first public speech to the youth to push them to create in order to fight against the dereliction of society: “The artist is now called to lower the risk of social sinking, to leave his ivory tower and enter the society’s control tower.” In 1976 he became Administrator of the Société d’Encouragement aux Métiers d’Arts (the French society for the promotion of artistic occupations) and worked closely with the Ministry of Education. Unfortunately, in 1980 his motion to change curriculums is denied.

1975 He joined the Académie des Beaux-Arts de Paris.

1980s Mathieu started creating monumental artworks, such as the *Délivrance d’Orléans* par Jeanne d’Arc (1980) painted at Orléans City Hall or the sculpture at the Centre complexe sportif de Neuilly (1982). Retrospective exhibitions opened around the world: France, Germany, Canada, United States, Brazil, Bahrain, Tunisia, Singapore, The Netherlands, Belgium, Switzerland, Italy and Japan.

From 1985 Always looking for new artistic challenges, Mathieu changed yet again his artistry, both in form and in meaning. It is what is known as the “cosmic shift”: straying even further away from classical composition, he stopped creating paintings around a central element, and decided instead to use the full pictorial space. Stemming his new aesthetics and artistic practice on semantics, he said “the sign precedes its meaning”.

1986 Exhibition of his works at the Biennale di Venezia.

2012 Mathieu died on the 10th of June, in Boulogne-Billancourt, aged 91.

马修开始将创作触角延伸至雕刻和设计：家具、挂毯、壁画、珠宝、陶器等无一不涉足。他还为巴黎铸币博物馆设计面值10法郎的硬币，在1974年至1987年间他所设计的硬币铸造了近1亿枚。

马修强烈地主张教育课程的改革。1964年，他首度对年轻人公开演说，鼓励他们以创造对抗社会的遗弃，“此刻，艺术家已被召唤出列，致力降低社会沉沦的风险，我们应走出自己的象牙塔，大步迈入社会的控制塔。” 1976年，他成为法国艺术职业促进会 (Société d 'Encouragement aux Métiers d 'Arts) 一员，与法国教育部密切合作。不幸的是，他推动改革课程的提议在1980年被否决。

乔治马修成为巴黎美术学院院士。

马修马修担任《巴黎时事周刊》的主编，这份工作让他得以采访当时艺术和科学领域的名人，包括音乐家 John Cage、作曲家 Pierre Boulez、美国画家 Mark Tobey，而爱因斯坦 (Albert Einstein) 也在其中。

不论外在形式或实质内涵，马修不断突破其艺术技巧，寻求新的艺术挑战。他进一步偏离传统的构图，不再围绕一个中心元素来进行创作，而是运用完整的图像空间，这就是所谓的“宇宙转变”。从语义学来界定其全新美学和艺术的践行，马修直言：“符号超越其意涵”。

