

馬內到畢卡索

費城美術館經典展

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MANET to PICASSO

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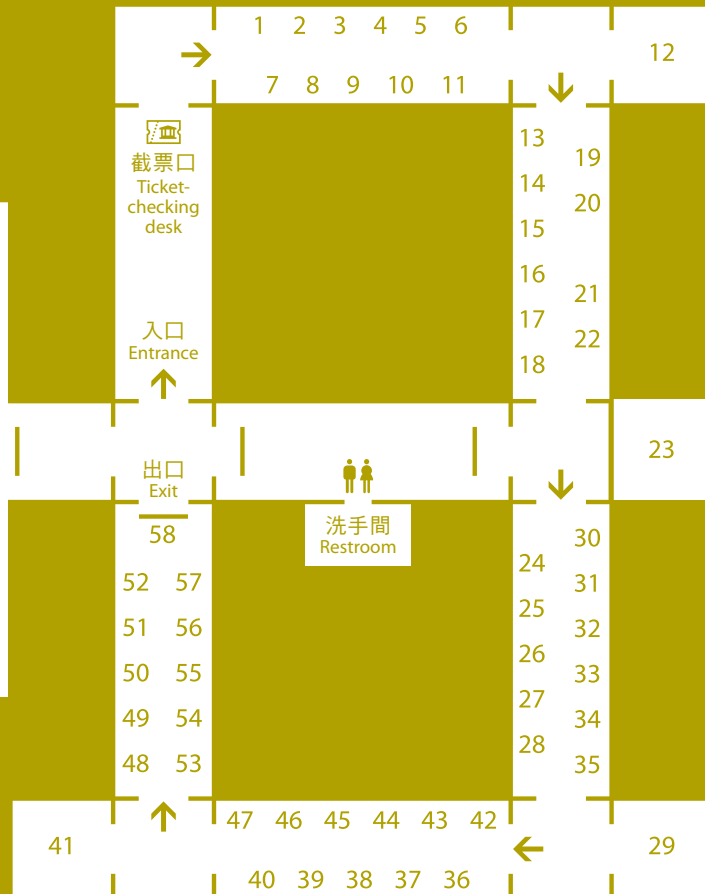
- 開放時間：週一至週日 9:30-17:30，
周六延長至 20:30。
- 請遵守參觀秩序，勿攜帶食物、飲料、寵物、雨傘入場。
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- 每日休館前一小時停止售票，休館前半小時停止入場。
- 為維護作品安全，現場筆記請使用鉛筆。

Exhibition Information

- Exhibition Hours: 9:30 to 17:30 every day.
Saturday 9:30 to 20:30.
- Food, beverage, pet and umbrella are not allowed to bring
into the gallery.
- Camera filming, recording, exhibits touching are prohibited
in the gallery. Please maintain the quality of the exhibition.
- Visitors who leave the gallery should have the stamped and
keep the stub carefully. Visitors who lose the stub are not
allowed for admission.
- Tickets are stopped selling one hour before the closing time.
Admission is stopped half hour before the closing time.
- For the safety of the Artworks, please use pencils only.

展場平面圖 Floor plan

平面圖所示編號為本說明書頁碼
The numbers on the floor plan are corresponding to the page number in the book



歐仁·布丹
特胡維爾一景

油彩、畫板
約翰·強森收藏

Eugène-Louis Boudin
(b. 1824-1898)
View of Trouville

Oil on Panel
31.6 x 57.8 cm, 1873
John G. Johnson Collection, 1917, Cat. 902



身為船長的兒子，布丹從小成長於諾曼地海邊，因此他的畫作多半以故鄉的海港和海灘即景為主。畫作中海岸邊的碼頭已被一長排建築物與船所佔據。由於布丹擅於描繪天空與雲朵，柯洛特別為他取了「藍天之王」的稱號。布丹的海岸風景畫多於戶外以小幅畫布寫生而成，他的畫作不刻意美化，真實地呈現出法國當時的海岸風景。

The son of a sea captain, Boudin grew up on the Normandy coast and spent much of his life painting its harbors and beaches. The waterfront is dominated by a long row of buildings and ships tied up at the quay. Boudin's meticulous attention to atmospheric conditions and cloud formations caused Corot to dub him "king of the skies." Created outdoors on small canvases, Boudin's marine paintings record the contemporary landscape of France in an unidealized fashion.

亞佛瑞德·西斯萊
風景畫(布吉瓦之春)

油彩、畫布
夏洛特·懷特遺贈

Alfred Sisley (b. 1839-1899)
**Landscape
(Spring at Bougival)**

Oil on Canvas
40.6 x 57.1 cm, c. 1873
Bequest of Charlotte Dorrance Wright, 1978-1-31



1869年起，印象派畫家追隨巴比松畫派的腳步，紛紛來到此地捕捉田野風光。莫內、雷諾瓦、和畢沙羅先來到此地，西斯萊隨後加入，一同在布吉瓦附近作畫，一直到1878年為止。這群來到布吉瓦作畫的印象派畫家中，西斯萊特別喜歡描繪季節的變遷對色彩、光影與景物的影響。此作品呈現的是春日的綠草地，盛開的樹木與兩個在樹叢旁行走的孩子。

As the Barbizon artists had done before them, the Impressionist painters flocked to this area, beginning in 1869, to capture its verdant beauty. Monet, Renoir, and Pissarro all settled in this region and Sisley joined them, painting in and around Bougival until 1878. Of all the Impressionists in Bougival, Sisley in particular, was interested in depicting the seasonal changes in color and light and their effect on the landscape throughout the year. The Philadelphia painting captures springtime through its lush green meadow, blooming trees, and two children who stroll down a path through the underbrush.

亞佛瑞德·西斯萊
聖瑪梅之橋

油彩、畫布
約翰·強森收藏



Alfred Sisley (b. 1839-1899)

**The Bridge at
Saint-Mammès**

Oil on Canvas
54.6 x 73.2 cm, 1881
John G. Johnson Collection, 1917, Cat. 1082

西斯萊和家人於1880年到1881年間，有18個月都居住在莫雷，此作品描繪的是附近的小鎮聖馬梅與鎮上橫跨塞納河的橋。西斯萊不斷重複觀察這個小鎮，才得以將此作品完成。除了橋以外，他也捕捉到岸邊樹叢後方的教堂尖塔。雖然天空籠罩著烏雲，作品中的小鎮仍然沐浴在溫馴的陽光裡，塞納河的倒影映照出遠方的小鎮風光。

Sisley painted the small village of Saint-Mammès and its bridge across the Seine while living with his family in the nearby town of Moret-sur-Loing for eighteen months in 1880-81. It is through the artist's numerous views of Saint-Mammès that the present painting can be firmly identified. In addition to the bridge, Sisley has captured the village's church tower, visible above the quay-side trees. Although the sky is overcast, the scene is bathed in gentle sunlight, and the Seine's waters provide the barest reflection of the landscape on its far side.

卡密爾·畢沙羅
埃拉尼的夏日風光

油彩、畫布
威廉·米克夫人捐贈



Camille Pissarro (b. 1830-1903)

Summer Landscape, Eragny

Oil on Canvas
55.9 x 66 cm, 1887 and 1902
Gift of Mrs. William I. Mirkil, 1961-150-1

此作品描繪恬靜的農村風景、農夫與牛群，卻為世人留下許多未解的謎題。1887年，畢沙羅用新印象主義的點描式畫法，描繪艾拉尼的鄉村風光。後來作品的左下方遭到破壞，畫布被割破，形成一個缺口。1902年畢沙羅將缺口修復，並在畫中記錄修復的時間。畢沙羅以疏鬆的濕筆重新描繪，風格和畫作前方原本的點描派圓點畫風形成對比。

This tranquil landscape occupied by a peasant and his cows holds many mysteries. In 1887 Pissarro painted a view of Eragny. The painting was later damaged by a large gash along the left edge. The tear was repaired in 1902, when Pissarro added the second date and painted over large areas of the canvas. The reworked sections were painted with loose, wet brushstrokes that contrast with small dabs of color from the earlier campaign.

卡密爾·畢沙羅
盧昂市拉克華島 (霧景)

油彩、畫布
約翰·強森收藏



Camille Pissarro (b. 1830-1903)

**L'île Lacroix, Rouen
(The Effect of Fog)**

Oil on Canvas
46.7 x 55.9 cm, 1888
John G. Johnson Collection, 1917, Cat. 1060

畢沙羅在 1880 年代晚期的整整 4 年內，都以點描法為作畫焦點。他於 1883 年造訪盧昂，在塞納河邊創作了一系列繪畫與蝕刻畫。5 年後，當他嘗試著描繪工廠外濃霧瀰漫的天色與停靠於岸邊的船舶時，又再回顧參考此系列作品。畢沙羅以細緻的原色展現其繪畫技巧，描繪工廠煙囪所冒出的濃煙。他以綠色描繪作品外框，也有人認為他當初的作品外框應該是白色的。

Pissarro embraced Neo-Impressionism and specifically the pointillist style for four years in the late 1880s. He had visited Rouen in 1883 and made several drawings and etchings of the Seine that he consulted five years later when painting this foggy view of factories and barges on the river. An industrial landscape dominated by a smoke-belching chimney, the scene is rendered with great beauty in a subtle range of colors. The broad, flat frame with its laurel-leaf border was designed by Pissarro for this picture, though it may originally have been painted white.

