A traditional Chinese ink and wash painting of a bird, possibly a hawk or falcon, perched on a branch. The bird is rendered with detailed feather patterns in shades of brown and black. It is looking down and to the right. The branch it sits on is adorned with vibrant autumn leaves in shades of red, orange, and yellow. The background is a light, textured wash of ink and wash, suggesting a misty or ethereal atmosphere.

溯源与拓展

嶺南畫派特展

Origins and
Developments of
the Lingnan
School of Painting

溯源
與
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嶺南畫派特展

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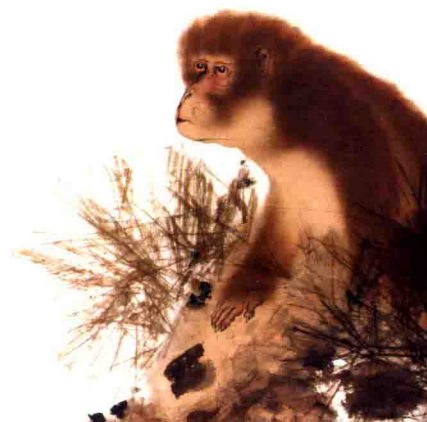




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Chronology of the Lingnan School



序

嶺南畫派在中國現代繪畫史上具重要性，與北京的京派和上海的海派，形成民初畫壇三足鼎立的局面。嶺南畫派以「嶺南三傑」——高劍父（1879-1951）、高奇峰（1889-1933）兄弟和陳樹人（1884-1948）為核心，主張「折衷中外，融合古今」，展開「新國畫」的改革運動，後世追隨者眾多，對現代繪畫產生廣泛而深遠的影響。近年來，嶺南畫派研究已成為中國現代美術史研究的重要課題。

本院的書畫收藏以清宮舊藏為主，十九世紀以來的書畫作品較匱乏，近幾十年來透過各界捐贈和積極購藏，近現代書畫作品已日漸增加。為增進觀眾對近現代書畫藝術的瞭解，早自民國七十五年起，本院便開始推出近、現代書畫相關的展覽。緣此，三年前，歐豪年文化基金會向本院提出共同策畫嶺南畫派特展的構想時，本院即欣然同意。不過本院所藏嶺南畫派相關的作品數量有限，不得不向外尋求支援。所幸此構想提出後，得嶺南畫派作品重要藏地——廣州藝術博物院的支持，提供嶺南畫派先驅居巢（1811-1865）和居廉（1828-1904），嶺南畫派三位大家高劍父、高奇峰與陳樹人，以及高劍父、高奇峰的門生趙少昂（1905-1998）、黎雄才（1910-2001）、關山月（1912-2000）、楊善深（1913-2004）等九位重要畫家的六十三件作品參展，並獲中央研究院嶺南美術館和台灣私人收藏挹翠山堂出借展品，策展期間承歐豪年教授指導並居中聯繫廣州藝術博物院，協助選件，謹此特申謝忱。此次特展共展出十九、二十世紀嶺南派三代的九十件畫作，完整且有系統地呈現嶺南畫派的源流與發展的脈絡，讓觀眾能對嶺南派大家的繪畫成就有進一步認識與瞭解。

國立故宮博物院院長

馬明珠

Preface

The Lingnan School has played a crucial role in the development of modern Chinese painting history, having formed a triumvirate with the Beijing and Shanghai Schools in painting circles of the early Republican period during the early twentieth century. At the core of the Lingnan School are the “Three Masters of Lingnan”—Gao Jianfu (1879–1951), Gao Qifeng (1889–1933), and Chen Shuren (1884–1948), who advocated “balancing Chinese and foreign, blending ancient and modern” to form a revolutionary movement for “new Chinese painting.” They had many followers in later generations, having a deep and lasting influence on modern painting. In recent years, the study of the Lingnan School has already become an important subject in researching modern Chinese art history.

The holdings of the National Palace Museum deal mainly with the imperial collection of the former Qing court, with works of painting and calligraphy after the nineteenth century being relatively lacking. Over the past few decades, an active program of encouraging donations and making purchases has gradually increased the holdings of modern Chinese painting and calligraphy. In order to raise public awareness about modern Chinese painting and calligraphy, the Museum began holding exhibitions related to modern art starting in 1986. This is why the Au Ho-nien Culture Foundation approached the Museum three years ago with the idea of cooperating for a special exhibition on the Lingnan

School, to which the Museum gladly agreed. Unfortunately, the number of works related to the Lingnan School in the Museum collection is quite limited, so outside assistance became necessary. After the idea for the exhibit was born, the Museum thereupon had the fortune of receiving support from an institution with a large and important collection of Lingnan School art, the Guangzhou Museum of Art, which is providing a loan of 63 works ranging from such forerunners of the Lingnan School as Ju Chao (1811–1865) and Ju Lian (1828–1904) to the founding masters of the school (Gao Jianfu, Gao Qifeng, and Chen Shuren) and finally such important followers of Gao Jianfu and Gao Qifeng as Zhao Shao’ang (1905–1998), Li Xiongcai (1910–2001), Guan Shanyue (1912–2000), and Yang Shanshen (1913–2004). The exhibit has also benefited from the generous loan of artworks from the Lingnan Fine Arts Museum at Academia Sinica and the private Taiwan collection of Yicui Shantang, with Professor Au Ho-nien offering curatorial guidance for the exhibit and serving as a liaison with the Guangzhou Museum of Art to assist in selecting the artworks, for which we are all deeply grateful. In total, this special exhibition features ninety paintings covering three generations of the Lingnan School from the nineteenth to twentieth century, offering a complete and systematic lineage for the origins and development of the Lingnan School, allowing viewers to further recognize and understand the artistic achievements of these Lingnan School masters.

