

吳大羽

1903-1988

生於江蘇省宜興縣

1903 11月23日出生於中國江蘇省宜興縣。

1909 入私塾學習。

1918 赴滬向張聿光畫師習畫。

1920 進上海「申報」館，任美術編輯，曾用筆名「吳特」發表過一些短文和詩篇。

1922 搭法國郵輪去巴黎，先學半年法語，是秋考入巴黎國立高等美術學校，從魯勒教授 (Prof. Rouge) 學習油畫。

1923 轉入雕塑家布爾代勒 (Bourdelle) 工作室學習雕塑。

1924 是春，吳大羽、林風眠、李金髮、劉既漂、王代之、曾一櫓、唐雋、林文錚等在巴黎發起組織了「霍普斯學會」(希臘文 Phoebus，即阿拉伯文 Apollo，次年改名為「海外藝術運動」)，「抱定為國人世人創造有生命的藝術作品之信念」。

6月，學會在法國史特拉斯堡的菜因阿宮舉行第一次「中國美術展覽會」，「巴黎各大報，幾無不登載其事」。

吳大羽為最先入選的藝術家之一，其餘參展者有林風眠、徐悲鴻、李金髮、劉既漂、王代之、曾一櫓、唐雋等人。

1927 學成歸國返滬，任上海新華藝術專科學校教授。

1928 3月共同組織成立杭州國立藝術學院(1930年改名為國立藝術專科學校)，任西畫系主任。該校提出口號：「介紹西洋藝術，整理中國藝術，調和中西藝術，創造時代藝術。」。

8月與林風眠、林文錚等組織創辦「藝術運動社」，是以杭州藝專教師為基礎成員的全國性藝術社團。

秋作《窗前裸婦》，約三公尺高二公尺寬，人體以大色塊鋪墊，背光的深紫與受光的朱紅形成強烈對照。

1929 8月「藝術運動社」第一次展覽會在上海法比歡聯會舉行，盛況空前，吳大羽展出作品《漁船》與《倒鼎》，後者描述一群中國婦女，掙脫鎖鏈，謀求解放。展後李樸園評論：吳大羽的油畫吸收法國印象派的技法，重視色彩的光色效果。

9月上旬「藝術運動社」創辦第一份研究美學理論與創作教學的學術性刊物《亞波羅》半月刊。

1932 作《女孩坐像》。

1934 參加「藝術運動社」第四次展覽會(該社第二次展覽1930年夏在日本舉行，第三次展覽1931年春在南京舉行)，地點位於上海法租界中法友誼會禮堂，展期自3月3日至3月9日。作《汲水》又名《井》，可看出早期受塞尚(Cézanne)的影響；五尺高四公尺寬，它不是追求物象的外表描述，只是一種憑藉，讓棕紅色的汲水人的背部和藍綠色的樹叢相照應、襯托，散發出色的魅力。