保羅·塞尚
奧維小鎮富爾區
(風景畫，奧維)

油彩、畫布
山繆爾·懷特三世與維拉·懷特收藏



Paul Cézanne (b. 1839-1906)

**Quartier Four,
Auvers-sur-Oise
(Landscape, Auvers)**

Oil on Canvas
46.3 x 55.2 cm, c. 1873
The Samuel S. White 3rd and Vera White Collection, 1967-30-16

塞尚運用平面繪圖法描繪出景物結構，運用紮實且稜角分明的筆畫技巧，以單色繪出位於黃土圍牆後的奧維房舍。不過，畫中以淡色圓形塗鴉畫成的樹林，仍然反映出印象畫派的風格。整幅作品採用平面畫法，且沒有視覺重點，鄉村景象因此被切割成為幾何圖形。塞尚的作畫重點為形狀與顏色，因此揚棄了印象派著重的時間與光影效果。

Cézanne delineated structures in the landscape with broad planes of color, he rendered the houses of the village of Auvers — seen here over an ochre wall — in dense, angular brushstrokes of solid color. In contrast, the trees that frame the view are executed with lighter, more rounded daubs of paint suggestive of Impressionist painting. With a flattened picture plane and lacking a single focal point, the landscape is broken into geometric shapes. By concentrating on form and color, Cézanne rejected the Impressionist concern with temporality and atmospheric effects.

克羅德·莫內

日落的海景

油彩、畫布
威爾斯塔區基金會蒐購

Claude Monet (b. 1840-1926) **Marine View with a Sunset**

Oil on Canvas
49.5 x 65.1 cm, c. 1875
Purchased with the W. P. Wiltach Fund,
W1921-1-5



作品中朦朧的船塢前，兩艘船沿著塞納河前行，包圍住後方的城堡與紫色輪廓的教堂尖塔。畫作前方河岸邊的粗筆劃，應該是以大量的斜角筆觸構成，其中有好幾處甚至露出褐灰色的原始布料，沒有塗上色彩。對莫內那些學院派的畫家朋友而言，此作品看起來像是未完成的畫作。的確，莫內在 1874 年展出的好幾幅類似作品，就被稱作「印象」。

In this twilight view of the basin, two sailboats glide along the Seine, framing the purplish silhouette of a château and a church steeple. Rushes on the river bank in the foreground are suggested with rapid, diagonal brushstrokes, and areas of unpainted taupe-colored canvas are visible throughout the picture. To Monet's academy-trained contemporaries, such a sparsely worked picture would have been considered an incomplete sketch. Indeed, similar works exhibited by Monet in 1874 were called "impressions".

克羅德·莫內

艾特達的岩門

油彩、畫布
約翰·強森收藏

Claude Monet (b. 1840-1926) **Manne-Porte, Étretat**

Oil on Canvas
65.4 x 81.3 cm, 1885
John G. Johnson Collection, 1917, Cat. 1051



這幅畫是 1885 年底莫內和家人到艾特達渡假時的作品。他每天都到不同的地點觀察風景，希望能在最適當的光線與角度下完成作品。莫內取景的角度，是從海灘的西南方望向懸崖邊的岩門。他將主要的繪畫技巧運用在畫的前方，多變且呈十字交錯的筆觸，讓整個海面活了起來。此外，他也以厚重的白色油彩，畫出海浪在岩石與岸邊拍打形成的浪花。

The present painting was begun in 1885, when Monet visited Étretat with his family at the end of the season. He worked at several different sites each day in order to take best advantage of the light. This view is southwest of the beach, looking toward an archway. Monet concentrated his most painterly work in the foreground, where dynamic crisscrossing brushstrokes animate the sea, and thickly applied ridges of white paint outline the waves crashing on rocks and shore.

克羅德·莫內
昂蒂布之晨

油彩、畫布
夏洛特·懷特遺贈



Claude Monet (b. 1840-1926)

Morning at Antibes

Oil on Canvas
65.7 x 82.1 cm, 1888
Bequest of Charlotte Dorrance Wright,
1978-1-22

有著古老城牆的昂蒂布，在此畫作中化身為地中海對岸的朦朧城市。莫內的柔和筆觸點出早晨的溫暖陽光與靜謐的景致。有時，南方的燦爛陽光經常讓他不知該如何處理。他曾提到：「這裡的風景的確非常美麗，但是也非常難以下筆！我知道自己想畫什麼，但就是做不到。提筆時一個不小心，就會讓此地清澈的粉紅色與藍色風景，變成一團污泥。」

The ancient walled city of Antibes is a hazy, ethereal presence across the sea in this painting of the Mediterranean coast, in which Monet's smooth brushwork evokes the heat of the morning and the languid stillness of the landscape. Sometimes, as in the south, the brilliant sun troubled Monet. He had mentioned "How beautiful it is here, to be sure, but how difficult to paint! I can see what I want to do quite clearly but I'm not there yet. It's so clear and pure in its pinks and blues that the slightest misjudged stroke looks like a smear of dirt."

克羅德·莫內
日本橋下的睡蓮

油彩、畫布
亞伯特與伊莉沙白·格林費爾德收藏



Claude Monet (b. 1840-1926)

Nymphaeas, Japanese Bridge

Oil on Canvas
88.9 x 92.7 cm, 1918-1926
The Albert M. Greenfield and
Elizabeth M. Greenfield Collection, 1974-178-38

1893年莫內在吉維尼買下一塊地，蓋了一座花園，畫中彎曲的小橋是莫內從日本木刻得來的設計靈感，也是1899年到1900年間，莫內作品經常出現的主角。此後畫作重點轉向睡蓮和水中的倒影。這幅作品是他在生命的最後幾年完成的，莫內將重點放回日本橋，但用的是另一種豐富多彩的筆觸與顏色，畫中的橋被盤據在橋身的紫藤與藤蔓包圍。

Monet had already made the small country village of Giverny, in 1893 he purchased nearby land to create a garden. An arched bridge, inspired by those in Japanese woodcuts, was a frequent focus of his work in 1899 and 1900, while in subsequent works he turned his focus downward onto the water lilies and reflections. In this nearly square picture, painted near the end of his life, Monet returned to the subject of the bridge, but it has been transformed by his exuberant brushwork and color. An almost indistinct mass, the bridge is engulfed by an arbor and trailing wisteria that had since been added.

皮耶·奧古斯特·雷諾瓦
林蔭大道

油彩、畫布
亨利·麥基埃尼收藏，
紀念法蘭西斯·麥基埃尼

Pierre-Auguste Renoir
(b. 1841-1919)

The Grands Boulevards

Oil on Canvas
52.1 x 63.5 cm, 1875
The Henry P. McIlhenny Collection in memory of
Frances P. McIlhenny, 1986-26-29



1870 年代，雷諾瓦與同期印象派畫家的著名作品，多以郊外或鄉村的社交活動為主題。此作品是雷諾瓦在第一屆印象派畫展於巴黎展出的一年後完成的，畫中的街道就是貫穿巴黎市區的林蔭大道。雷諾瓦在帆布上展現現代城市的繁華，忙碌的交通、繁盛的商業行為與活絡的社交活動，在樹梢上光影的照射下，構成一幅都會風景。

While many of the greatest Impressionist paintings of the 1870s by Renoir and his contemporaries are festive scenes of suburban or rural sociability. In this painting, executed the year after the first Impressionist exhibition was held in Paris, Renoir depicts one of the so-called *grands boulevards* cutting through the heart of the city. Renoir clearly relishes the contemporary bustle, filling his canvas with traffic and commerce and lively, hurried sociability, all unified by the shimmering play of light filtering through the treetops.

埃德加·賓加
人體雕塑 (海綿搓背的女體)

約 1900 年以蠟雕製成；1920 年後鑄成青銅
科特·華倫庭遺贈

Edgar Degas (b. 1834-1917)
**Woman Rubbing her Back with
a Sponge, Torso**

Executed in wax c. 1900; cast in bronze after 1920
With base: 49.2 x 25.1 x 25.1 cm
Bequest of Curt Valentin, 1954-92-21



賓加的繪畫生涯裡，只有展出過一件雕塑作品《十四歲的小舞者》。除此之外，他再也沒有將其他蠟雕或泥土作品鑄成青銅展出。1917 年賓加死後，在他的工作室裡發現了 150 件雕塑作品，其中也包括此件《人體雕塑》。他的繼承人決定將其中 74 件委託艾博哈工作室鑄成青銅。賓加的雕塑作品多採用他的畫作中芭蕾舞女郎的曼妙身形。

Throughout his long career, Degas exhibited only a single sculpture, the *Little Dancer, Aged Fourteen* (1880-81), and never allowed any of his sculptural works, which were made primarily out of wax and modeling clay, to be cast in bronze. Following the artist's death in 1917, 150 sculptures, including the wax model of *Torso*, were discovered in his studio. His heirs decided to have 74 of them cast in bronze at the foundry of Adrien Hébrard. Degas often incorporated poses from his many works of ballet dancers into his sculptures.

艾杜瓦·馬內
愛蜜莉·安柏的卡門扮像

油彩、畫布
艾加·史考特捐贈

Édouard Manet (b. 1832-1883)
**Portrait of Émile Ambre
as Carmen**

Oil on Canvas
92.4 x 73.5 cm, 1880
Gift of Edgar Scott, 1964-114-1



出身於北非的歌劇女伶愛蜜莉·安柏(1854-1898)是當時的著名人物。畫作中的安柏穿著西班牙服裝，扮演比才歌劇《卡門》中的悲劇主角吉普賽人。安柏的黝黑五官非常適合演卡門這個角色，她於1879年與1880年在美國巡迴演出。畫中光線黯淡，推測場景應該是在舞台上。馬內以粗筆描繪安柏的衣服和左手的扇子，表現出他高超的繪畫功力。

A celebrity in her day, Émilie Ambre (1854-1898) came from North African family and her career as an opera singer. In Manet's portrait the singer appears in Spanish costume as the tragic gypsy heroine of Georges Bizet's opera Carmen. With her dark features and celebrated past, Ambre was well suited for the part of Carmen, a role she played on tours in the United States in 1879 and 1880. The harsh, oblique lighting in the portrait suggests a stage setting. Ambre's clothing and the fan in her left hand are rapidly sketched in broad, assured brushstrokes that signal Manet's own bravura performance.