威尼斯双年展中展出其作品。

乔治·马修在6月10日于布洛涅-比扬古辞世，享年91岁。

SELECTED EXHIBITIONS / 精选展览

- | | | | | | | | |
|-------------|--|-------------|---|-------------|---|-------------|---|
| 2014 | <i>Vers l'Abstraction Lyrique</i> , Château de Boulogne-sur-Mer, France | 1980 | Poste Museum, Paris, France | 1963 | Retrospective, Museum of Modern Art of Paris, France
Art and Culture, Geneva, Belgium | 1957 | Fine Art Palace, Brussels, Belgium
Shirokiya Gallery, Tokyo, Japan
Daimaru Gallery, Osaka, Japan
Galleria del Naviglio, Milan, Italy
Helios Art Gallery, Brussels, Belgium
Galleria Selecta, Rome, Italy |
| 2006 | Little stable of the Palace of Versailles, Versailles, France
Contemporary Art Space Fernet Branca, Saint-Louis, France | 1979 | Dominion Gallery, Montreal, Canada
Wildestein, New York, USA | 1962 | Bezalel Museum, Jerusalem, Israel
Neue Galerie in Künstlerhaus, München, Germany
Galleria La Bussola, Turin, Italy
Galleria l'Ariete, Milan, Italy
Galleria La Loggia, Bologna, Italy
Museum of Art, Tel Aviv, Israel | 1956 | Pierre Gallery, Paris, France
Institute of Contemporary Art, London, United Kingdom |
| 2003 | Retrospective, Galleria Credito Valtellinese, Milan, Italy
Bénédictine Palace, Fécamp, France
Saint-Georges and Saint-Paul Cathedral, Liège, Belgium | 1978 | Grand Palais, Paris, France
Lyrical Art Festival, Aix-en-Provence, France | 1961 | Presidential Palace, Beirut, Lebanon | 1955 | Alexander Iolas Gallery, New York, USA |
| 2002 | Retrospective, Jeu de Paume, Paris, France | 1977 | Galeria Punto, Valencia, Spain
Galeria Valera, Bilbao, Spain
Kursaal, Ostenda, Belgium
International Festival, Istanbul, Turkey | 1960 | Museu de Arte, São Paulo, Brazil
Ateneo, Madrid, Spain
New London Gallery, London, United Kingdom
Galleria del Cavallino, Venice, Italy | 1954 | Kootz Gallery, New York, USA
Rive Droite Gallery, Paris, France
Art Club, Chicago, USA |
| 1991 | Galleria Arte 92, Milan, Italy | 1976 | Picasso Museum, Antibes, France
Galeria Beaubourg, Barcelona, Spain | 1959 | Kunstverein, Köln, Germany
Galleria San Babila, Milan, Italy
Haus Lange Museum, Krefeld, Germany
Museum of Fine Arts, Neuchâtel, Switzerland
Athénée Museum, Geneva, Switzerland
Museum of Modern Art, Rio de Janeiro, Brazil
Bonino Gallery, Buenos Aires, Argentina | 1953 | Marcel Evrard Gallery, Lille, France |
| 1990 | Galleria d'arte Elleni, Bergamo, Italy
Stockholm Art Fair, Stockholm, Sweden | 1974 | Beaubourg Gallery, Paris, France | 1958 | Schmela Gallery, Düsseldorf, Germany
Art Latin Gallery, Stockholm, Sweden
Grange Gallery, Lyon, France
Chichio Haller Gallery, Zurich, Switzerland
Kunstmuseum, Basel, Switzerland
Galleria Castelnuovo, Ascona, Italy
Museum of Fine Arts, Liège, Belgium | 1952 | Studio Paul Facchetti, Paris, France
Stable Gallery, New York, USA |
| 1989 | Galleria dello Scudo, Verona, Italy
Ermitage Museum, Saint-Petersburg, Russia
Centro Culturale Sant'Andrea, Savona, Italy
Galleria Art Valley, Forte dei Marmi, Italy | 1973 | Opera, Berlin, Germany | 1951 | <i>Véhémences Confrontées</i> , Galerie Dausset, Paris, France | 1950 | René Drouin Gallery, Paris, France |
| 1988 | Galleria Narciso, Turin, Italy
Galleria De Crescenzo, Rome, Italy
Huber Gallery, Zurich, Switzerland | 1972 | Art Center, Beirut, Lebanon | 1967 | Argos Gallery, Nantes, France
Kunstverein, Köln, Germany
Air France, National Museum of Modern Art, Paris, France | | |
| 1987 | Findlay Gallery, New York, USA
Galleria La Loggia, Bologna, Italy
Galleria De Crescenzo, Rome, Italy | 1971 | Stadler Gallery, Paris, France
Lalikota Academy, New Dehli, India | 1966 | Fine Arts Museum, Nantes, France | | |
| 1984 | Meridien Hotel, Singapore, Singapore | 1965 | Gimpel & Hanover, Zurich, Switzerland
Court Gallery, Copenhagen, Denmark
K. B. Gallery, Oslo, Norway
Galleria il Milione, Milan, Italy | | | | |

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