

广东美术馆
GUANGDONG MUSEUM OF ART

风·雅·颂

广东美术馆开馆十五周年
馆藏精品展

THE ODE TO ELEGANCE

EXHIBITION OF SELECTED COLLECTION OF
GUANGDONG MUSEUM OF ART

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风·雅·颂

广东美术馆开馆15周年 馆藏精品展

广东美术馆馆长 罗一平

广东美术馆于1997年11月28日开馆，至今已走过15周年。15年来，广东美术馆以立足本土，关注国内，加强国际交流的思路，以广东美术、中国近现代美术以及当代艺术为收藏重点，凭对文化历史的尊重，从无到有，以独立的学术品格和收藏定位，努力承担起对艺术保存和传播的责任，为推动广东省的美术发展和中国当代艺术的发展做出了应有的贡献。为纪念广东美术馆15周年筚路蓝缕的路程，我们特举办“风·雅·颂——广东美术馆开馆15周年馆藏精品展”。

展览以“风·雅·颂”为主题的灵感来自《诗经》，《诗经》的分类向有“四始六义”之说。“四始”指《风》《大雅》《小雅》《颂》的四篇列首位的诗。“六义”则指“风、雅、颂，赋、比、兴”。“风、雅、颂”是按音乐的不同对《诗经》的分类，“赋、比、兴”是《诗经》的表现手法。这种分类的方式随后贯穿了中国几千年的艺术发展史，更是从对音乐和文学的划分法扩展到了视觉艺术的领域。直至今日，在对一段时期的美术作品进行全面梳理的时候，使用这样的划分方法也仍然具有其特殊的意义与价值，因为“风、雅、颂”的划分方式不仅仅是对作品内容的简单归类，更涵盖了关于艺术社会功能和社会身份标识（礼制）的思考与讨论。在广东美术馆建馆15周年之际，以“风、雅、颂”为题的馆藏作品展，从题目上就看出展览不仅仅是对广东美术馆15年以来馆藏精品的简单梳理和展示，更是要通过这个展览和对这些馆藏作品的特殊展示，从宏观的角度来讨论15年来中国当代艺术的结构及其在中国当代社会中所扮演的角色。

“风”——平民情怀和个人意识的表达

在诗经中，“国风”是周王朝各诸侯国日常生活的再现，朱熹认为：“凡《诗》之所谓风者，多出于里巷歌谣之作，所谓男女相与咏歌，各言其情者也。”国风中除了和爱情相关的诗歌之外，还包括了平民生活和个人思想的各个层面：从对个人精神苦闷的抒发到对军旅生活的描述到对政府或官僚的不满和讽刺。对于这些诗歌的作者而言——他们大多是名不见经传的蚕妇村氓——这些诗歌只是在生活中表达自己情怀的工具，而对于礼制社会的上层精英而言，这些文字一方面在聚会时可以调剂气氛，另一方面又给严肃的考察民风提供了直接的材料。正如《礼记·乐记》中所言：“故其治民劳者，其舞行缀远；其治民逸者，其舞行缀短。故观其舞，知其德，闻其谥，知其行也。”可见艺术形式在当时甚至可以作为中央政府对地方政府政绩的考察。

在本次展览“风”的部分，其中作品所展现出来的同样对于日常生活中个人情感的直接表达。这些作品中的大多数都是我们称之为“当代艺术”的作品，我同样也认同这样的命名，并非因为这些作品都具有更为“当代”的表现手法和艺术语言，而是因为这些作品所关注的对象都处在“当代”生活的语境中。这些作品的创作者们无一例外地用一个普通人——而非艺术精英——的眼光来看待并且表现当代的生活与情感。这其中实质包含了两个层面：一方面，是对个人内心情感的抒发；另一方面，则是关于个人视野下外在世界的表现。从这些作品中，我们可以看到当代个体在工业化社会中的机械化；可以看到大众文化中个人真实情感的缺失；可以看到都市生活中普通人的迷茫与无助，或者是荒谬和呆滞。同时，我们也可以看到对于政治环境直接或隐喻地批判，对于当代生活状况反思以及对于未来生活的探讨。正如所表现的题材一样，这些作品的语言同样是多元而自由的，我们很难在它们之中找到一个一致的或者统一的标准和格式，但是却和国风一样，充满了各自鲜明的特点。

