

Press Release <For immediate release>

September 2019, Hong Kong

## SPACE 229

Solo Exhibition: *"Great Voyage of Wang Jiyuan: The Practice of Modern Painting"*



Female Nude, c.1940-1959, Ink on paper 38.5 x 58cm

Date 2019.09.28 - 2019.10.31  
Hours 10 : 00 - 19 : 00 (Mon - Sun)  
Opening **27 September, 2019 (Fri)**  
Time **6pm - 9pm**  
Venue **SPACE 229**  
Address 229 Queen's Road Central, Sheung Wan

Curater: Cai Tao

[September 24, 2019] Space 229, art space of Holly's International (Hong Kong) presents *"Great Voyage of Wang Jiyuan: The Practice of Modern Painting"*, a solo exhibition from 28th September to the 31st of October 2019, with an Opening Reception on Friday 27th September.

*"There are no paintings as Chinese or modern as Wang's."*

- Pearl S. Buck, American Writer, 1945

The mainstay of the early Western Painting Movement in Shanghai, Wang was the forerunner of early modern art education in China and also a devoted practitioner of early modern painting. Curated by Cai Tao, the exhibition features up to dozens of Wang's oil paintings, watercolours and ink paintings created in the 1920s, 40s till his later years; archival materials of his plentiful artistic career, vows to present to audience a comprehensive, profound and enriched facet to the artist's creative exposures and life that brings traditional art forms to the west. Comparing to peers that rose to fame in earlier years, Wang avoided the spotlight since his migration to the US. Most exhibits were the first time to be shown in public, making the exhibition a rare chance for us to take a glimpse of Wang Jiyuan's profuseness life journey.



Female Portrait, c.1950, Oil on Panel 45 x 55cm

Along the history of modern art, Wang Jiyuan's reputation has been closely connected to Liu Haishu. Wang offered significant assistance and support to Liu during the crucial stage of the development and operation of Shanghai Academy of Fine Arts. In 1932, Wang joined the Storm Society, becoming a member of Chinese Avant-garde Arts Movement. In many aspects, Wang was considered as a pioneer since the New Culture Movement – who was highly active in various fields of the foreign painting movement, modern art education, art publishing, art societies and cultural diplomacy. In other words, it was exactly with simultaneous gradual accumulation of social network and vibrancy of Shanghai Academy of Fine Arts, Wang established his public figure as a well-known Chinese modern artist.

Despite the lack of formal overseas education, Wang engaged in acquaintance with Japanese art field and even the school of Paris since late 1910s. He was one of the earliest practitioners of post-impressionism in China, as well as respected teacher of Pan Yuliang, a friend of San Yu, a reliable and long-time friend of Zhang Daqian; at the same time he maintained the role of being a socialite in the art world, who was often associated with German ambassador Trautmann and Japanese diplomat Yakichiro Suma, while dedicated in practicing and exploring modern painting, for example in 1932, he executed life drawings with ink and colours to document the scenes of January 28 incident, starting an early practice of wartime art. Since the full outbreak of anti-Japanese war, he successively held exhibitions in Philippines, Singapore, Saigon and Annam, finally residing in America – although being gradually distant from his motherland, he never ceased to introduce and promote Chinese tradition and Chinese modern art in the world of strange culture.

Wang Jiyuan's practice on modern painting spanned across three major medium of ink, watercolour and oil, forming a distinctive method in pursuit of Chinese modern painting clashed between interactions of western and eastern cultures. Confronting the Japanese counterpart, his practice in western painting slipped between academism and post-impressionism, reflecting a new trend in the art world of early modern east Asia; Confronting the west, very often he revealed a concern over local styles as of Montparnasse artists, addressing a self-awareness of the eastern local; With a vision wandering between the Japanese and the western, the artistic world of Wang Jiyuan gradually established its characteristic early modern structure, while strongly embracing cosmopolitanism, asserting that "our work is to make contribution on human beings", he took attempts to resolve the modern transformation of the ink tradition, which was the deeply-rooted contradiction underneath the mediation of the Chinese and the western: " Today's so-called Chinese painters only know how to copy from the ancients, while today's so-called western painters only know how to pick up from the foreigners – therefore, Chinese painters become printing machines of the ancients, and the western painters turn out phonographs of the foreigners –

in this way painting becomes lifeless. Under this circumstance, I must endeavor to get rid of these shortages and habits to study painting.” (Wang Jiyuan, “Innovating Chinese Painting”, 1933)

In 1945, American writer Pearl S. Buck commented that there are no paintings as Chinese or modern as Wang’s. This indicated the painter’s artistic ideal, and the conundrum he faced. Pearl S. Buck praised on Wang’s sense of direction in his combination of Chinese and western – the ambiguous outline of the past is set as a background, bringing forward the brave and the new.

