

It is not easy for a Chinese painter to succeed in France. The first challenge is to be accepted by the Western world – as the form of expression is so different. In the West, painters share a common medium and language in their work; while in the East, specifically in China, the use of material, form of expression and point of appreciation are completely different from the West. Traditional and authentic Chinese paintings are sometimes taken as handicraft rather than art.

In the 1920s, while Europe was gradually recovering from the WWI, France also underwent tremendous changes in its art, literature and society, and Paris became a dream place for artists all over the world. A group of young Chinese artists fled their country and went to the West searching for new forms of expression, and one of which they went is France. Liu Hai-su, Lin Feng-mian, Xu Bei-hong, Chang Yu and Pan Yu-liang were the first who arrive Paris. After the WWII, Wu Guan-zhong, Zao Wou-ki and Zhu De-qun joined them, and there were Wang Ke-ping, Ma De-sheng, Chen Zhen and Huang Yong-ping during the post-Cultural Revolution era. The expedition of Chinese artists continues today. Some of them like Lin Feng-mian and Xu Bei-hong returned home and became the window to the world of Western art to art students. But more of them decided to stay and continued to explore the greater possibility of medium, subject and technique brought by the clash of culture; and they examine the question of identity.

中國畫家在法國若要成功並不容易，最實際的問題是必須有人接受他們的藝術，中國畫家與西方畫家不同，西方畫家之間使用的是同一種繪畫材料和繪畫語言。而東方中國--從繪畫材料、表達方式、欣賞角度，都與西方完全不同。地道而傳統的中國畫，在法國人的眼裡更像是一種工藝品。

上個世紀二十年代，歐洲剛走出第一次世界大戰的陰影，法國的社會也同樣在包括藝術，文學和社會等領域發生著深刻的變化，巴黎一時成為世界上藝術家們所嚮往的聖地。一批年輕中國藝術家紛紛走出國門，到包括法國在內的西方世界尋找新的藝術表達方式，先後前來巴黎的中國藝術家包括劉海粟，林風眠，徐悲鴻，常玉，潘玉良等人。到第二次世界大戰之後有吳冠中，趙無極，朱德群，再到文革後改革開放時期來法的王克平，馬德升，陳箴，黃永砅等，中國藝術家在通往朝拜藝術殿堂法國的道路上前赴後繼，永不停息。其中，有的藝術家學成後選擇歸國，成為國內藝術生學習西方藝術的一扇窗，如林風眠，徐悲鴻。而

更多的旅法藝術家則是選擇永居法國，從媒介，題材，技法等各方面更深入地探討中西方藝術碰撞帶來的可能性以及中國藝術家的身份認同等話題。

