

JGF 姜国芳

从故宫
——威尼斯宫
紫禁城系列作品展

FROM THE CHINA PALACE
TO VENICE PALACE
EXHIBITION OF SERIES
WORKS IN FORBIDDEN CITY

长城出版社



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艺术家的本能是创造，是发现。小时候看过京剧舞台上的诸葛亮，长须而头戴官帽手持鹅毛扇画着脸谱。这种形象夸张之后，舞台上的形象就突出，这是舞台的艺术，如果把它原样搬到电影屏幕上就不同了，而小说里描写的诸葛亮就完全是文字的描述，每个人对文字的理解不同就会浮现不同形象，假如要把这种形象放到油画之中，那么就会让人啼笑皆非，绘画中的历史人物形象是画家根据自己的想象对历史的记忆以及本民族的审美来创作。它不是历史的真实也不是历史的照片，更不是戏曲舞台中的形象。所有艺术形式所表述的真实都是根据不同的载体来描述自己心中所理解的具体形象，而真实形象在这里只是参考、理由。

The nature of artists is to create and discover. I still remember the image of Zhu Geliang in Beijing opera, holding a goose-feather fan in his hand with long beard. Though exaggeration, the image becomes more distinct, which is so called stage art; if just putting the original image in movies or screens, it will make much more difference. On the other hand, the image of Zhu Geliang in the novel is illustrated by words, which will vary quite different images, since people may have different understanding of the words. Suppose putting those images in canvas, it is destined to be little laughable, because the historical figures in paintings are created by painters according to their own imaginations, memories of history, and their own tastes. Therefore, the paintings are neither reality nor pictures of history, not to say images on the stage. All artistic patterns intend to express the reality which is described by the concrete images according to the authors' own understanding, while the authentic image, here, is just a reference.

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Exhibition of series works in forbidden city



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序 言

面对着几万张照片，有许多话想说。我的经历与同辈人相比算是丰富，但不太坎坷；故事虽多，但没有太出彩的。在我刚出生的时候，妈妈总是揪着我的耳朵，她说耳朵大的人以后一定有福气。我常常观察旁人的耳朵，也许有一点道理。在我的大半生之中，凡有难事总会化险为夷，危难之中总是有贵人相助，命运的福兮上帝似乎早已经为我安排好了。画画本不属于我这样出身贫农的孩子，可是赶上“文革”，画画的材料可以报销，当兵时部队全力支持我，而后来在工厂搞宣传工作，整天可以画画。读大学时就更走运，学校发材料，国家发工资，这些都被我赶上了，如果放在现在我要学画是不可能了，所以我还算顺的。说到底，还是要感谢我妈把我耳朵揪大了。

Preface

Facing thousands of pictures, I fell a lot of words to say, compare to the people at the same ages, my experience is relatively abundant despite of not too much frustrations. Therefore, although there were many stories happened to me, few them could be called classic. When I was a child, my mom always held my ears and tried to make them bigger, by which she believed could bring me good luck. I often watch others ears; it might be reasonable, somehow. Because whenever coming across difficulties, they were always solved out, it seems there is always someone will give me a hand. Believe it or not, God has arranged my destiny. Painting should not belong to me — a child from a poor family. But during the period of the Culture Revolution, the government can write off the painting papers. When I was in the army, I got full support. When I was working in a factory, I was in charge of publicizing affairs; so that I had sufficient time to practice painting. Even luckier, the school provided me with paper and the government paid my salary when I was in college. All of these good lucks happened to me. In fact, it would be impossible to learn painting if I should decide to do now. Therefore, I think I am very lucky. All in all, I should attribute to my mom for holding my ears bigger.