瑪莉·史蒂文森·卡塞特
包廂裡戴珍珠項鍊的女人

油彩、畫布
夏洛特·懷特遺贈

Mary Stevenson Cassatt
(b. 1844-1926)
**Woman with a Pearl Necklace
in a Loge**

Oil on Canvas
81.3 x 59.7 cm, 1879
Bequest of Charlotte Dorrance Wright, 1978-1-5



費城出生的卡塞特是唯一得以和印象派畫家一同展出的美國人。她在巴黎度過了大半輩子，並與竇加和其他印象派畫家結為好友。本作品成功刻劃出華麗與熱鬧的劇院夜晚。年輕女性背後的鏡子點出觀眾才是劇院最精采的戲碼，這些觀眾觀察別人，同時也被別人觀看。卡塞特和竇加一樣喜愛燈光效果，她尤其著迷於光影照射在肌膚與衣服上所形成的陰影層次。

The Pennsylvania-born Mary Cassatt was the only American artist to exhibit with the Impressionists. She spent much of her life in France, where she was friendly with Degas and other Impressionist painters. Capturing the glamour and excitement of an evening at the theatre, *Woman with a Pearl Necklace in a Loge* is a celebrated work. The placement of a mirror behind the young woman suggests that much of the evening's draw is in observing and being observed by members of the audience. Like Degas, Cassatt was fascinated with artificial light — in particular, its strong shadows and effects on skin tones and clothing.

埃德加·賓加

芭蕾舞課

油彩、畫布
威爾斯塔區基金會蒐購



Edgar Degas (b. 1834-1917)

The Ballet Class

Oil on Canvas
82.2 x 76.8 cm, c. 1880
Purchased with the W. P. Wiltach Fund,
W1937-2-1

賓加最為世人所知的畫作，就是他畫筆下所描繪的19世紀巴黎芭蕾舞女郎。透過X光觀察此畫作，我們發現畫裡的每個場景安排，賓加都曾多次草擬與修改後才定案。而畫中穿藍色洋裝的女教練，所在的位置原本是一位舞者，她坐在椅子上調整舞鞋。賓加為了讓教室看起來更寬敞，特別在遠方的牆面擺上一面鏡子，反射出對面窗外的城市街景。

Degas is perhaps most famous for his depictions of the ballet dancers of nineteenth-century Paris. X-rays of the painting have shown that almost every figure has been reworked and refined in some way, including the seated chaperone in the blue dress, a figure that Degas originally drew as a seated dancer adjusting her slipper. He enlarges our perception of the dance studio with the placement of a mirror on the far wall that reflects a window, through which the city is visible.

保羅·塞尚

塞尚夫人

油彩、畫布
亨利·麥基埃尼收藏，
紀念法蘭西斯·麥基埃尼



Paul Cézanne (b. 1839-1906)

Portrait of Madame Cézanne

Oil on Canvas
61.9 x 51.1 cm, 1890-1892
The Henry P. McIlhenny Collection in memory
of Frances P. McIlhenny, 1986-26-1

1869年塞尚在巴黎認識了歐東絲·伏依開，兩人在1886年結婚。世人對此對夫妻的生活不甚瞭解，但可得而知的是他們的婚姻並不順利。塞尚為她完成了至少四十四幅畫作，但她無法體會塞尚的作品對藝術界的影響力。這些畫作呈現出有如雕塑品般的立體感，也展現了畫家深厚的藝術功力；從本作品所刻畫出的強烈哀傷情緒，不難瞭解為何他的作品名列於19世紀最動人的畫像之一。

Paul Cézanne met Hortense Fiquet in Paris in 1869, and married in 1886. From what little is known of their lives, their relationship was difficult, and she never comprehended the importance of her husband's art, although she did sit for him for some forty-four portraits. For all the formal power of these images, which often, as seen here, have a sense of volume in space that is nearly sculptural, they are also among the most moving portraits of the nineteenth century, a quality that is never more evident than in this melancholy and haunting picture.

皮耶·奧古斯特·雷諾瓦
勒岡小姐

油彩、畫布
亨利·麥基埃尼收藏，
紀念法蘭西斯·麥基埃尼



Pierre-Auguste Renoir (b. 1841-1919)
**Portrait of Mademoiselle
Legrand**

Oil on Canvas
81.3 x 59.7 cm, 1875
The Henry P. McIlhenny Collection in memory of
Frances P. McIlhenny, 1986-26-28

此幅迷人的畫像主角是 8 歲的愛德芬·勒岡，本作品完成於雷諾瓦事業初期。女主角站在雷諾瓦面前，雙手交握，臉上帶有些許不確定的神色。畫作中的室內陳設素雅，愛德芬的畫像少了瑣碎裝潢的干擾，強烈的飽和色系與濕筆畫描繪出她黑色的連身裙，圍著脖子的藍色絲巾，與後方的綠色窗簾。一條金色墜鍊不規則地懸吊著，好像是剛從連身裙內拉出來。

Renoir's charming portrait of eight-year-old Adeline Legrand was painted early in his career. With clasped hands and a hesitant expression, the young girl stands before the painter. Set in a sparsely decorated room, Adeline's portrait is uncluttered with details yet dominated by the strong rich colors and wet brushstrokes of her black pinafore, a blue scarf knotted at her neck, and a green curtain behind her. A sense of spontaneity is captured by her gold locket, which hangs unevenly from her neck, as if it has just been pulled from under her pinafore.

皮耶·奧古斯特·雷諾瓦
雷諾瓦夫人

油彩、畫板
威爾斯塔區基金會收藏



Pierre-Auguste Renoir (b. 1841-1919)
Portrait of Madame Renoir

Oil on Panel
65.4 x 54 cm, c. 1885
Purchased with the W. P. Wiltach Fund,
W1957-1-1

雷諾瓦於 1879 年認識亞琳·夏莉歌，亞琳隨後經常出現在他 1880 年代的畫作裡。兩人於 1890 年結婚。此作品是雷諾瓦第一次為亞琳畫像。以線條靈活描繪出清晰的輪廓，是雷諾瓦 1880 年中期的作品特色。背景中陰影的運用與平行的筆觸應該是受到塞尚的影響，而活潑的色彩運用與亞琳臉上紅潤的膚色，則是雷諾瓦獨具特色的繪畫風格。

Aline Charigot met Renoir about 1879. She appears in several of his paintings from the 1880s, and they married in 1890. This is the first portrait Renoir painted of Aline. The crisp use of line and contour is typical of Renoir's work of the mid-1880s. The hatched, or close, parallel brushstrokes of the background may owe something to Paul Cézanne, but the lively sense of color and the vivid flush of Aline's cheeks are undeniably Renoir's.

皮耶·奧古斯特·雷諾瓦

裸女

油彩、畫布
路易斯·斯特恩收藏



Pierre-Auguste Renoir

(b. 1841-1919)

Nude

Oil on Canvas
55.9 x 46.4 cm, 1888
The Louis E. Stern Collection, 1963-181-58

1880年代起，雷諾瓦受到經典大師作品與自己在義大利和法國的遊歷經驗所影響，開始運用新的色彩與筆觸創作新作品。裸體女子也成為他後期畫作的重點。畫中坐著的裸女正在穿一件黑色褲襪。他以簡單且沈靜的色彩，為畫中的裸女呈現出如雕塑般的立體感；以粉紅與黃土色的滑順筆觸加上白漆，畫出女主角的粉紅膚色，展現出健康活力。

In the 1880s Renoir, influenced by the Old Masters and his travels in Italy and France, he experimented with new ways to apply color and use brushwork. Renoir began to concentrate on the female nude, one of his favorite subjects in later years. This seated nude is pulling on a black stocking. A simple, muted palette adds to the sculptural qualities of the figure. Modeled with smooth strokes of pink, ochre, and white paint, the robust pink figure exudes health and vitality.

皮耶·奧古斯特·雷諾瓦

彈吉他的女人

油彩、畫布
馬隆·巴克夫婦捐贈



Pierre-Auguste Renoir (b. 1841-1919)

Woman with a Guitar

Oil on Canvas
61.4 x 50.2 cm, c. 1918
Gift of Mr. and Mrs. J. Mahlon Buck, 1959-83-1

20世紀初期的法國，年輕女人間盛行彈奏鋼琴、曼陀林或吉他等樂器，並以此作為娛樂活動。在雷諾瓦的藝術生涯裡，他也不斷以女人與樂器為主題作畫，畫中的女人有時是獨自一人，有時是以二或三人為一個團體。畫中的女人在明亮的光線與豐富色彩的鋪陳下，完美地融合在畫作裡。她的衣著並不時髦也不落伍，因此時間的軸線在此作品裡並不存在。

Wealthy young Frenchwomen of the early twentieth century received instruction in, and were expected to entertain by, playing musical instruments such as the piano, mandolin, and guitar. Throughout his career, Renoir repeatedly depicted women making music, either alone or in groups of two and three. The sitter is all but dissolved in the brilliant light and swirling colors that flicker across the canvas. Neither ancient nor modern, her costume gives the figure a timeless dimension.

瑪莉·史帝文森·卡塞特
家庭閱讀時光

油彩、畫布
華生·韋伯夫婦捐贈

Mary Stevenson Cassatt
(b. 1844-1926)

Family Group Reading

Oil on Canvas
56.5 x 112.4 cm, 1898
Gift of Mr. and Mrs. J. Watson Webb,
1942-102-1



兩個婦人與一個女孩一起閱讀著一本書，此類夏日風景是卡塞特 1890 年代後期的典型作品，畫作多是以女人和小孩為主角的戶外風景畫。這幅作品帶有些許濕壁畫的風格，畫作中的人物都是半身，三人在綠色長椅上排成一列，穿著油黃色衣服的婦女將小女孩包圍住。三位主角，也和身後寧靜的綠色背景、藍色的池塘與公園景色完美地融合為一體。

Two women and a young child linger over the open pages of a book. The summer idyll conveyed in this painting is typical of Cassatt's work in the late 1890s, when she often painted outdoor scenes involving women and children. Her interest in Renaissance art, particularly in fresco painting, may account for the friezelike arrangement of this scene, in which three half-length figures are arranged in a row along a green bench, the buttery yellow dresses of the adults encircling the child. The figures are crisply silhouetted against the cooler green and blue tones of the pond and park beyond.