- 1935 作《凱旋圖》又名《岳飛》，與作品《井》的尺寸相當，但略為狹長。大幅構圖表現岳飛奉召班師，百姓們捆住岳飛的坐騎祈求留下抗金，從構圖到色彩，此圖顯然受了德拉克洛瓦 (Delacroix) 《十字軍東征君士坦丁堡》之啟示；岳飛穿桔黃色袍子，旗幟是朱紅色的，道旁身穿白色服的老婦人起了補助作用，天空微藍的色調衝破了暖色一統的格局。
- 1936 作《孫中山演講圖》，也是大幅作品，畫面色調為淡紫綠色；孫中山先生穿著染有淡紫色的白大褂，他和草地上的人群一起以大片的森林為背景，浸沐在一片微冷的色調中。
- 1937 作《國土不容侵犯》又名《血手》。是冬，隨校內遷。
- 1938 冬抵達沅陵，辭去學校職務。
- 1939 秋去昆明，滕固聘他任教，後因故未成。
- 1940 夏經香港回上海，住在延安中路百花巷內。
- 1946 趙無極在重慶國立歷史博物館籌辦一次畫展，展出吳大羽、林風眠、關良、丁衍庸、李仲生及趙無極本人等畫家的作品。前面五位畫家都是接受歐洲畫風影響的中國畫家，這些作品深受學術界及年輕一代畫家歡迎，在知識界引起轟動，此展展示當時藝術家如何努力突破傳統。
- 1947 經方幹民先生之努力，國立杭州藝專又聘他擔任油畫工作室主任。
作《船夫曲》。
- 1948 作《回鄉》。
- 1950 遭中央美院華東分院（1940年國立杭州藝專改名）解聘，家居作畫。
- 1955 作《伏案少女》。
- 1956 作《鏡中像》、《紅花》。
- 1957 作《少女頭像》。
- 1958 3月，上海美術家賴少其、林風眠、關良、陳煙橋、吳大羽、邵克萍等十餘人到上海東郊同心生產合作社參加勞動。
作《東風草圖》。
- 1959 作《菊花》。
- 1960 執教於上海美術專科學校油畫系。
- 1962 作品《紅花》參加第三屆全國美展（紀念「講話」發表20週年全國美術展覽，展期自5月至7月），為中國美術館收藏。
作《豐收》。
- 1963 作《向日葵》。
- 1965 入上海油畫雕塑院任畫師。任上海畫院副院長，以及中國畫院、上海美術家協會、上海交大藝術系顧問；任中國美術家協會顧問、中國美術家協會上海分會理事。
- 1976 進入上海船廠職工美術大學執教，與其他藝術家體驗勞動與創作的的生活，該校兩年後停辦。
- 1978 作《公園的早晨》，是從晨曦公園獲得的印象。
- 1980 作《滂沱》，是透過玻璃見到的雨景。
- 1981 作《芬芳》。
- 1982 作品參加北京北海公園畫舫齋的「上海油畫展」，共展出82件為上海油畫家作品，以劉海粟、顏文樑、吳大羽、關良、周碧初為首、展期自4月4日至14日，這是第一代油畫家劫後餘生的第一次藝術展示，引起北京美術界的關注。
- 1983 作《婆娑》、《韻譜》，是出自古文物和京劇臉譜的懸念，為美國海夫納畫廊典藏。

- 1984 作品參加 12 月的第六屆全國美展，《色草》（1984 年作）獲美展榮譽獎，為中國美術館收藏
- 1985 作《速寫》，是同年朦朧追憶的呈現
- 1987 作品《韻譜》（1983 年作）、《靜物》（1985 年作）參加美國 GHK 公司與中國美術家協會合辦的「中國當代油畫展」（Contemporary Oil Paintings From the People's Republic of China），地點於紐約 The Harkness House，展期自 4 月 1 日至 23 日。
作品參加中國美術家協會上海和大地文化社聯合主辦的「上海、台灣畫家作品聯展」，參加者有上海畫家 24 名，台灣畫家 13 名，地點於上海展覽中心，展期自 12 月 19 日至 28 日。
- 1988 元旦病逝於上海。
- 1995 11 月，作品《靜物》（1950s）、《花卉》（1960s）、《光與色》（1960s）等參加上海美術館舉辦的「上海油畫史回顧展」。
- 1996 台北大未來畫廊舉辦「吳大羽及其杭州藝專學生」展，展期自 1 月 13 日至 2 月 6 日，並出版吳大羽個人專輯。
夏，於北京國際藝院舉行「吳大羽先生藝術研討會」，中國油畫學會與台北大未來畫廊聯合主辦。
- 2001 春，於台北歷史博物館舉辦「吳大羽畫展」，展期自 3 月 9 日至 4 月 8 日。
- 2003 為紀念吳大羽 100 週年誕辰，11 月 21 日至 12 月 10 日由上海市文化廣播影視管理局主辦，上海油畫雕塑院、上海美術館、台北大未來畫廊承辦，中國油畫學會、中國美術學院、《美術》雜誌社、上海美術家協會、上海大學美術學院、上海中國畫院協辦的《吳大羽油畫藝術回顧展》。
在上海美術館一樓大廳隆重舉行。
由上海油畫雕塑院編輯的吳大羽作品即在國內首次出版發行。
11 月 21 日由上海油畫雕塑院、《美術》雜誌社聯合主辦的《吳大羽油畫藝術研討會》在上海美術館舉行。
- 2004 台北大未來畫廊舉辦「近代華人藝術市場之最」聯展，展期自 11 月 13 日至 12 月 5 日。
- 2005 台北大未來畫廊舉辦「近代中國抽象」聯展，展期自 1 月 8 日至 1 月 26 日。
台北大未來畫廊舉辦「吳大羽個展」，展期自 10 月 15 日至 11 月 6 日。
- 2006 台北大未來畫廊舉辦「抽象」聯展，展期自 3 月 11 日至 4 月 2 日。
- 2011 台北耿畫廊舉辦「吳大羽個展」。
- 2016 台北耿畫廊舉辦「吳大羽的抽屜」。
- 2021 台北耿畫廊舉辦「華人抽象開拓者——吳大羽個展」。