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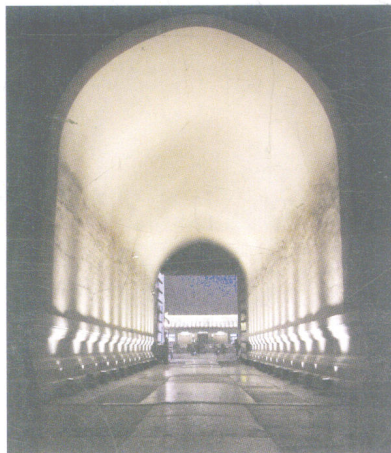
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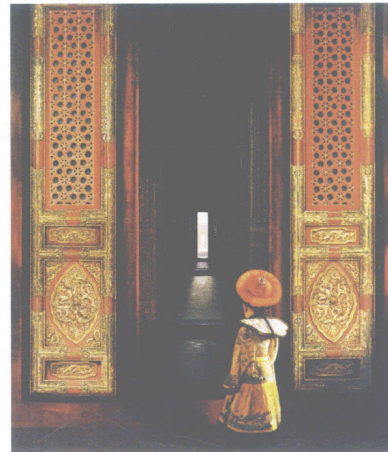
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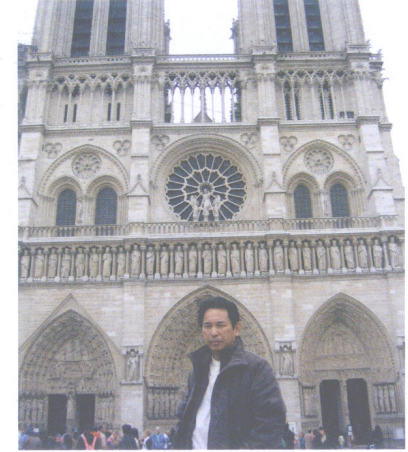
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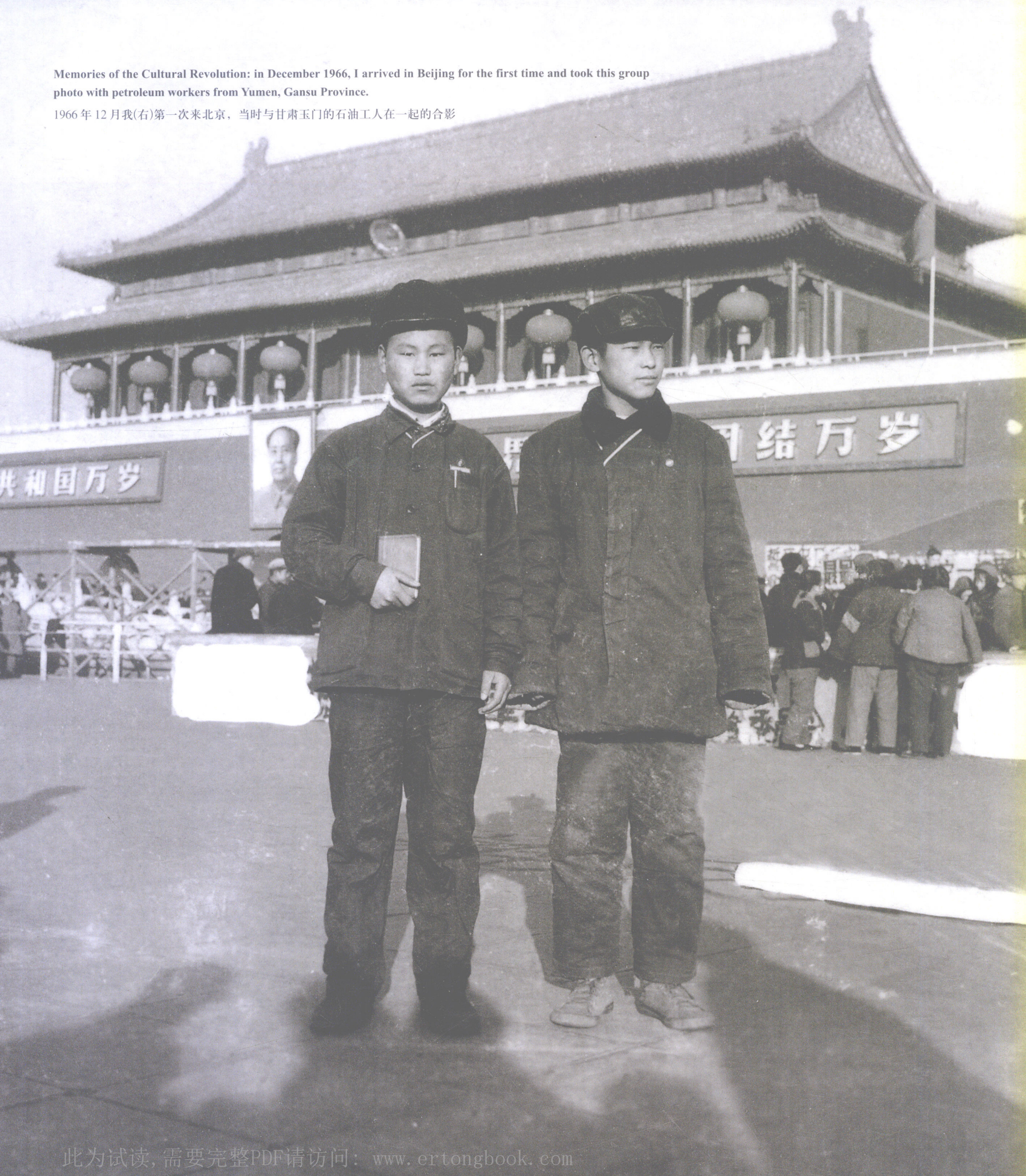