索羅利亞·巴斯蒂達
海灘上的男孩

油彩、畫布
威爾斯塔區基金會收藏

Joaquín Sorolla y Bastida
(b. 1863-1923)

The Young Amphibians

Oil on Canvas
96.2 x 130.5 cm, 1903
Purchased with the W. P. Wiltach Fund,
W1904-1-55



索羅利亞的作品多元，從風景畫、歷史場景、到畫像等主題等皆有著墨。不過他最為世人所知的，是一系列描繪兒童在海邊玩耍的作品。索羅利亞和他的同胞畢卡索不同，畢卡索當時正經歷悲傷的藍色時期，而索羅利亞則在畫作中注入歡樂，運用光的反射描繪地中海溫和的海浪，以及兩個在海邊戲水的裸體孩童。

Sorolla worked in a variety of genres — landscapes, historical scenes, portraiture — but is perhaps best known for his charming renditions of children playing on the beach. Unlike his compatriot Pablo Picasso, who was then working in the mournful style of his Blue Period, Sorolla infused his pleasant paintings with glistening reflective light, as seen here in the gentle rolling waves of the Mediterranean Sea and the two nude children playing at the water's edge.

奧古斯特・羅丹

永恆的春天

1884 年構思；1917 年前鑄成。

由費德南・巴貝迪尼於巴黎

鑄成青銅

朱兒・馬斯堡遺贈



Auguste Rodin (b. 1840-1917)

Eternal Springtime

Conceived 1884; cast before 1917.

Bronze cast by the founder

Ferdinand Barbedienne, Paris

66 x 80 x 39.4 cm

Bequest of Jules E. Mastbaum, F1929-7-18

這是羅丹《地獄之門》系列作品之一。羅丹 1880 年代的小型泥作由於受到詩人奧維德、但丁與波特萊爾的影響，主題多與愛情等通俗文化相關。《永恆的春天》中的女人以誘惑的姿勢擁抱著男人，男人的背上有小翅膀，是愛神丘比特的象徵。此件青銅作品，兩人依靠在岩石上，雖然少了當初作品的輕盈感，卻增添了貼近大地的親切感。

The sculpture was developed out of Rodin's ambitious project for *The Gates of Hell*. Working with small-scale figures in plaster and driven by his immersion in the poetry of Ovid, Dante, and Baudelaire, the artist explored universal themes such as human love in the 1880s. Here, she is fully formed and joined in an erotic embrace with a male figure who has small wings on his back, like the figure of Eros, or Cupid. The weightless limbs of the figures in the original plaster model become heavier and more earthbound in this bronze version with the introduction of the rock on which the pair leans.

保羅・高更

神聖的山

油彩、畫布

羅道夫・尚恩夫婦捐贈



Paul Gauguin (b. 1848-1903)

The Sacred Mountain (Parahi Te Marae)

Oil on Canvas

66 x 88.9 cm, 1892

Gift of Mr. and Mrs. Rodolphe Meyer de

Schauenensee, 1980-1-1

高更於 1891 年首次造訪大溪地。本作品中所呈現的是馬克薩斯群島的一個神聖祭壇。不過高更其實是將不同地點的景物，透過想像組合成畫中的地點與場景；畫裡山坡上的神像，和距離大溪地五千英哩的復活節島神像相似；而圍繞著祭壇的籬笆，以骷髏頭和圖樣作裝飾，這也是高更從毛利族婦女所戴的耳塞圖案得來的靈感，毛利族是居住於大溪地西方約兩千英哩的土著民族。

Gauguin first visited Tahiti in 1891. This work shows a *marae*, or sacred enclosure, in the Marquesas Islands. The setting is a fanciful creation of the artist, who assembled it from diverse objects. An idol similar to those from Easter Island, five thousand miles from Tahiti, stands alone on a hill, while a fence enclosing the sacred space is decorated with skulls and patterns inspired by the ear plugs worn by Maori women two thousand miles to the west.

安德烈·德漢
馬諦斯畫像
油彩、畫布
加拉丁收藏

André Derain (b. 1880-1954)
Portrait of Henri Matisse
Oil on Canvas
33 x 41 cm, c. 1905
A. E. Gallatin Collection, 1952-61-22



德漢一共為馬諦斯畫了三幅作品，這是其中一幅。畫作充分呈現馬諦斯身為長者，在這位年輕畫家眼中的樣貌；那年夏天是兩人影響對方作品最深的時期，此作品算是為這段時光做紀念。畫中的馬諦斯坐在門廊外的折疊桌旁，背後就是海。他光著腳，褲管捲起到腳踝，坐在一張導演椅上。厚重的塗鴉與飽滿的色彩，將點描法所強調的細緻線條，轉化成兩兩相鄰或重疊的粗獷筆觸，形成了馬賽克一般的圖樣。

This painting is one of three portraits that Derain made of Matisse, which combine a younger artist's representation of his older mentor with a souvenir of the summer when the two most influenced one another's work. Matisse is shown through a doorway, seated at a folding table by the sea. Barefoot, with his pants rolled up above his ankles, he sits on a flimsy beach chair. Thick daubs of saturated pigment transform delicate dots of Pointillism into a bold style of individual brushstrokes placed side by side or one above the other.

喬治·盧奧
馬戲團 (瘋狂小丑)
油彩、紙板
路易斯·思特恩收藏

Georges Rouault (b. 1871-1958)
At the Circus (The Mad Clown)
Oil on Cardboard
75.1 x 57.1 cm, 1907
The Louis E. Stern Collection, 1963-181-61



盧奧大量在畫作裡使用深色與厚重的顏料。在 20 幾歲時皈依天主教派，他的作品多以宗教性質為主，也有許多描繪小丑與馬戲團人物的作品。盧奧熟知天主教義，他將憂傷或生氣的小丑、被忽視的藝術家與神聖的殉難者連結在一起。因此，此作品就像是盧奧的自畫像，畫中的瘋狂小丑試著要保護年輕的表演者。

Rouault's expressionistic style is characterized by the vigorous application of dark, thickly layered paint. As a devoted convert to Catholicism in his twenties, Rouault committed himself to figurative painting for religious purposes, as well as to portraits of clowns and other circus figures. Rouault was keenly aware of the Christian subtext that links the identities of the sad or mad clown with that of the neglected artist and the holy martyr. This painting thus reckons as a symbolic self-portrait of Rouault, in which the mad clown-artist seemingly offers protection to a young circus performer.

亨利·盧梭

風景與牛

油彩、畫布
路易斯與華特·艾倫斯伯格收藏

Henri-Julien-Félix Rousseau

(b. 1844-1910)

Landscape with Cattle

Oil on Canvas

51 x 66 cm, 1895-1900

The Louise and Walter Arensberg Collection, 1950-134-175



盧梭是未受正規訓練的業餘畫家。此作品中站在畫作前方的牛，與周圍環境相比，身體比例過大，而右後方的牛，體積就稍微小一點。盧梭不希望拘泥於透視法的原則，必須將牛的身體縮小，因此把牛和畫中的平面做平行處理，此種繪畫形式，畢卡索早在幾年前就已經運用在他的作品中。畫中的女農夫站在前方，和兩頭牛一起成為農村風景中的主角。遠方清晰可見的農莊與教堂尖塔，為這片綠油油的法國鄉村風景，增添了迷人的風光。

Rousseau was an unrecognized and untutored Sunday painter. In *Landscape with Cattle* an oversized cow stands in the immediate foreground, with a smaller cow off to the right. Rousseau avoids having to foreshorten the animals' bodies in space by presenting them strictly parallel to the picture plane, an artistic technique that prefigures by several years the flattened forms of Picasso's work. The female farmer also stands frontally, adding to the iconic presence of the three living beings in their bucolic surroundings. Recognizable farmhouses and a church steeple in the background create a charming scene augmented by the lush fields of the French countryside.

亨利·盧梭

粉紅洋裝的少女

油彩、畫布
史特吉思與瑪利安·英格思捐贈

Henri-Julien-Félix Rousseau

(b. 1844-1910)

Young Girl in Pink

Oil on Canvas

61 x 45.7 cm, 1906-1907

Gift of R. Sturgis and Marion B. F. Ingersoll,
1938-38-1

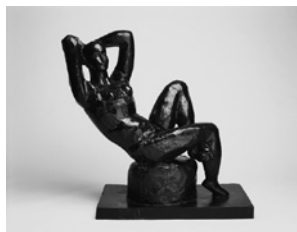


畫中的8歲女孩是夏洛特·巴茵，為一位不列塔尼石匠之女。盧梭沒有受過正統繪畫訓練，他並沒有運用光影營造夢幻效果，反而取材於懷舊的兒童雜誌與插畫故事書，以平面方式呈現作品。畫作後方以樹木與綠葉作為背景，中央則以白羊與黑羊左右包圍著女孩，前方則是以醒目姿勢站著的女孩，女孩站在花崗石上，面無表情地向前方凝視著。

The model for this portrait was eight-year-old Charlotte Papouin, the daughter of a Breton stonemason. Having received no formal academic training, Rousseau did not use light and shadow to create illusionistic effects in his paintings, but instead painted flatly in a style reminiscent of children's books and illustrated magazines. *Young Girl in Pink* is divided into three parts, with an assortment of trees and foliage in the background, while at the center a white and black sheep flanks the girl, whose strong pose dominates the foreground. Charlotte balances on the granite rocks, apathetically gazing at the viewer.