Fung Ming-Chu

Director, National Palace Museum

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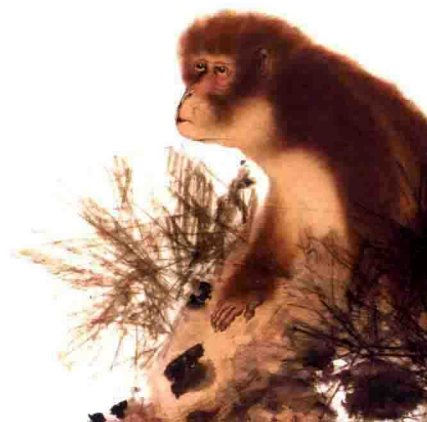




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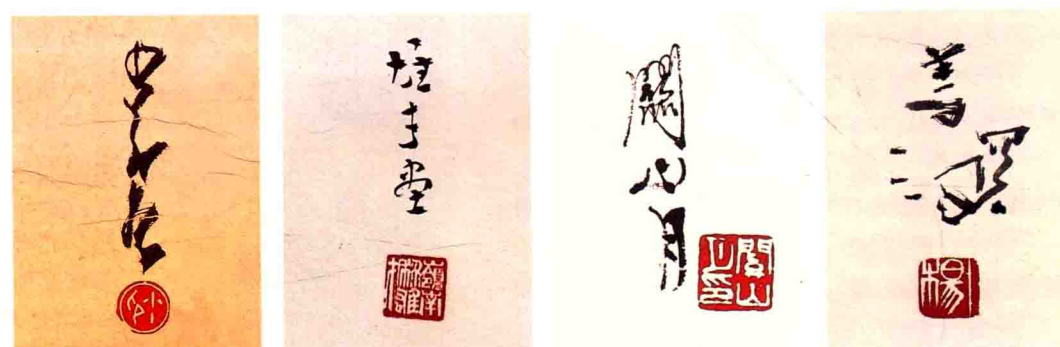
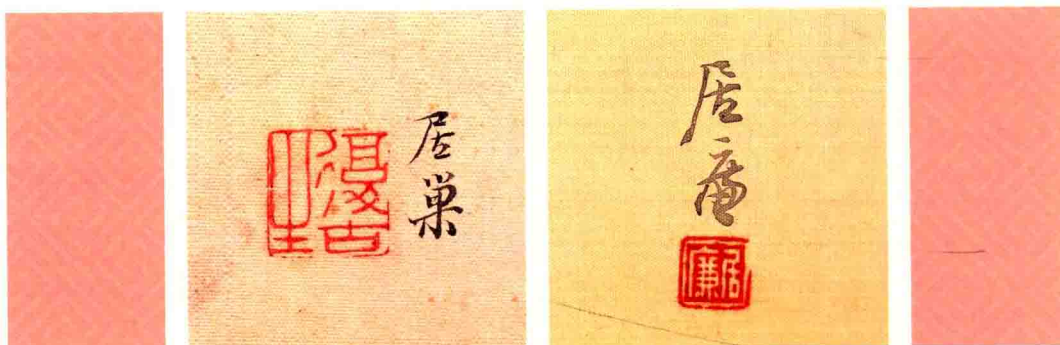
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Chronology of the Lingnan School





展覽概述

Introduction

展覽概述

廣東地處五嶺之南，習稱嶺南。晚清時期，由於廣州開放為對外通商口岸，外在環境的變遷，啟動了嶺南地區藝術革命的契機。伴隨多位才華洋溢的畫家嶄露頭角，嶺南諸家的畫名迅速與上海、京津地區的畫家三足鼎立，躍身為代表中國南方藝壇的核心團體。

近代嶺南繪畫的革新，可推居巢（1811-1865）、居廉（1828-1904）昆仲為先驅。二居係廣東番禺隔山鄉人，畫風賡續自清初惲南田（1633-1690）的沒骨花卉，於取材、表現諸端，迭有建樹，其擅長之「撞水」、「撞粉」畫法，能充分掌握物象五光十色的變化。傳承者以高劍父（1879-1951）、高奇峰（1889-1933）、陳樹人（1884-1948）聲名最著，致有「嶺南三傑」的美譽。彼等均曾負笈東瀛，採擷東洋畫中講求寫生、著色鮮潤的一脈，於民初揭櫫「折衷中外、融會古今」的革新口號，與側重臨摹的傳統派互成抗衡之勢。嶺南派新國畫對於當代藝壇的影響，亦未侷限於廣州，舉凡香港、澳門、台灣等地，均有眾多後繼者，迄於今日而不衰。

本次「溯源與拓展—嶺南畫派特展」，除陳列嶺南派創始者「二高一陳」的代表作，復遴選嶺南派前身「隔山二居」，以及嶺南派二代傳人，趙少昂（1905-1998）、黎雄才（1910-2001）、關山月（1912-2000）、楊善深（1913-2004）等四家作品，援以演繹嶺南畫派的源流與生生不息的發展。展覽共分「人物」、「花鳥魚蟲」、「畜獸猛禽」、「山水」四個單元，作品集結自廣州藝術博物院、中央研究院嶺南美術館、挹翠山堂與本院典藏，共計九十件。觀眾賞覽之際，應能概括嶺南派繪畫表現的多元面向。