Wu Dayu

1903-1988

Born in Yixing, Jiangsu Province, China

- 1903 Born on November 23 in Yixing, Jiangsu Province, China.
- 1909 Enrolled in private school in Yixing, Jiangsu, China.
- 1918 Studied painting under Zhang Yuguang.
- 1920 Worked as art editor at the Shanghai News in Shanghai. Published short essays and poems under pen name Wu Te.
- 1922 Went to Paris via French cruise ship. Studied French for six months.
Enrolled in the Ecole Nationale Supérieure des Beaux-Arts in the fall. Studied oil painting under Professor Rouge.
- 1923 Transferred to the studio of Antoine Bourdelle to study sculpture.
- 1924 Wu Dayu, Lin Fengmian, Li Jinfa, Liu Jipiao, Wang Daizhi, Zeng Yilu, Tang Juan, and Lin Wenzheng founded the Phoebus Society in Paris in the spring, with a mission to "hold fast to the ideals of creating living works of art for our countrymen and the world."
The society organized their first *Chinese Art Exhibition* in June at Strasbourg's Palais du Rhin in France, which received coverage in major French newspapers.
Wu Dayu was one of the first artists to be selected. Other participating artists included Lin Fengmian, Xu Beihong, Li Jinfa, Liu Jipiao, Wang Daizhi, Zeng Yilu, and Tang Juan.
- 1927 Returned to Shanghai upon graduation to take up post as professor at the Shanghai Xinhua Art College .
- 1928 Co-founded the Hangzhou National Academy of Art (now China Academy of Art) in March, and served as chair of the Western Painting department.
The school's motto was, "Introduce Western art. Organize Chinese art. Intermix East and West. Create art of the times."
Co-founded the Art Movement Society in August with Lin Fengmian and Lin Wenzheng, a national club with the staff of the Hangzhou Academy of Art as core members.
Made *Female Nude by the Window* in the fall. Three meters high by two meters wide, the work portrays the nude in big color blocks, with the backlit dark purple strongly contrasting with the front lit vermilion.
- 1929 The Art Movement Society held its first exhibition in August to great success.
Wu Dayu's *Fishing Boat* and *Inverted Cauldron* were on view. The latter depicted a group of Chinese ladies breaking free from chains to seek emancipation.
Art critic Li Puyuan's review was thus: Wu Dayu adopted French Impressionist techniques in his oil painting to reemphasize the effects of light on colors.

In early September, the Art Movement Society launched an academic biweekly *Apollos*, focused on aesthetics theory and studio art education.

1932 Made *Girl Sitting*.

1934 Participated in the fourth exhibition of the Art Movement Society. (The second exhibition took place in Japan in the summer of 1930, and the third took place in Nanjing in the spring of 1931.)

The exhibition took place at the Assembly Hall of Sino-French Friendship Association in the Shanghai French Concession, on view from March 3 to March 9.