亨利·馬諦斯
坐在凳子上的裸女

青銅
史特吉斯與瑪利安·英格思捐贈



Henri Matisse (b. 1869-1954)
Seated Nude with Pedestal

Bronze
78.7 x 83.8 x 35.6 cm, c. 1925
Gift of R. Sturgis and Marion B. F. Ingersoll,
1960-146-1

此作品是馬諦斯1920年代最重要的雕塑，他以此雕塑品中模特兒的姿勢為原型，複製到素描、石版畫與繪畫中。女模特兒亨利葉·達莉卡瑞兒的雙手舉起至腦後，左腳輕鬆地彎起來，放在右腳膝蓋後方。模特兒輕鬆的坐姿，被馬諦斯具象成為結構完美的雕塑作品。和早期作品不同的是，馬諦斯創作此作品時，將人體視為幾個分離的部分，好讓他能夠獨立思考身體各種部位在三度空間的樣貌。

Seated Nude with Pedestal is Matisse's most ambitious sculpture of the 1920s. It is part of the matrix of drawings, lithographs, and paintings that he made of the model Henriette Darricarrère posed with raised arms and her left foot hooked casually behind her knee. A crystallization of the artist's successive reactions to the model's relaxed pose, the sculpture transforms her body into a tightly structured abstract composition. Here, to an even greater extent than in his earlier sculptures, Matisse treated the human figure as an arrangement of discrete parts, allowing himself great liberty to consider separately the variety of possible views in three dimensions.

保羅·塞尚
蘋果與酒杯

油彩、畫布
路易斯與華特·艾倫斯伯格收藏



Paul Cézanne (b. 1839-1906)
Still Life with Apples and a Glass of Wine

Oil on Canvas
26.7 x 32.7 cm, 1877-1879
The Louise and Walter Arensberg Collection, 1950-134-32

此作品吸引人之處，在於塞尚以平實的物品擺放成一幅簡單的靜物寫生。用厚實的油漆在表面畫出層次感，看來謹慎的傾斜筆劃，透露出塞尚所使用的是尚未稀釋過的油畫顏料，也表示塞尚作畫時並沒有將物體本身的質地納入考量。這些厚重的筆觸描繪出金屬質感，形成了一種厚重、真實，又帶點不透明的感光色彩。

This work has a remarkably humble and modest gathering of objects. The build-up of layers is remarkably thick across the surface, with the most deliberate and considered, lean brushstrokes — apparently applied straight from the tube without thinning, regardless of the texture of the objects depicted. These loaded strokes take on an almost molten quality as they define the forms, the whole effect being one of great richness and solidity with an opaque luminosity of color.

文生・威廉・梵谷

雛菊

油彩、畫布
夏洛特・懷特遺贈

Vincent Willem van Gogh

(b. 1853-1890)

Still Life with a Bouquet of Daisies

Oil on Canvas

41.6 x 57.2 cm, 1884-1885

Bequest of Charlotte Dorrance Wright, 1978-1-33



此靜物畫是梵谷早期以花為主題，著名的靜物畫之一，花束中有白色與黃色的雛菊，一些藍色的花朵，與一朵黃菊花，原本標示為梵谷在荷蘭努南時期(1883-1885)的創作。不過，由於風格與他後期的花束系列作品相似，後人又重新將其標示為巴黎時期(1886-1888)的畫作。然而，後續的研究又發現此作品曾於1903年在鹿特丹的奧丹立藝廊展出，而當時所展出的畫作，都是梵谷留在努南的工作室內沒有帶走的作品。

This still life showing a bouquet of white and yellow daisies, blue flowers, and a single yellow chrysanthemum is one of van Gogh's early floral still lifes, for which he is well known today. It was originally dated to his Nuenen period (1883-1885) in the Netherlands, but later changed to his Paris period (1886-1888) based on its stylistic similarities to later floral compositions. However, further research has shown the painting was part of a 1903 exhibition, at the Oldenzeel Gallery in Rotterdam, of works that van Gogh had abandoned in his atelier in Nuenen and that were discovered in an attic there.

亨利・馬諦斯

坐在扶手椅上的女人

油彩、畫布
路易斯・思特恩收藏

Henri Matisse (b. 1869-1954)

Woman Seated in an Armchair

Oil on Canvas

46.4 x 39.4 cm, 1923

The Louis E. Stern Collection, 1963-181-45



1920年代初期，當馬諦斯創作此作品時，繪畫風格已經脫離了早年作品中立體派的影響，轉以華麗的具象派畫風為主，畫作中也加入蔚藍海岸明亮的光線與鮮明的色彩。在此作品中，馬諦斯的模特兒亨利葉・達莉卡瑞兒身穿寬鬆的白色洋裝，馬諦斯喜歡將她打扮成宮女，身穿色彩鮮豔的北非傳統服飾，並在她的四周擺放帶有明亮色彩的織品、壁掛物和地毯。

By the early 1920s, when Matisse created this painting, his style had moved away from the reductive, Cubist-inspired works of the previous decade toward a more ornate representational style informed by the unique light and vibrant colors of the French Riviera. In *Woman in an Armchair*, Matisse's model Henriette Darricarrère, was wearing a loose-fitting white dress. Matisse enjoyed casting Darricarrère in the role of an odalisque, dressing her up in luxuriant North African costumes and surrounding her with brightly colored fabrics, textile hangings, and rugs.

亨利・馬諦斯

黃衣宮女

油彩、畫板

山繆爾・懷特三世與維拉・懷特收藏

Henri Matisse (b. 1869-1954)

Yellow Odalisque

Oil on Panel

55.2 x 46 cm, 1937

The Samuel S. White 3rd and

Vera White Collection, 1967-30-57



馬諦斯畫中的模特兒身穿有帶子的長袖襯衫與繫腳管的寬鬆女長褲，披上波斯風格的長袍。她的身體隨意擺動著，周圍是摩洛哥和土耳其風格的室內陳設。畫中大量的鮮豔色彩佔滿了整塊帆布，也顯示出馬諦斯深厚的繪畫功力，能將互不協調且相反的顏色完美融合。馬諦斯在此作品中，以鮮豔動人的顏色讓整個畫面活了起來。

Yellow Odalisque belongs to one of Matisse's series on the female form, in which his models are outfitted in caftans, harem pants, or Persian robes and rendered in languid, undulating poses against Moroccan and Ottoman-inspired interiors. Here we see a palette of jewel tones that saturate the canvas and are representative of Matisse's ability to visually harmonize dissonant and contrasting colors. In this painting Matisse creates an expressive language of vibrating colors, which dance and bounce off one another with sheer lyricism.

亨利・馬諦斯

早餐

油彩、畫布

山繆爾・懷特三世與維拉・懷特收藏

Henri Matisse (b. 1869-1954)

Breakfast

Oil on Canvas

64.1 x 73.8 cm, 1920

The Samuel S. White 3rd and

Vera White Collection, 1967-30-55



馬諦斯的「尼斯時期」，指的是他於1920年代完成的作品，畫作裡多為裝潢華麗的旅館陳設，以及明亮的光線與慵懶的宮女。本畫作裡的女子是19歲的模特兒安東尼耶・阿諾克斯，背景是馬諦斯在地中海飯店的房間。此作品展現的氛圍與對女人心理狀態的細膩描繪，和之前的作品大不相同。畫作中的用色、構圖、畫作表面的筆觸等，都是尼斯時期作品的共通特點。

The "Nice period" of Matisse consists primarily of the works he completed in the 1920s, when he painted richly decorated hotel interiors suffused with light and inhabited by languorous odalisques. *Breakfast* depicts his nineteen-year-old model, Antoinette Arnoux, in the artist's opulently furnished room at the Hôtel Méditerranée. The feeling of ennui, the sense of intimacy, and the emphasis on the psychological state of the model mark a distinct departure from Matisse's earlier work, while the use of color, pattern, and brushstroke to animate the painting's surface is typical of his Nice period.

亨利·馬諦斯
桌上靜物

油彩、畫布
亨利·麥基埃尼捐贈



Henri Matisse (b. 1869-1954)

Still Life on a Table

Oil on Canvas
80.6 x 99.7 cm, 1925
Gift of Henry P. McIlhenny, 1964-77-1

馬諦斯於1917年後搬到地中海渡假勝地尼斯居住，此作品即是在尼斯完成。《桌上靜物》是他於1924和1925年間完成的大型水平靜物畫之一，畫作以薄層油漆繪成。根據推測，馬諦斯應該是以松節油來稀釋塗料，只有右邊籃子裡的粉紅色紙巾例外，是以厚重的塗料繪成。馬諦斯以他最喜歡運用的場景來組成這幅靜物畫，包括檸檬與鮮綠的葉子、梅子、鳳梨以及一盆銀蓮花。

The mature painting *Still Life on a Table* was completed in Nice, the Mediterranean resort town where Matisse resided beginning in 1917. One of several large, horizontally oriented still lifes created during the years 1924 and 1925, *Still Life on a Table* was composed using thin layers of oil paint (perhaps diluted with turpentine), with the exception of the pink tissue in the basket at the right, which is rendered in a rich impasto. In organizing this still life, Matisse made use of several of his favorite motifs: lemons with their lush green leaves, plums, a pineapple, and a vase of anemones.

巴布羅·畢卡索
女人與小孩

油彩、畫布
約翰·溫特斯登夫人捐贈



Pablo Ruiz y Picasso (b. 1881-1973)

Woman and Children

Oil on Canvas
146 x 113.7cm, 1961
Gift of Mrs. John Wintersteen, 1964-109-1

畢卡索以流動的筆觸、生動的粉彩與膚色描繪《女人與小孩》，這是他象徵性畫作系列的經典作品，作品中描繪女人與小孩間的親密互動，這也是他非常喜歡重複運用的主題。畫中位於賈桂琳·洛克左側的女孩是畢卡索與前妻方斯華姿·吉洛所生的12歲女兒帕洛瑪·畢卡索，右側五官不明顯的女孩，則是賈桂琳的15歲女兒凱西。此作品是1961年4月20日完成的，前一個月畢卡索與賈桂琳才剛正式結婚，因此本作品象徵了兩個家庭的結合。

Woman and Children, with its fluid brushstrokes and splashes of vibrant pastels and flesh tones, is an excellent example of his expressive figurative paintings during this time, depicting the intimacy between mother and child, a theme that he revisited time and again throughout his career. It was in this top-floor studio that Picasso painted Jacqueline Roque, flanked by two children who can be identified as Paloma Picasso, on the left, the artist's twelve-year-old daughter from his earlier relationship with Françoise Gilot, and Cathy, Jacqueline's fifteen-year-old daughter, shown faceless on the right. Completed on April 20, 1961, this painting portrays a family united through Picasso's marriage to Jacqueline in the previous month.

