



Seated woman or Woman in a wicker chair
(Femme assise ou Femme dans un fauteuil d'osier)
Gemmail, France
1954-1957
95.5 x 76 cm
Private collection

坐著的女人或坐在藤椅上的女人
玻璃畫，法國
1954-1957年
95.5 x 76 厘米
私人收藏



Still life with yellow pot
(Nature morte au pot jaune)
Gemmail, France
1954-1957
103 x 129 cm
Private collection

黃色瓶子靜物畫
玻璃畫，法國
1954-1957年
103 x 129 厘米
私人收藏



Bullfight
(Course de taureaux)
Gemmail, France
1954-1957
82 x 113 cm
Private collection

鬥牛
玻璃畫，法國
1954-1957年
82 x 113 厘米
私人收藏

Cover image (detail):

Portrait of Marie-Thérèse Walter
Gemmail, France
1954-1957
74.5 x 62.5 cm
Private collection

封面圖片(局部):

瑪麗-泰瑞莎·華特肖像
玻璃畫，法國
1954-1957年
74.5 x 62.5 厘米
私人收藏

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免費入場 | +852 2241 5500
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巴勃羅·畢加索
玻璃畫像

18.05-
27.08
2023

PABLO
PICASSO
PAINTINGS IN GLASS

The University Museum and Art Gallery (UMAG) of the University of Hong Kong is honoured to present *Pablo Picasso: Paintings in Glass*, an unprecedented display of works by the world-famous twentieth-century painter, supported by the French May Arts Festival and Hongkong Land.

In 1954, Picasso (1881–1973) became aware of gemmaux glass mosaic panels through his friend Jean Cocteau (1889–1963). Gemmaux is the plural form of gemmail, a fusion of the French terms 'gemme' and 'email,' meaning 'enamel gem.' At the time, the studio of Roger Malherbe-Navarre (1908–2006), Les Gemmaux de France, was expanding on the light boxes created by the French painter Jean Crotti (1870–1958). The process includes layering pieces of glass into pictorial depictions.

Impressed by the gemmistes' masterful assembling and fusing of carefully selected glass, Picasso declared 'A new art is born – the gemmaux!' He first selected *Femme dans un fauteuil d'osier*, then his self-portrait *Yo* and *Les femmes d'Alger*, before creating a total of sixty major works in this translucent material which he cherished for its light and modernity, as well as the pictorial qualities that the new artistic technique brought, particularly to his cubist oeuvre.

Created over a period of just four years, between 1954 and 1957, to explore and showcase the medium's artistic possibilities, the results of Picasso's works in glass were simply astonishing.

The earliest display took place in Monaco in February 1956, followed by a retrospective in Paris in March 1957. These exhibitions were an immediate success, with important collectors acquiring his gemmaux and numerous public exhibitions following in Europe and the US between 1959–1964 and 1959–1961.

Despite their significance, Picasso's gemmaux remain relatively understudied, and since the 1960s, they have rarely been displayed, with the exception of four exhibitions in Japan in 1998. As such, the artist's ambition to master this complicated technique and expand his diverse oeuvre across lesser-known media is underappreciated. As with his explorations into ceramics, Picasso's glass works exemplify his unique approach to merging his iconic pictorial themes with more three-dimensional and sculptural aspects.

The works on loan from a private collection, on view at UMAG during the French May Arts Festival 2023, offer a little-known perspective on some of Picasso's most renowned painterly compositions. We are grateful to the lender for his generosity in providing us with unlimited access to this collection and for granting us the freedom to curate such an elaborate project. We would also like to express our appreciation to Hongkong Land for the financial support and for organising a preview of our exhibition. Together, we invite the public to visit UMAG and to discover Pablo Picasso's paintings in glass.

香港大學美術博物館榮幸舉辦「巴勃羅·畢加索：玻璃畫像」展覽，並獲法國五月藝術節及置地公司支持，展出二十世紀藝術大師畢加索與光影技術專家共同製作的玻璃光影裝置。

是年畢加索辭世屆五十載，為紀念這位二十世紀藝術大師，特別展出其鮮為人知的獨特創作——玻璃畫。1954年，畢加索(1881–1973)透過好友尚·科克多(Jean Cocteau, 1889–1963)認識玻璃畫(gemmaux)。「Gemmaux」乃「gemmail」之複數表述，是法文寶石(gemme)和琺瑯彩料(émail)的混合詞，意思為「琺瑯寶石」。當時，羅傑·馬爾埃布－納瓦爾(Roger Malherbe-Navarre, 1908–2006)的工作室Les Gemmaux de France在法國畫家尚·克洛蒂(Jean Crotti, 1870–1958)所創之發光箱的基礎上進行創作，將玻璃片層疊成畫。