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Memories of the Cultural Revolution: in December 1966, I arrived in Beijing for the first time and took this group photo with petroleum workers from Yumen, Gansu Province.

1966年12月我(右)第一次来北京,当时与甘肃玉门的石油工人在一起的合影



早期回忆

1970 我们全家人团圆的留念（没有我，当时我还在部队）

Memory of early

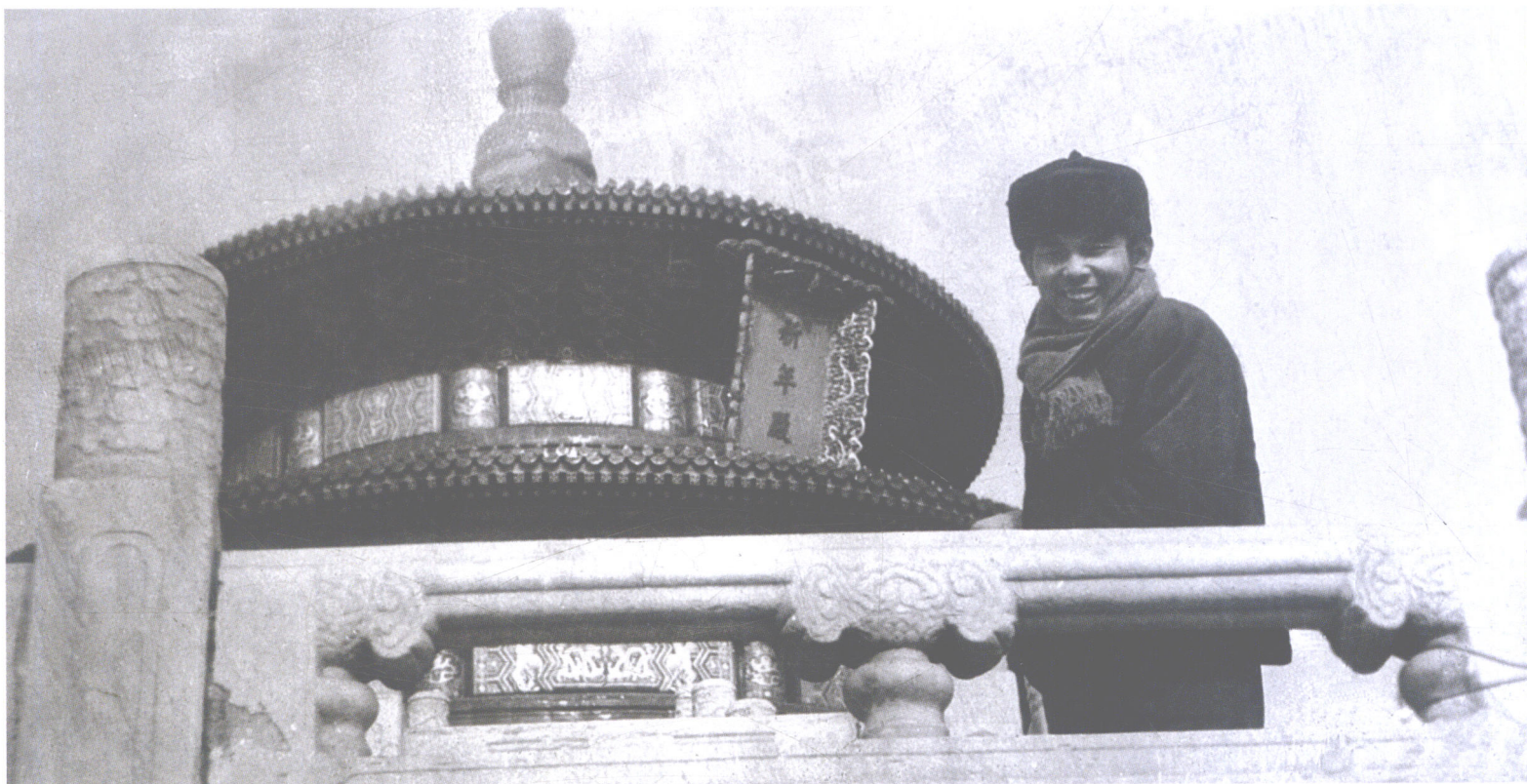
1970 This picture is a souvenir for our whole family members reunion (not including me, because I was in the arm at that time.)