#### **Notes to Editors**

**Wang Jiyuan (1893-1975)** was born in Jiangsu and a native of Anhui Province China. He was the forerunner of early modern art education in China and the practitioner of early modern Chinese painting. During the 1920s and 30s, he has filled the post as the director of western painting, dean of studies, vice president and the acting president at the Shanghai College of Fine Arts. During his time in Shanghai he joined or founded organisations like Tian Ma Society, Yi Yuan Painting Research Institute, the Storm Society, contributing to the early Western Style Painting Movement. Emigrating to the United States in 1941, Wang Jiyuan founded “The School of Chinese Brushwork”(華美畫學院), dedicated to promote Chinese traditional and modern art and to teach Chinese painting and calligraphy. Instrumental in bringing traditional art form to the Western world, Wang’s artistic approach centred on the exploration of modern transformation in Chinese ink traditions. He had held numerous exhibitions in the United States, Taiwan and Philippines during 1950s and held a joint exhibition with his peer of half a century, Zhang Daqian, at the Smithsonian American Art Museum in 1971. Wang paid two visits to Taiwan in 1959 and 1974, and during the latter he donated 100 pieces of work to the Taiwan National Museum of History and the Taiwan National Museum. In 1975, Wang passed away in New York.

**Cai Tao** graduated with a Doctoral Degree in History of Fine Arts from China Academy of Art, is now the associate researcher and masters’ supervisor at the Art Research Institution of the Guangzhou Academy of Fine Arts. His research focuses on modern and contemporary history of Chinese fine arts and science of art galleries. In recent year he had taken a particular regard on the system transformation of Chinese contemporary fine arts and media competition under the circumstances of war and social changes. His curatorial experiences include Sikhung Leung: Lost Landscape, (Guangdong Museum of Art, 2006); Floating Avant-Garde: Chinese Independent Art Association and Modern Art Exhibitions in Guangzhou, Shanghai and Tokyo in the 1930s (Guangdong Museum of Art, 2007); Mysterious Wildness: Art by Zhao Shou (Guangdong Museum of Art, 2008); Retrospective Exhibition of Wang Daoyuan (Guangdong Museum of Art 2010); Retrospective Exhibition of Yang Qiuren (Guangdong Museum of Art, 2010); Tan Huamu’s Painting Diaryci (He Xiangning Art Museum, 2018). In 2009, Cai was the visiting curator of the National Museum of Contemporary Art, Korea; in 2010-2011 he was the researcher of the Japan Society

for the Promotion of Science at Kyoto National Museum; in 2011-2012 Cai was the visiting scholar of the Harvard-Yenching Institute.

**SPACE 229**, housed within Holly's International (HK) Auction Co. Ltd. Integrated Art Complex, is an art space places great emphasis on diversity, multiculturalism and versatility for accommodating professional private sales services, exhibition and academic events of the auction house. Situated at Queen's Road Central, the art hub of Hong Kong, the Holly's International art complex has unveiled its new look of a three-storey art space taken up from the ground floor after refurbishing and revitalizing a historic building while retaining its 1970s vibe. SPACE229 aspires to transform the dynamic of traditional arts by holding a variety of exhibitions ranging from antiquity to contemporary works of art, Eastern and Western collectibles, as well as providing an all rounded platform for curators, artists, collectors and art lovers.






