



法國賽奴奇
亞洲博物館館長

Director of Musée
Cernuschi

巴黎索邦大學藝術史博士，自 2015 年起擔任法國巴黎賽奴奇亞洲博物館館長。其策劃了許多中國藝術展覽，包括「丁雄泉（1929–2010）：採花大盜」（巴黎，2016）、「漢的輝煌：天朝的崛起」（巴黎，2015）、「巴黎・丹青二十世紀中國畫家展」（香港，2014）、「中國藝術家在巴黎：從林風眠到趙無極」（巴黎，2011）。2002 至 2014 年易博士曾在索邦大學教書，其研究領域包括中國清代和現代歐洲的藝術收藏史，以及關於二十世紀巴黎中國藝術家的討論。■ Eric Lefevre has been the director of Musée Cernuschi — art museum of the city of Paris since 2015. He graduated from the Sorbonne University with a Ph.D. in art history, and has curated numerous exhibitions on Chinese art, including “*Walasse Ting: The Flower Thief*” (Paris, 2016), “*Splendor of Han: the Rise of the Celestial Empire*” (Paris, 2015), “*Paris-Chinese Painting: Legacy of Chinese XXth Century Masters*” (Hong Kong, 2014), and “*Chinese Artists in Paris: from Lin Fengmian to Zao Wou-ki*” (Paris, 2011). Dr. Lefevre had taught at the Sorbonne University from 2002 to 2014. His research fields include the history of Chinese art collection in Qing China and modern Europe, and the history of Chinese artistic presence in Paris in the twentieth century.

從法國角度來看故宮博物院的創建

此文是關於法國如何看待故宮博物院的創建及其收藏史上頭幾年的遷徙。

在 1920 年代中期，改前皇宮創建為博物院的決定喚起了法國人的特殊歷史共鳴。中國年輕的共和政府的決定再現了法國歷史上的一些先例：這就是創建盧浮宮博物館的情況，在兩個多世紀之前盧浮宮就是由皇家權力所在地成為國家文物保護之所。因此，對於當代法國觀察家來說，向公眾開放皇家收藏品似乎是帝國衰亡之可預見且不可避免的後果。在接下來的二十年中，法國公眾則通過他們的報導見證故宮博物館收藏的輾轉變遷。同時通過在歐洲舉行的第一次皇家收藏展，並結合當時活躍在法國的中國藝術家的創作生活，共同向法國觀眾展現了故宮博物院的開放如何改變了當代藝術家對古代藝術的認識，同時也影響了他們當下的創作。

To Recognize the Construction of the National Palace Museum from the French Perspective

This article consists of the French perspective regarding the construction and the relocations at the beginning of the National Palace Museum’s history.

In the mid 1920s, the decision to transform the palace into a museum provoked the historical resonation among the French. The young republican government of China recurred an example previously that was aroused in French history, which was the construction of the Louvre museum. More than two centuries ago, the Louvre had transformed from the royal powerhouse into a sanctuary for national treasures. To the contemporary French observers, granting access of the royal collection to the public represented the predictable and inevitable consequence of the Empire’s decline. In the following twenty years, the French witnessed the evolvement and change of the Palace Museum through news reports. Through the first exhibition of Royal collection held in Europe and cooperated with Chinese artists who were active in France; these facts demonstrated the French citizens how did the open access of the National Palace Museum modify the acknowledgment of contemporary artists to ancient art, and also influenced their current creations.