In 1970, with faculty of Nanchang Worker Arts Group with I standing the third in the second row on the right.

1970年我与南昌市工人美术创作组全体成员合影。“二排右3为本人”



picture 1
图 1

picture 2
图 2

picture 3
图 3



In 1974, I began to learn in Central Academy of Fine Arts, and visited the Heaven Temple (picture 1), the Tian anmen Square (picture 2), and the Front Gate (picture 3) in Beijing.

1974年考入中央美术学院，参观北京天坛（图1）天安门（图2）和前门（图3）

临摹《伊凡杀子》想起：

1988年，有一位朋友叫宋伟，一个传奇性人物。外表貌不惊人，个矮稍胖，家族也很普通，兄妹三人，姐宋英是党员，曾在市级机关做公务员，哥宋川是摄影家。

80年代后期，宋伟与哥、嫂、姐共创事业，在一起合伙搞了几个快餐车，分别在北京的前门、复兴门、军博，还有中国美术馆。这三辆快餐车主要的业务是做羊肉串，他们的羊肉串个大，肉质优良，而且味道与众不同，在不到一年的时间业务发展迅速。到了1988年，每天纯收入为三千元，三天一万元，这在当时是不得了的利润。1988年12月在中国美术馆举办“中国当代艺术展”由宋伟来赞助。不仅如此，宋伟收藏了不少展览中的展品。大概有近二十多件作品，差不多展览中的主要作品都收藏了，被收藏的艺术家每人都拿到相当好的报酬。这件事在国内引起不小的反响。有一位朋友介绍我认识了宋伟，记得当时的情景：宋伟坐在一个很破的沙发上，左手不停地抽着最便宜的香烟“北京香山”，大概两角五分一包。他抽烟一般只抽一口，就丢掉了，一天大概要吸一条香烟。而他的右手边是北京二锅头，纯65度的高度酒，吸一口烟喝一口酒，满脸长着酒痔，他喜欢用手去抠，所以脸上有高低不平的坑。他喜欢剃平头，平日爱结交朋友，尤其喜欢与艺术家在一起神吹，爱狂想。他对我的到来表示了兴趣，当然他有一事相求，他想成立北京第一家私人博物馆，这个博物馆当然是想将他收藏的画陈列出来，他知道自己的藏品远远不够成立一家博物馆（我想充其量只是一个小小的陈列室），他希望很快能使自己的藏品丰满起来，并且要求一定是有权威性的，所以就想起临摹一批世界名画来充数，这一举动有两个方面的考虑：其一是供市民参观，在中国也能看见世界名画；其二是与其他官办的博物馆不同，显得丰富。但宋伟当时不可能想到临摹这批画真正的意义何在？宋伟对此项事业的兴趣主要出自于幕僚们的神吹胡侃。想到投资艺术事业，在当时实在是了了不起。我们私下里议论说：“宋伟是位不凡的人，他有钱不荒唐。”