Made *Drawing Water*, also known as *The Well*, with palpable influence of Cézanne. Five meters high and four meters wide, the work is not a figurative representation, but a manifestation where the maroon back of the person drawing water contrasts alluringly with the turquoise bushes.

1935 Made *The Triumph*, also known as *Yue Fei*. Roughly the same size as *The Well* but slightly narrower, the work portrays Song-dynasty general Yue Fei before returning to the imperial court with the troops, while the common people tied up Yue Fei's horse, begging him to stay and fight the Jin armies. Strong parallels can be found in the composition and palette of this work and of *The Entry of the Crusaders in Constantinople* by Eugène Delacroix.

Yue Fei is in a marigold robe, and the flag is fiery red, while the old lady by the road in white forms a contrast. Finally, the bluish sky serves as a surprising touch on the overall warm palette.

1936 Made *Sun Yat-sen During Speech*. The palette of the large-scale work is greenish violet. Mr. Sun Yat-sen is in a long white robe tinged with purple.

He and a group of people in the grass are rendered in a cool palette with a large forest in the background.

1937 Made *Inviolable Homeland*, also known as *Bloody Hands*. Relocated with the university in the winter.

1938 Arrived in Yuanling, Hunan Province. Resigned from university post.

1939 Visited Kunming in the fall. Teng Gu offered him a post, but the offer fell through.

1940 Passed through Hong Kong in the summer before returning to Shanghai. Relocated to Baihuaxiang, on Yen'an Zhong Road in Shanghai.

1946 Zao Wou-Ki organized a group exhibition at the National History Museum in Chongqing. Participating artists included Wu Dayu, Lin Fengmian, Guan Liang, Ding Yanyong, Lee Chun-Shan, and Zao Wou-Ki.

The first five Chinese artists were deeply influenced by European painting styles, whose works were not only embraced by academia and younger generations of artists, but also garnered critical attention in the intellectual circle.

The exhibition demonstrated how artists during that time strove to break free from

tradition.

- 1947 With the help of Mr. Fang Ganmin, Wu Dayu was employed by the Hangzhou National Academy of Art as director of the oil painting studio.
Made *Song of the Boatman*.
- 1948 Made *Homecoming*.
- 1950 Dismissed by the Huadong Branch of the Central Academy of Fine Arts (previously Hangzhou National Academy of Art). He stayed home and practiced painting.
- 1955 Made *Girl at the Table*.
- 1956 Made *Figure in the Mirror* and *Red Flower*.
- 1957 Made *Head of Girl*.
- 1958 Joined some dozen artists including Lai Shaoqi, Lin Fengmian, Guan Liang, Chen Yanqiao, and Shao Keping at labor camp east of Shanghai in March.
Made *Grass in the East Wind*.
- 1959 Made *Chrysanthemums*.
- 1960 Took up teaching post at the oil painting department at the Shanghai Fine Arts School.
- 1962 *Red Flower* was on view at the 3rd *National Art Exhibition* (in memory of the 20th anniversary of the "Talk," on view between May and July), and was collected by the National Art Museum of China.
Made *Rich Harvest*.
- 1963 Made *Sunflower*.
- 1965 Took up post as professional artist at the Shanghai Oil Painting and Sculpture Institute. Served as associate principal of the Shanghai Chinese Painting Academy, and as consultant to the China Painting Academy, Shanghai Artist Association, and the art department of the Shanghai Jiao Tong University.
Served as consultant to the China Artist Association and director of the Shanghai branch of China Artist Association.
- 1976 Took up teaching post at the Shanghai Shipyard Vocational Art College, where he led a life of manual labor and art making with other artists. The school closed after two years.
- 1978 Made *Morning in the Park*, inspired by his impression of a park in the morning light.
- 1980 Made *Deluge of Rain*, inspired by a view of the rainy day through the glass.
- 1981 Made *Fragrant*.
- 1982 Participated in the *Shanghai Oil Painting Exhibition* at the Hua Fang Zhai Pavilion in Beihai Park in Beijing. A total of 82 works by Shanghai artists were on view, including Liu Haisu, Yan Wenliang, Wu Dayu, Guan Liang, and Zhou Bichu.
The exhibition ran from April 4 to April 14. This was the first art exhibition after the first generation of artists survived the Cultural Revolution, receiving considerable attention from Beijing's art circle.
- 1983 The works *Whirling* and *Rhythm*, inspired by a lingering nostalgia for ancient relics and

Peking opera facial makeup, were collected by the Hefner Galleries in the U.S.