- The End -

High resolution images:

[https://drive.google.com/open?id=1ntsoU9EZ31wLof\\_OJsTNFUN63x-Qv-uv](https://drive.google.com/open?id=1ntsoU9EZ31wLof_OJsTNFUN63x-Qv-uv)

**For further information, please contact Holly's International (HK) Auctions Co., Ltd. - SPACE 229:**  
**(852) 2270 5028 | [Kenneth.kwok@hollysinternational.com](mailto:Kenneth.kwok@hollysinternational.com) or visit: [www.hollysinternational.com](http://www.hollysinternational.com) .**

Appendix: Highlight Exhibits

	<i>Fruits</i>	c.1940-1959	Oil on canvas	40 × 51cm
	<i>Self-portrait</i>	c.1940-1959	Ink on paper	30 × 22cm
	<i>Female Nude</i>	c.1940-1959	Gouache on paper	21 × 26cm
	<i>Portrait of Tina</i>	1944	Watercolour on paper	41 × 30.5cm
	<i>New York Central Park</i>	1959	Ink on paper	27.5 × 38cm

新聞稿  
敬請惠予發佈

## SPACE 229

### 《旅行的筆墨：王濟遠的現代繪畫實踐》



人體, c.1940-1959, 紙本水墨 38.5 x 58cm

展覽日期 2019年09月28日至10月31日  
開放時間 10:00 - 19:00 (週一至週日)  
開幕酒會 2019年09月27日 (星期五)  
開幕時間 下午6時至9時  
展覽地點 SPACE 229  
地址 香港上環皇后大道中229號

策展人：蔡濤

[2019年09月24日-香港] 華藝國際(香港)的藝術空間 - Space 229 將於2019年9月28日至10月31日隆重呈獻著名近現代畫家王濟遠個展《旅行的筆墨：王濟遠的現代繪畫實踐》。王濟遠是上海早期洋畫運動的中堅力量，既是中國早期現代美術教育的先行者，也是中國早期現代繪畫的踐行者。此次展覽由知名學者蔡濤擔任策展人，屆時將展出王濟遠從20世紀40年代初至晚年所作的油畫、水彩、水墨類等作品及文獻資料，全面呈現藝術家中西交融的創作面貌和層次豐富的人生，相比早年的聲名鵲起，王濟遠1941年旅居美國後，逐漸淡出公眾視野，此次展覽大部分作品和珍貴文獻都是首次與觀眾見面，實屬難得一見。

*“沒有比王氏的繪畫更中國化，可是也沒有比他更現代化的東西”*

- 美國作家賽珍珠

在現代美術史上，王濟遠的聲名和劉海粟緊密相連，在輔佐後者經營發展上海美術專科學校的關鍵階段，他是最重要的助手和參與者。王濟遠在1932年加入了決瀾社，因此也是中國前衛美術運動之一份子。在很多層面上，王濟遠都被視為新文化運動以來的畫壇先驅者，舉凡洋畫運動、現代美育、美術出版、美術社團、文化外交等領域，皆可見到他的活躍身影，或者說，正是伴隨著上海美專逐步積累起來的活動網絡和社交活力，王濟遠確立了中國現代藝術家的公眾形象和認知度。



女人像, c.1950, 木板油畫 45 x 55cm



雖然沒有正式留學經歷，但王濟遠從 20 世紀 10 年代末期開始就和日本畫壇乃至巴黎畫派發生接觸乃至不同程度的交往，他是後期印象派進入中國最早的實踐者之一，也是潘玉良的恩師，常玉的友朋，張大千信賴的摯友；他堪稱美術界的社交名流，人情練達，和德國大使陶德曼、日本外交官須磨彌吉郎交往頻密，但亦專誠於現代繪畫的實踐和探索，比如 1932 年，他以彩墨寫生“一二八”戰災實況，展開了戰時藝術的早期實踐。抗戰全面爆發之後，他先後在菲律賓、新加坡、西貢、安南、香港等地舉行展覽，進而移居美國，雖然和祖國大陸逐漸疏遠，但在陌生的文化世界裡，王濟遠一直致力於傳播介紹中國的傳統和現代藝術。

王濟遠的現代繪畫實踐橫跨水墨、水彩和油畫這三種媒介，形成了他在東西文化的近代錯動關係中，探尋中國現代繪畫的特色方法。面向東洋，他的西畫實踐在學院派和後期印象派之間滑動，反映了近代東亞的畫壇新風尚；面向西洋，他不時體現出蒙巴納斯畫家群對於“地方色彩”的關切，呈現出東方本土的自覺意識；視野在東西洋之間游移，王濟遠的藝術世界也沉澱出一種頗富特色的近代結構，一方面極力擁抱世界主義，強調“我們的工作，應貢獻於全人類”。另一方面，他要解決水墨傳統的現代轉化，也就是中西調和的深刻矛盾：“今之號稱國畫家只知慕仿古人，今之號稱洋畫家只知採仿外人，其結果，國畫家做了古人之活動印刷機，洋畫家做了外人的留聲器，如此而言繪畫，畫之生命毫無。吾人處於如此情狀下研究繪畫，當然要奮勇革除此種流弊與積習。”（1933 年，王濟遠《革新中國繪畫》）。