作为宋伟，不可能真正懂得要建一家博物馆需要多少资金，需要多少财富，更不懂要建一家博物馆需要多少智慧和知识，需要多少社会力量，这些都是他所不具备的。尤其是当时的社会环境，中国正处在改革开放的初期，人们都非常茫然，不可能想到建立私营博物馆。在北京有一家私人博物馆，那就是炎黄博物馆，黄胄先生生前为此付出了惨痛的代价。

宋伟的设想给了我一个启示。大学毕业时，我曾经在美院的陈列室临摹过罗工柳先生在苏联临摹的列宾《伊凡杀子》原作，他带回到美院，我看过非常感动，并局部的临摹过，这是1979年的事。宋伟提出临摹世界名画，我很欣然地接受，并组织一批朋友来临摹。我们用了近一个月的时间，在戏剧学院的画室里临摹。完成之后，我告诉宋伟，确定日子请他到戏剧学院来看。记得那天晚上，宋伟带着左右同僚，扛着两台摄像机来到画室，同时，特意请了潘世勋先生来指导。宋伟看过我们临摹的这批画很兴奋。潘世勋先生看过后也很高兴，他总结地说道，这是一项非常有意义的工作，从来没有人这样认真地对待这种事情，说过之后大家高高兴兴了结此事。

1989年之后，宋伟的家族企业发生裂变，他要迁往香港，想到香港成立一个公司，主要是从事文化。他的理想很大，要做李嘉诚第二，他带着这个理想，在1990年前后去了美国。宋伟走了，他的家族企业也垮了，他的博物馆也做不下去了。宋伟走之前，把快餐车移交给宋英。宋川还是坚持他自己的事业做摄影师。在1993年的时候，一个非常偶然的机会我在定阜街的小餐馆碰到宋英，我问起宋伟的事情，她说宋伟的企业交给她，她成立个公司，不仅做快餐，而且还有文化。她对文化不像宋伟那样狂热，但是很有兴趣。我告诉她，我要组织一个画展，主要是写实的油画，而且是北京地区最优秀的一批画家，老中青三代人组织到一起，一种画派（即可能是写实，也可能是学院派）有十二位，老画家有靳尚谊、詹建俊、朱乃正；中年的有孙为民、杨飞云、王沂东、朝戈、陈文骥、李延州还有我；年青的有刘晓东、韦蓉。这个阵营宋英听了很兴奋，问我需要什么帮助，我告诉她需要赞助单位，她二话不说当即就同意给予我们全力的帮助，展览的费用她来承担。我做了一个计划，大概需要15万元，包括画册、场地、宣传、招待以及活动经费，展览的名称就叫具象油画展，地点是中国美术馆二楼的全部展厅。这是一



Free talk in the restroom of Songwei's Museum in 1988. Songwei in left, Jiang guofang in right, Liu wenjie in left 3(Liu is a collector in Beijing)

1988年在宋伟的博物馆休息室神侃，左一为宋伟，右一为姜国芳，左三为刘文杰(北京收藏家)。

个令人欣慰的计划，因为在当时写实画派的主力基本上都涵盖了，这是中国油画的主流，也是有相当实力的。这次展览从筹备到实施前后有半年的时间。宋英拿着卖快餐的钱一点点凑起来，给我们做了一个这样严肃的画展，一般人听了都会不信，中国那么多的大款，就没有几个有宋英的这种精神。记得一次聚会，我们在一起讨论画展，宋英带着她们的快餐，给与会的画家吃工作餐。靳尚谊很感动，他非常感谢宋英这种大义之举。我们展览如期于1993年5月6日在中国美术馆举行，展览空前成功，在美术界产生了很深远的影响。首都各种媒体相继用巨大篇幅进行报道，我们开了研讨会，中央电视台有专题报道。这个展览最遗憾的是没有画册，原因是宋英实在拿不出钱来做画册，原来定的15万的赞助，最后我们只拿到五万元的赞助费。