1984 Participated in the 6th *National Art Exhibition* in December, where his work *Colorful Grass* (1984) received an honorary mention, and was collected by the National Art Museum of China.

1985 Made *Sketch*, inspired by his hazy memories of the same year.

1987 The works *Rhythm* (1983) and *Still Life* (1985) were exhibited at the *Contemporary Oil Paintings From the People's Republic of China* exhibition at the Harkness House in New York, organized by GHK of the U.S. and the China Artist Association, on view between April 1 and April 23.

Participated in the *Joint Exhibition of Painters From Shanghai and Taiwan*, organized by the China Artist Association in Shanghai and Vast Plain Cultural Society.

Participating artists included 24 Shanghai artists and 13 Taiwanese artists. The exhibition took place at the Shanghai Exhibition Center, on view between December 19 and December 28.

1988 Succumbed to illness in Shanghai on New Year's Day.

1995 The works *Still Life* (1950s), *Bouquet* (1960s), *Light and Color* (1960s) were exhibited at *A Retrospective Exhibition of Oil Painting in Shanghai* at the Shanghai Art Museum.

1996 An exhibition of *Wu Dayu and His Students at the Art Academy in Hangzhou* was held at the Lin & Keng Gallery in Taipei, on view between January 13 and February 6. Wu Dayu's monograph was unveiled.

"The Art of Wu Dayu" seminar was held in the summer at the International Art Institute in Beijing, jointly sponsored by the Chinese Oil Painting Institute and the Lin & Keng Gallery in Taipei.

2001 *The Wu Dayu Exhibition* was held in the spring at the National History Museum in Taipei, on view between March 9 and April 8.

2003 Jointly sponsored by the Shanghai Cultural Broadcast and Film management board, Shanghai Oil Painting and Sculpture Institute, Shanghai Art Museum, Taipei's Lin & Keng Gallery, Chinese Oil Painting Institute, China Academy of Art, Art magazine, Shanghai Artist Association, Shanghai University's College of Art, and Shanghai Chinese Painting Institute, *A Retrospective Exhibition of Wu Dayu's Oil Paintings*, in memory of Wu Dayu's centennial birthday, took place at the Shanghai Art Museum, on view between November 21 and December 10.

A monograph of Wu Dayu, edited by the Shanghai Oil Painting and Sculpture Institute, was published for the first time in China.

Sponsored by the Shanghai Oil Painting and Sculpture Institute and *Art magazine*, the seminar "Wu Dayu's Oil Painting" was held on November 21 at the Shanghai Art Museum.

2004 Group exhibition *The Best in Chinese Modern Art Market* took place at the Lin & Keng Gallery in Taipei, on view between November 13 and December 5.

- 2005 Group exhibition *Modern Chinese Abstract Art* took place at the Lin & Keng Gallery in Taipei, on view between January 8 and January 26.
Wu Dayu Solo Exhibition took place at the Lin & Keng Gallery in Taipei, on view between October 15 and November 6.
- 2006 Group exhibition *Abstraction* took place at the Lin & Keng Gallery in Taipei, on view between March 11 and April 2.
- 2011 *Wu Dayu Solo Exhibition* took place at the Tina Keng Gallery in Taipei.
- 2016 *The Drawer of Wu Dayu* at the Tina Keng Gallery in Taipei.
- 2021 *Wu Dayu, Forefather of Chinese Abstraction* took place at the Tina Keng Gallery in Taipei.