1945 年，美國作家賽珍珠曾如此評價：「沒有比王氏的繪畫更中國化，可是也沒有比他更現代化的東西。」這反映了畫家畢生的藝術理想，以及他所面臨的困難課題。賽珍珠積極評價了王濟遠中西融合的方向感——「過去渺幻的輪廓成了背景，前面擺著的是勇敢、新穎的東西。」

## 關於王濟遠（1893-1975）

出生於江蘇武進，祖籍安徽。中國早期現代美術教育的先行者，也是中國早期現代繪畫的踐行者。20 世紀二三十年代曾先後擔任上海美術專科學校西畫科主任、教務長、副校長、代理校長等職，其間參加或發起“天馬會”、“藝苑”、“決瀾社”等多個藝術團體，活躍於上海早期的洋畫運動，影響至深。1941 年王濟遠移居美國，於 1947 年創辦華美畫學院，主要傳授中國繪畫及書法，致力於傳播介紹中國的傳統和現代藝術，創作上始終堅持探索水墨傳統的現代轉化。50 年代後曾多次在美國、中國台灣、菲律賓等地舉辦展覽。1971 年與相交半世紀的畫友張大千在美國史密斯桑寧博物館舉辦聯展。曾分別於 1959 年及 1974 年訪台，並於第二次訪台時將 100 幅作品分贈“台北歷史博物館”及“故宮博物院”。1975 年病逝於紐約。

## 策展人簡介

蔡濤，中國美術學院美術史博士，廣州美術學院藝術學研究所副教授，碩士研究生導師。曾供職於廣東美術館。研究領域包括中國近現代美術史和美術館學，近年來尤其關注戰爭和社會變局之下中國現代美術的製度轉型與媒介競爭現象。策劃的展覽包括“梁錫鴻：遺失的路程”（廣東美術館，2006年）、“浮游的前衛：中華獨立美術協會與1930年代廣州、上海、東京的現代美術展”（廣東美術館，2007年）、“趙獸：神秘的狂氣”（廣東美術館，2008年）、“世變·傲骨——王道源藝術回顧展”（廣東美術館，2010年）、“羈絆的激情——楊秋人藝術回顧展”（廣東美術館，2010年）、“南國：譚華牧的畫日記”（何香凝美術館，2018年）。2009年韓國國立當代美術館訪問策展人，2010年—2011年日本學術振興會外籍聘用研究員（京都國立博物館駐館研究員），2011—2012年美國哈佛燕京學社訪問學者。

## 關於 SPACE 229

SPACE 229 是華藝國際(香港)拍賣有限公司綜合大樓內的藝術空間。

定義為藝術空間的目的，是為了強調這裡的多元化、多文化、多可能性，並為華藝國際(香港)的私人洽購業務、展售會、學術推廣等活動提供直接和高效的配套。

座落於香港皇后大道中的藝術地段，華藝國際(香港)綜合藝術大樓前身為一棟充滿七十年代香江特色的傳統樓宇，經過翻新和注入當代元素，目前已成為擁有始於地面、合共三層藝術空間的新地標。SPACE229 的宗旨為打破傳統藝術框架，展出古今中外的跨媒體、跨領域的重要作品；同時致力為策展人、藝術家、收藏家和藝術愛好者建構一個全方位的互動對話平台。

-完-

高清圖片：[https://drive.google.com/open?id=1ntsoU9EZ31wLof\\_OJsTNFUN63x-Qv-uv](https://drive.google.com/open?id=1ntsoU9EZ31wLof_OJsTNFUN63x-Qv-uv)

## 媒體查詢

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附件：精選展品

	《水果》	c.1940-1959	布面油畫	40 × 51cm	簽名：濟
	《自畫像》	c.1940-1959	紙本水墨	30 × 22cm	
	《裸女》	c.1940-1959	紙本水墨	21 × 26cm	印章：濟遠
	《悌娜女史像》	1944	紙本水彩	41 × 30.5cm	題識：馬夏·悌娜 女史像
	《紐約中央公園》	1959	紙本水墨	27.5 × 38cm	題簽：紐約市中央 公園秋水。濟遠寫 WCY.59.