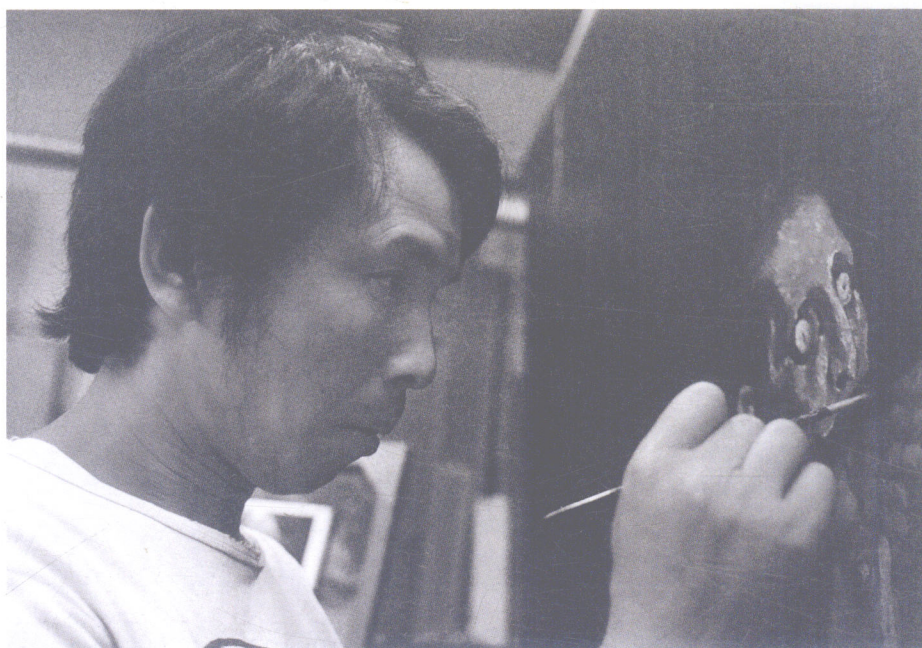
What Reminded Me of in Copying the Ivan Killed His Son

In 1988, I knew a friend named Song Wei, a legendary figure. He has an ordinary looking, a little bit short and fat, his family is also very common. He has one older sister and one older brother, his sister is a member of Communist Party, used to working in a municipal office, while his brother, Song Chuan is a photographer.

In later 80s, Song Wei with his brother, sister-in-law and sister started a business; they run 3 fast-food cars, in Qian Men, Fuxing Men and the Military Museum. The main business is the mutton strings. With good quality and different tastes from others, the scale of their business had been tremendously enlarged. Till the year of 1988, their net income per day reached to RMB3,000 yuan, that is to say 10,000 yuan every 3 days, at that time, this profit is unbelievable. In October of 1998, Song Wei sponsored the Chinese Contemporary Art Exhibition held in Chinese Art Gallery. Moreover, Song Wei also collected some of the items, about 20 pieces of works, almost all major collection of that exhibition, meanwhile the artists got fairly good pay, which generated a sensation in the country. One of my friend introduced me to know him, I still remember that: he was sitting on a ragged sofa, with the cheapest cigarette — Beijing Xiangshan in his left hand, probably 25 cents for per pack. He has a strange habit that he only sniff once for each cigarette, then throws it away, in this way, he can consume 10 packs each day; with 65 degree Beijing Erguotou Wine in his right hand, one smoke after one drink. With many alcoholic piles on his face, he is used to smashing them, therefore, his face is full of rugged pits. He is fond of flat haircut, and making friends, especially chatting with artists, he is kind of paranoid. When I first met him, I felt that I did not like him, but he showed interests on me. At that time, he asked me a favor that he intended to found the very first private museum in Beijing. Obviously, he wanted to exhibit all his collections, but he is aware of the fact that all his collection is far less enough for a museum(I thought a small show room is enough at maximum), so he wanted his collections enriched, and also the collections required certain authorities. So he finally wanted to invite some artists to copy some world-famous paintings to make up the short. He decided to do so under 2 considerations, the one is to provide citizens to look around, by which people had chance to see the world-famous paintings, the other factor is that, unlike the government-supported

museums, his collection is more abundant. However, beyond his imagination, he didn't realize the real meaning of copying these paintings. His interest in this cause came from the officials flattering. Thinking about investment in art enterprise, it is deserved respecting. We have discussed privately: Song is an uncommon figure, he is rich but not stupid.

It was impossible for Song to really understand how much capital and wealth required for founding a museum, let alone how much wisdom and knowledge required. He didn't possess all these requirement. Especially under that current social environment when China was just



In 1989, copy Murder of Evan
1989 年临摹《伊凡杀子》