巴布羅·畢卡索

貓頭鷹

青銅

路易斯·思特恩收藏



Pablo Ruiz y Picasso (b. 1881-1973)

Owl

Bronze

36.8 x 27.9 x 36.8 cm, 1950

The Louis E. Stern Collection, 1963-181-99



雖然畢卡索的畫作比雕塑品有名氣，他對雕塑媒材其實有非常精湛的掌握度，在他的藝術生涯裡，一共創作了超過1,200件雕塑作品。畢卡索經常以信手拈來的傳統媒材與經典鑄模技術，創做出全新的作品，這是由同一個鑄模中創作出的六個作品之一。1950年代早期，畢卡索與同居人方斯華姿·吉洛在住所飼養了一群珍奇的寵物，此作品就是他從這些寵物得來的靈感。

Although Picasso is better known for his paintings than his sculpture, of which he made more than 1,200 examples throughout his career, he was nevertheless highly proficient and had a great command of the medium. He often incorporated found objects within sculptures that were otherwise created using traditional materials and classic casting techniques, to form something altogether new and inventive. This is one of six bronzes cast from the same model, gaining inspiration from a brood of exotic pets Picasso kept at his residence with his companion Françoise Gilot in the early 1950s.

巴布羅·畢卡索

茶壺與茶杯

油彩、畫布

路易斯·思特恩收藏



Pablo Ruiz y Picasso (b. 1881-1973)

Still Life with a Teapot
and a Cup

Oil on Canvas

24.1 x 32.9 cm, 1953

The Louis E. Stern Collection, 1963-181-53

靜物畫對畢卡索而言，並不只是描繪在他眼前毫無生命的物體而已，而是藝術家如何以其強大的創造力重新詮釋靜物，並為其注入生命力。此幅作品的體積小，且畫面非常簡潔，畢卡索運用家中最平凡的物體，為傳統的午茶時光注入了歡愉的氣氛。此作品與畢卡索在立體派時期描繪靜物畫的實驗手法相似，他將畫中的物體由三度空間壓縮成同一平面，使得觀看此幅作品時的視角是單一的。

For Picasso, the still life was not simply a matter of depicting inanimate objects that lay before him. Rather it showcased how the artist reinterpreted still lifes with such formidable originality that it was as though he infused the objects with a life force and energy of their own. In this small and compact painting, Picasso creates a playful and decorative take on common household items and demonstrates his ability to transform an ordinary teatime ritual into something carnivalesque and celebratory. Although seen from a single vantage point, the objects are at once flattened against the pictorial space and three-dimensional in their visual illusionism, thus recalling the experimental still lifes of the artist's early Cubist years.

喬治·布拉克
一簍魚

油彩、畫布
山繆爾·懷特三世與維拉·懷特收藏



Georges Braque (b. 1882-1963)
Basket of Fish

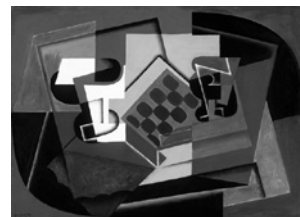
Oil on Canvas
50.3 x 61 cm, c. 1910
The Samuel S. White 3rd and
Vera White Collection, 1967-30-7

這是分析立體派的初期作品，也是布拉克的早期經典實驗作品，以多視點、光的交互作用、單色與略帶灰色的色彩運用為其特色。布拉克受到保羅·塞尚的影響極深，對布拉克後來發展出的繪畫手法影響甚多。布拉克的創新嘗試，包含了運用光學透視與破碎的塊面融合在同一空間的繪畫手法。

Painted during the infancy of analytical Cubism, this work is a fine example of Braque's earliest experimentations with multiple perspective, interplays of light, and the use of a limited palette of monochromes and neutral colors. He was profoundly influenced by Paul Cézanne, whose work was a guiding force in the development of Braque's own ideas on optical perspective and the fragmentation of objects within space. This painting demonstrates Braque's interest in pushing the boundaries of conventional views of art.

璜·格里斯
棋盤、玻璃杯與盤子

油彩、木板
路易斯與華特·艾倫斯伯格收藏



Juan Gris (b. 1887-1927)
(José Victoriano
González Pérez)
Chessboard, Glass, and Dish

Oil on Panel
73.3 x 103.2 cm, 1917
The Louise and Walter Arensberg Collection,
1950-134-98

1906年西班牙畫家格里斯搬到巴黎居住，當時以畢卡索與布拉克為首的立體派正崛起，格里斯受此派畫風影響甚鉅，並且融入自己的創意，加入層次構圖與鮮豔的色彩。此作品中的棋盤、玻璃杯和盤子擺放在畫面的樣子，好像隨時會從平面翻覆下來一般。格里斯用光的線條、陰影和重疊的畫面組成塊狀的幾何圖形，巧妙地自平面背景中凸顯出三度空間具有立體感的組合物件。

In 1906 the Spanish artist Juan Gris moved to Paris. Heavily influenced by the onset of Cubism, founded by Picasso and Braque, Gris simultaneously evolved his own style of layered compositions and bright color palettes. In *Chessboard, Glass, and Dish*, objects are precariously splayed across the visual landscape as though they may tip off the picture plane at any moment. The artist creates a bold geometrical composition combining striations of light, shadow, and overlapping planes, which cleverly allude to the three-dimensionality of the assorted objects projecting from the flat backdrop.

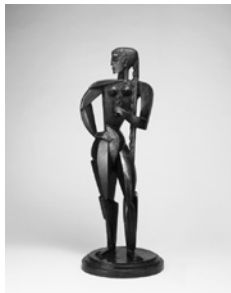
傑克・利普茲
綁辮子的女人

青銅
瑪格麗塔・辛吉曼遺贈

Jacques Lipchitz (b. 1891-1973)

Woman with Braid

Bronze
83.5 x 31.8 x 31.8 cm, 1914
Bequest of Magaretta S. Hinchman, 1955-96-2



《綁辮子的女人》是利普茲第一件在費城美術館展出的雕塑作品。女人的身體向前，扁平的臉部偏向側邊，左眼向前看著；她的一隻手放在翹起的臀部上，另一隻手則緊握著一罐髮油。此種結合不同剖面的創作方式，通常和立體派相關，不過也被拿來和埃及浮雕做聯想。因此可推論利普茲當時的幾何抽象作品除了取材自立體派繪畫與雕塑元素，也參考了非西方的藝術型態。

Woman with Braid was the first sculpture by Lipchitz to be displayed at the Philadelphia Museum of Art. Woman's body is presented frontally and her head in a flattened profile view, with the large schematic left eye also shown frontally. She is posed with one hand resting on her somewhat extended hip and the other clasping a bottle of hair oil. The combination of profile and frontal views, while often associated with Cubism, also brings to mind Egyptian relief sculpture, suggesting that Lipchitz's interest at this time in geometric abstraction owed as much to non-Western art forms as it did to Cubist painting and sculpture.

亨利・馬諦斯
摩爾式屏風

油彩、畫布
麗莎・艾金斯遺贈

Henri Matisse (b. 1869-1954)

The Moorish Screen

Oil on Canvas
91.9 x 74.3 cm, 1921
Bequest of Lisa Norris Elkins, 1950-92-9



畫中兩位穿著入時的女人，是馬諦斯最喜歡的模特兒亨利葉・達莉卡瑞兒和他的女兒瑪格麗特，兩人與身後色彩絢爛的藍綠色格紋摩爾式的屏風形成對比。此屏風將室內分隔成兩大區塊，畫中可看到後方的臥室牆上貼著花色壁紙；前方的起居室裡，達莉卡瑞兒坐在一張扶手椅上，像是在和倚靠在壁爐邊上的瑪格麗特交談。

The two fashionably dressed young women, who can be identified as the artist's favorite model, Henriette Darricarrère, and his daughter, Marguerite, are contrasted with the iridescent blue-and green-latticed *moucharabieh* (Moorish screen), which divided the studio into two large rooms. A bedroom, with floral-patterned wallpaper, is visible in the background, while in the sitting room Darricarrère is shown seated in an armchair, seemingly in conversation with Marguerite, who leans casually on the mantelpiece.

皮耶·波納爾
向馬約爾致敬

油彩、畫布
路易斯·史登收藏



Pierre Bonnard (b. 1867-1947)

Homage to Maillol

Oil on Canvas
121.9 x 47 cm, 1917
The Louis E. Stern Collection, 1963-181-2

《向馬約爾致敬》呈現出波納爾 1910 年代的創作形式，已經從傳統靜物風俗畫法，轉變成用色大膽，並加上透視法的繪畫形式。這個古銅色的雕塑作品表面為略帶金屬感的灰色，和鮮豔的花朵、木櫃以及雕塑品後方的屏風形成對比。這些細膩的鋪陳，為馬約爾雕塑製造了動態、有結構的情境。此立體雕像有著古希臘女神的姿態，頭上綁著希臘式髮髻。波納爾的巧妙安排，為此作品注入現代藝術風格，同時仍能保有古典藝術價值觀。

Homage to Maillol reflects Bonnard's abiding concern in the 1910s with the transformation of the traditional still-life genre through striking innovations in color and the construction of perspective. The metallic gray color of the sculpture's bronze surface contrasts with the brightly colored flowers on the wooden chest and the painted screens behind it. Such details create a dynamic, architectural environment for Maillol's work. With its solid, fully modeled figure, posed like a Hellenistic goddess and wearing her hair in a Greek chignon, the sculpture provided the perfect vehicle for Bonnard to infuse modern art with formal values derived from Classical art.