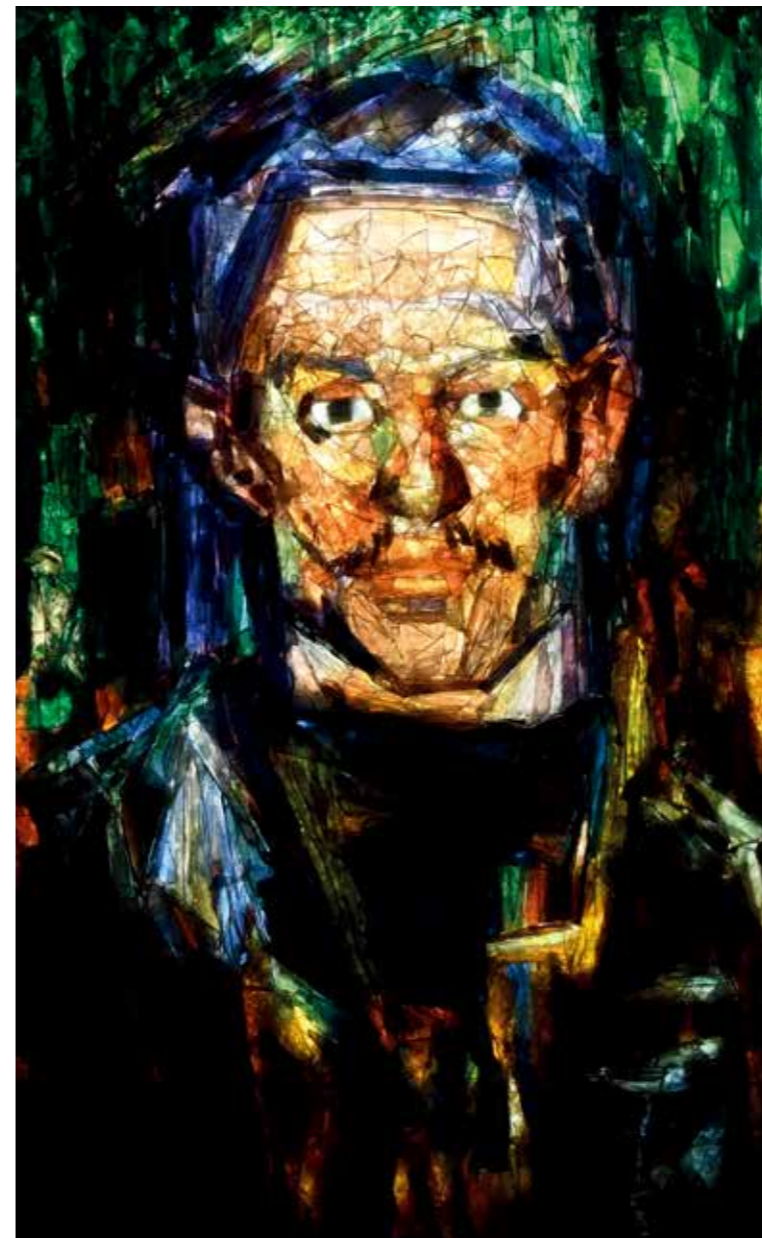
畢加索對「gemmail」玻璃畫工匠精巧的組裝和搭配驚嘆不已，稱之為「一種新藝術的誕生」。他先選取作品《坐在藤椅上的女人》、自畫像《Yo》和《阿爾及爾女人》造成玻璃畫像，最終創作共60件重要作品。他偏好這種半透明的材料，可利用光來創作，富現代感，以新的藝術技巧使他的立體主義作品昇華。

畢加索僅在1954至57年間創作玻璃畫作品，旨在探索和展示這種藝術媒介的可能性，成果驚人。最早的展覽於1956年2月在摩納哥舉行，再於1957年3月在巴黎舉辦回顧展，展覽十分成功，主要的藏家收藏了他的玻璃畫。畢加索亦在1959至64年和1959至61年間分別在歐洲和美國舉辦了多場公開展覽。

儘管如此，畢加索玻璃畫的研究至今仍相對較少，玻璃畫作自20世紀60年代以來也鮮少展出，僅於1998年在日本舉辦了四次展覽。而畢加索致力掌握這種複雜技術，以將其畫作應

用於更多不為人知的媒介，這一抱負尚待世人發掘。畢加索的玻璃畫，就如其陶瓷作品，將標誌性的視覺題材，融入立體和雕塑的創作之中，展現獨特風格。

在法國五月藝術節期間於本館展出的私人收藏，正正以鮮為人知的鑑賞角度，呈現畢加索最為人熟悉的題材。蒙出借人的慷慨支持，我們得以近距離接觸這批藏品，館方也得以自主策展，特申謝忱，並謹此鳴謝置地公司資助舉辦預展。我們誠邀請大眾蒞臨香港大學美術博物館，親睹畢加索的玻璃畫作品。



Self-portrait (Yo)
Gemmail, France
1954–1957
54.5 x 35 cm
Private collection

自畫像
玻璃畫，法國
1954–1957年
54.5 x 35 厘米
私人收藏



Women of Algiers (Les femmes d'Alger)
Gemmail, France
1954–1957
110 x 143 cm
Private collection

阿爾及爾的女人
玻璃畫，法國
1954–1957年
110 x 143 厘米
私人收藏