羅伯·德洛內
艾菲爾鐵塔

油彩、麻布
路易斯與華特·艾倫斯伯格收藏



Robert Delaunay (b. 1885-1941)

Eiffel Tower

Oil on Burlap
130.8 x 31.7 cm, c. 1925
The Louise and Walter Arensberg Collection, 1950-134-43a

此幅極為細長的作品成功呈現出艾菲爾鐵塔高聳而巨大的形體，德洛內運用透視感加強視覺效果，讓觀賞者就像是站在鐵塔正下方，由下往上看。畫中的巴黎鐵塔是亮橘色的，並以紅、黃、藍、綠等顏色的圓圈組成塔尖，聳立於巴黎的塵囂之上。鐵塔右方的新古典主義建築襯托出鐵塔的高聳與現代感。鐵塔下方抽象的大型裸女，則是自然的象徵，與代表進步科技的鐵塔形成對比。

This exceptionally long and narrow painting by Delaunay powerfully conveys the Eiffel Tower's soaring monumentality, further emphasized by the perspective, which places the viewer almost under the structure. Painted in a striking bright orange with swirling circles of red, yellow, blue, and green consuming its apex, the tower rises above the cacophony of Paris's cityscape. The small Neoclassical building on the right highlights the structure's striking modernity and calls attention to its extraordinary height, while the large-scale abstracted female nude in the foreground appears as a symbol of nature in opposition to the technological advancement represented by the tower.

費爾南·雷捷
拄拐杖的男人 (第一版)

油彩、麻布
路易斯與華特·艾倫斯伯格收藏

Fernand Léger (b. 1881-1955)
Man with a Cane (First State)

Oil on Burlap
65.1 x 49.7 cm, 1920
The Louise and Walter Arensberg Collection,
1950-134-126



雷捷被譽為優秀的現代城市畫家。事實上，戰爭加深了雷捷對機械工業的認同感，他在畫作裡將人以機械形式呈現，並且認為這是一種正面的類比創作。本作品中，他以不連續的塊狀都市景象當背景，在中央畫了一個類似機械人的形體。雷捷以此圖像呈現方式，將此以理性與邏輯設計出來的機械形體，融入周圍環境裡，並將橢圓型機械體置於畫作中央，展現出人類身為萬物之靈的地位。

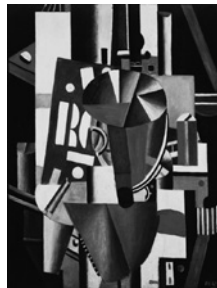
Léger has been aptly called the preeminent painter of the modern city. Indeed, the war heightened Léger's aesthetic appreciation of streamlined industrial forms, as seen in this painting that continues his interest in the idea of man-as-machine, which for him was a positive analogy. Here he presents a robot-like figure in a fractured urban environment that is painted in the same hues and textures as the mechanized subject's face. The arrangement allows Léger to present his logical, rational, machine-figure as an integral part of his surroundings, while establishing man's ultimate primacy by placing his oversized presence at the center of the composition.

費爾南·雷捷
印刷工人 (最終版)

油彩、畫布
路易斯與華特·艾倫斯伯格收藏

Fernand Léger (b. 1881-1955)
Typographer (Final State)

Oil on Canvas
130.3 x 97.5 cm, 1919
The Louise and Walter Arensberg Collection,
1950-134-125



《印刷工人(最終版)》中機械化的形體蘊含動態，以不連續的塊面緊密堆積而成，色彩鮮豔，像是人的形狀。作品名稱應該來自於雷捷曾經一起工作過的印刷工人。當時他為詩人與小說家布萊斯·桑德拉爾的書《我殺過人》(1918年)畫插畫，雷捷在插畫中加入了管狀的士兵和光亮的機器。《印刷工人(最終版)》是他花了許多時間查資料，重複畫了四次之後，才完成的最後版本。

In this dynamic, densely packed, brightly colored composition of *Typographer (Final State)*, machine-like forms combine to suggest the shape of a human figure. The title of this painting most likely refers to the typographers with whom Léger worked on poet and novelist Blaise Cendrars's book *J'ai tué* (*I Have Killed*; 1918), illustrated by the artist with tubular-shaped soldiers and sleek machines. Léger produced many studies and four complete versions of the painting before producing this one.

費爾南·雷捷

綠葉

油彩、畫布
加拉丁收藏

Fernand Léger (b. 1881-1955)

Green Foliage

Oil on Canvas

65.1 x 50.2 cm, 1930

A. E. Gallatin Collection, 1952-61-64



雷捷在畫作中加入了自由浮動與類似植物的物體，此舉應為他於1930年在諾曼地的農場長期居住後所得來的靈感。本作品可分割為左右兩半。左邊的立體建築有強烈的都市風格，抵銷了右邊綠色又帶點紫色的有機抽象圖形。不過，雷捷摒棄了結構性，讓左右兩邊的物體在空間裡自由浮動。

The introduction of free-floating, plantlike elements into Léger paintings of this time may have been the result of his extended stay at a farm in Normandy in 1930. He split the composition of *Green Foliage* between the right and left sides. On the left strong vertical blocks, redolent of urban architecture, offset the green and purplish biomorphic forms on the right. However, Léger broke with any sense of structural solidity in this painting, making both elements appear to float freely in space.

墨里斯·尤特里羅

戴爾特廣場，蒙馬特

油彩、紙板、木板

山繆爾·懷特三世與維拉·懷特收藏

Maurice Utrillo (b. 1883-1955)

Place du Tertre, Montmartre

Oil on Cardboard on Panel

49.5 x 72.4 cm, c. 1912

The Samuel S. White 3rd and

Vera White Collection, 1967-30-83



尤特里羅在蒙馬特長大，也在此完成多幅蒙馬特的畫作。尤特里羅喜歡尋常街景，這也是他創作靈感的主要來源。他以平面處理空間，創造規律的構圖，就像是為劇院舞台特別製作的布景。此作品真實畫出蒙馬特中央的戴爾特廣場，大街上成排的房子，映著後方的灰色天空，幾個流浪漢行走著。陰沈的顏色與建築物的平面幾何式構圖，強化了冬天的陰暗街景。

Montmartre is the place where Utrillo grew up, and which he painted many times throughout his career. Attracted by the ordinary buildings of the city — his chief source of inspiration — he created orderly compositions in which the flattened treatment of space suggests the artificiality of a theater set. In this stark depiction of the place du Tertre, the central square of Montmartre, the street is lined with bare buildings set against a gray sky, with only a few stray figures discernible. The somber nature of this winter scene is accentuated by the subdued colors and the flat geometric rendering of the buildings.

阿美迪歐·莫迪里亞尼

藍眼女子

(尚娜·赫布特尼女士)

油彩、畫布

山繆爾·懷特三世與維拉·懷特收藏



Amedeo Modigliani (b. 1884-1920)

Blue Eyes (Portrait of Madame Jeanne Hébuterne)

Oil on Canvas

54.6 x 42.9 cm, 1917

The Samuel S. White 3rd and

Vera White Collection, 1967-30-59

此作品是他過世前三年完成的，作品中的女主角是他當時的愛人尚娜·赫布特尼，作品名稱則是以她美麗的藍眼珠命名。莫迪里亞尼運用了許多他繪畫作品中的基本形式，以優雅的阿拉伯式圖形描繪出女主角圓弧的肩膀，修長的脖子和楔形鼻。本作品以細緻的構圖，搭配艾布登的個人特色，呈現出抽象畫風。

This work was painted three years before Modigliani died and depicts his companion Jeanne Hébuterne, whose sparkling blue eyes gave the work its title. Typical of Modigliani's stylized approach to his subjects, the portrait is composed of a series of graceful arabesques, including rounded shoulders, an elongated neck, and a long wedge-like nose. The composition is sensitively designed to calibrate the signs of Hébuterne's individuality and personality with abstract pictorial values.

馬克·夏卡爾

夜晚

油彩、畫布

路易斯·史特恩收藏

Marc Chagall (b. 1887-1985)

In the Night

Oil on Canvas

47 x 52.4 cm, 1943

The Louis E. Stern Collection,

1963-181-16



夏卡爾的作品帶有抒情的、如夢似幻的敘事風格，他的創作多半取材於農村生活、神話與猶太傳統文化。許多作品中都有他和妻子貝拉的身影。兩夫妻身後的背景是韋布斯克（位於白俄羅斯），這是他們1910年搬到巴黎前一同居住的地方。畫作本身看似天真卻又有些複雜。為了要突破邏輯思維與現實的框架，夏卡爾以極為特殊的方式呈現畫中的動物、人物與其他物體，就像是在夢裡一般。

In paintings characterized by lyrical, dreamlike narratives, Chagall explored such subjects as peasant life, mythology, and Jewish religious traditions. Many of his works feature the artist and his wife, Bella, in the Russian village of Vitebsk (in modern Belarus), where they spent several years together before moving to Paris in 1910. This unique fusion, at once naïve and sophisticated, can be seen in this work, where the animals, figures, and other objects are depicted in unexpected ways in order to overcome logic and confound reality, as in a dream.

馬克·夏卡爾

飲水槽

油彩、畫布
路易斯·史特恩收藏

Marc Chagall (b. 1887-1985)

The Watering Trough

Oil on Canvas
99.7 x 88.1 cm, 1923
The Louis E. Stern Collection, 1963-1981-14



畫作中的女人艱難地彎下腰，她的身體和豬的身形相互呼應，女人的頭也和豬的頭平行；也許這是一種帶有諷刺的寓言，表示人和動物應該是同等重要且平等的。女人將飲水槽移動位置，以免其滑落，而畫作中的豬像是要保護牠的飲水槽般，特別抬頭看了女人一眼。夏卡爾善於運用色彩，他以酒紅色背景、藍色木頭、再加上一點點綠色，真實呈現鄉村風景，像極了他所成長的韋布斯克。

As the woman bends over, almost painfully, her body echoes the form of the pig and her head becomes parallel with it, perhaps allegorically denoting the importance and equality of humans and animals. The wary pig glances toward the viewer, as if to protect his trough, while his caretaker balances the feeding container to prevent it from falling. Chagall's dynamic use of color, with a burgundy-saturated background, outstretched branches of blue, and a touch of green, creates a balanced rural scene, one that he may have encountered in Vitebsk.

瓊·米羅

馬、煙斗和紅花

油彩、畫布
厄爾·米勒夫婦捐贈

Joan Miró (b. 1893-1983)

Horse, Pipe, and Red Flower

Oil on Canvas
82.6 x 74.9 cm, 1920
Gift of Mr. and Mrs. C. Earle Miller, 1986-97-1



這幅歡樂的作品是加泰隆尼亞藝術家瓊·米羅於1920年夏天在故鄉蒙特羅伊格完成的，也是米羅少數的靜物畫作品之一。熱情的色彩，喧鬧的圖畫內容以及擁擠的構圖是米羅早期作品的特色，畫中的玩具馬和陶製長煙斗則為本作品增添了加泰隆尼亞風情。本畫作中複雜的結構、摒棄傳統的視覺角度，與運用類似立體派拼貼風格的背景手法，顯示出米羅在巴黎時所接觸的立體派前衛畫風，也對他的創作風格產生影響。

This joyful work belongs to a small number of still lifes that the Catalan artist Joan Miró painted while at home in the village of Montroig during the summer of 1920. The exuberant color, clamorous patterning, and crowded composition are characteristic of his earlier paintings, while the toy horse and long clay pipe lend a Catalan flavor to the scene. But the complex configuration of the forms, the unconventional vantage point, and the background's resemblance to Cubist collage prove Miró's close attention to the avant-garde painting he had seen in Paris.

朱勒·巴斯金
在扶手椅上睡著的女人

油彩、畫布
山繆爾·懷特三世與維拉·懷特收藏

Jules Pascin (b. 1885-1930)

**Woman Sleeping
in an Armchair**

Oil on Canvas
73.3 x 97.1 cm, c. 1925
The Samuel S. White 3rd and
Vera White Collection, 1967-30-67



此幅表露巴斯金深情的作品，描繪出愛人躺在扶手椅上的睡姿，左手還拿了一束花。巴斯金最為人所知的作品，是描繪裸體女人的一系列繪畫與素描。雷諾瓦和竇加等印象派畫家在光影與用色上對他作品的影響，在畫作中清晰可見。巴斯金非常著迷於地中海沿岸的自然風光，當地的風景和擁擠與忙碌的巴黎街道相比，景色大不相同。

The affectionate portrait shows Pascin's lover sleeping in an armchair while holding a bouquet of flowers in her left hand. The artist is traditionally recognized for his paintings and drawings of women in various states of undress. The influence of the Impressionists, particularly Renoir and Degas, and their use of light and color are visible in Pascin's work. He was fascinated by the natural beauty of the unspoiled Mediterranean coastline, which was far different from the crowded, busy streets of Paris.

喬治亞·歐姬芙
紅土丘與骨骸

油彩、畫布
阿爾弗雷德·史蒂格利茲收藏

Georgia O'Keeffe (b. 1887-1986)

Red Hills and Bones

Oil on Canvas
75.6 x 101.6 cm, 1941
The Alfred Stieglitz Collection, 1949-18-109



歐姬芙在畫中以牛腳與脊椎形成的骨骸，對照乾燥的紅土山丘，山丘圍繞著她新墨西哥的家。畫中景物共有三個層次相互對應：後方的巨型紅色山丘、中央的土石堆，與畫作最前方的彎曲骨骸。這三個元素呼應的是老化的過程；巨大的紅色山丘因為風化而產生皺折，象徵了老化的肌膚皺紋；皺紋似乎已經開始分解，因此露出下方支撐著過去富饒年代的骨架；而幾小串散落於中央棕色土石堆的花束，則象徵殞落後又重生的生命。

Here O'Keeffe sets an arrangement of bleached bones — a cow's leg bone and spinal column — against the dry, cracked red earth of the hills that surrounded her New Mexico home. Across the horizontal composition stretch three echoing forms: a large red hill, a small brown mound in the midground, and an arc of white bones immediately before the viewer. This trio implies a progression of aging; the large red hill, split with erosion to suggest folds of wrinkled skin, seems to have decomposed to reveal the spine that stretched beneath and supported the once-fertile landscape. The small bunches of flowers scattered over the small brown mound suggest the renewal of life from decay.

馬森·哈特雷
新墨西哥風景

油彩、畫布
阿爾弗雷德·史蒂格利茲收藏

Marsden Hartley (b. 1877-1943)
New Mexico Landscape

Oil on Canvas
45.4 x 66 cm, 1919
The Alfred Stieglitz Collection, 1949-18-4



哈特雷 1918 年 6 月搬到新墨西哥的陶斯居住，立即被美國西南部地區充滿陽光且寧靜的景色以及飽和的色調所吸引，此作品所呈現的就是他眼中的陶斯。他以流動的長線條畫出此作品的主結構——深藍色的天空、荒蕪的土地和起伏的山丘；畫中央有一條藍色的小河流過，蜿蜒地流過土坯房舍；陽光的反射使得畫中的房子變成白色，而畫作的前方則以深綠的仙人掌為主要構圖。

Hartley moved to Taos, New Mexico, in June 1918. He was immediately taken by the sun-drenched, silent landscape of the southwest and its range of saturated colors, evident in *New Mexico Landscape*. Set against a dark blue sky, the barren, undulating hills — rendered in long, fluid brush-strokes — dominate the landscape, which is intersected by a clear blue river that winds around adobe houses bleached white by the sun; dark green cacti frame the composition in the foreground.

伊夫·唐吉
平行

油彩、畫布
路易斯與華特·艾倫斯伯格收藏

Yves Tanguy (b. 1900-1955)
The Parallels

Oil on Canvas
92.2 x 73 cm, 1929
The Louise and Walter Arensberg Collection,
1950-134-188



唐吉的畫作中呈現的多半是遼闊的不毛之地與海岸邊的變形蟲；作品中的傳統景物，僅剩下海平面和深色的陰影。受到第一次世界大戰的衝擊，此作品中描繪的景物，或許是唐吉眼中後工業化文明世界僅剩的斷垣殘壁，地上的貧瘠土地與沒有肢體的變形蟲，或許代表了世界的原始面貌。

The sole remnants of conventional landscape in Tanguy's paintings — which feature either vast, arid plains or amoebic forms on the ocean floor — are a horizon (or water line) and the presence of deep shadows. Given the recent horrors of World War I, these meticulously painted compositions might well invoke the artist's vision of a postindustrial civilization in ruins. However, the barren subterranean landscapes, with their limbless amoeba-like inhabitants, more likely suggest primordial worlds.

瓊·米羅

繪畫

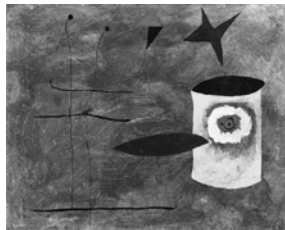
油彩、水性顏料、畫布
加拉丁收藏

Joan Miró (b. 1893-1983)

Painting

Oil and Aqueous Medium on Canvas
21.9 x 27 cm, 1926

A. E. Gallatin Collection, 1952-61-83



米羅的畫作遊走於抽象與再現手法之間，在1920年代中期後，他所創作的夢的繪畫系列作品，是所有作品中構圖最簡單、也最抽象的。這幅米羅於1926年完成的作品面積雖小，卻非常重要。畫中的元素可以解釋為左處的逃生梯、鳴叫的鳥、一顆星星、一朵橢圓形的雲和一個人（圓柱體，上面的圓形是眼睛）。

To access the subconscious, Surrealist artists like Miró favored straddling abstraction and representation. Miró's so-called Dream Paintings from the mid-1920s are among the sparest, emptiest, and most loosely articulated of his entire production. The motifs found in this small yet important 1926 painting have been interpreted as an escape ladder (on the left), a winged bird, a star, an oval cloud, and a human figure (the cylindrical shape with an eye on the right), but the forms remain open to other interpretations.

馬歇爾·杜象

藝術家的父親

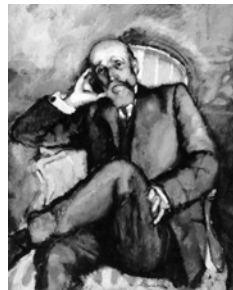
油彩、畫布
路易斯與華特·艾倫斯伯格收藏

Marcel Duchamp (b. 1887-1968)

Portrait of the Artist's Father

Oil on Canvas
92.4 x 73.3 cm, 1910

The Louise and Walter Arensberg Collection,
1950-134-49



杜象以其敏銳的觀察力，在此作品中完美地呈現其父親看似精明卻又細心的個性。此作品透露出年輕的他對塞尚的崇敬之意，可惜塞尚已於1907年過世，他尊稱塞尚為「我們所景仰的父親」。杜象自己也認為這幅作品是「將自己對塞尚的崇拜之情，融合於父子親情中的畫作。」畫作中處處可見塞尚對他的深遠影響，包括此作品的工整結構、所運用的黯淡色彩與平面的結構等。

In this portrait of his father, Duchamp presents a penetrating psychological study of a shrewd yet thoughtful man. This portrait demonstrates his intense interest in Paul Cézanne, who died in 1907 and whom he called "the father of us all." Duchamp described the portrait as "a typical illustration of my cult for Cézanne mixed up with filial love." Cézanne's influence is clearly evident in the balanced structure, muted tones, and planar construction of the painting.