对个人内心情感的抒发是一种十分私人的目的，其似乎仅仅和艺术家个人的情感欲望相关联。自 19 世纪以来，当艺术越来越强调个人情感的成分，艺术家也开始越来越强调通过不羁的艺术语言以及同样不羁的个人生活方式来突显自己区别于大众的身份。然而无论这种形式上的区分如何明显，都从另一个角度表明当代艺术对“个体”和“人”这两个概念的突出，而这种突出又通过对大多数“个体”和大多数“人”所共同具有的情感和观点的表达而形成了当代艺术的核心元素。也就是说：一方面艺术家通过对个体和人性的突出，对当代社会群体性和工业化的趋势做出了反抗；另一方面通过艺术形象将大多数人共通的个人精神世界表现出来，这种情感抒发已经不再属于艺术家个人，而同时属于对艺术品进行自我阐释的观众。对于外在世界的表现同样也强调个人的视野，这种表现所侧重的不是写实也不是审美，而是对于纷繁表象的提炼或是对于特定现象的突出与夸大。无论是提炼或是夸大，都是站在个人和人性的立场上进行审视与反观。无论是抒发情感抑或是观察世界，都是艺术家与观众之间所存在的一种共鸣，这种共鸣的基础也就是作为日常生活一分子的一种平民情怀和个人意识。对于普通观众而言，这些艺术品为他们提供了一个在观看过程中找到共鸣从而进行情感抒发的机会，而对于知识精英而言，则成为了一个观察和反思当代日常生活的一个渠道。这种形态与功能恰如三千年前《诗经》中的《国风》。

“雅”——文人阶层审美趣味的再现

“雅”即“正”，是为正乐，与国风的“里巷歌谣之作”不同，是贵族饮宴时的乐曲。其所关注的内容也从个人的情感表达上升到了更为抽象的层面。《杕杜》一诗在《国风》和《小雅》中都出现过，在《国风》中所表现的孤独无助，触景生情在《小雅》中的重点就成为了女子与家人的厌战情绪，而不是个体的感受。在句型结构上也有明显的区别：句式整齐，也没有了悲伤性质的语气词。个人情感在诗歌中被置换成了更加抽象和模糊的概念，而诗歌形式则受到了更多的关注，变得规整而考究。此处的诗歌脱离了日常的生活和个人的情感，而成为了贵族欣赏与把玩的对象。

本次展览中“雅”的部分，同样强调的是美术作品中的审美元素。视觉美感对于艺术品而言一直是不可或缺的重要元素，但是将表现美作为艺术的主要目的所在，却是 14 世纪以后才逐渐出现的观点（对于西方和中国，在时间上并不存在很大的不同）。这种视觉上的美感是通过艺术的特殊形式创造和表现出来的。它并不需要直接再现当下的生活或是社会现象，而可以以一种艺术的语言和形式美感而对现实世界进行美化，把现实生活中的自然美加以概括和提炼，集中地表现在艺术作品中的美。这种美感同时也不与个人情感相关。相反，它更多地具有一种普遍性和共通性。具体的历史和现实背景在其中不再拥有重要的地位，而人的情感也仅仅成为一种形式的载体。这些作品所强调的是观众在观看时所获得的一种视觉感官和精神上的享受。对于审美的强调使得这种艺术作品具有了一种特殊的阶级属性，艺术成为了休闲生活中玩赏的对象，而在很长一段时间只有特定阶层的人才能够具有这样的闲暇和条件搜集和把玩艺术品。即便在公共美术馆已经十分普及的今天，进入美术馆欣赏艺术品仍然是一种被视为“高雅”的行为，审美在此时不仅仅是一种寻求感官和精神愉悦的行为，更加成为了一种突出观看者社会文化和经济地位的一种标识。

“颂”——国家意志和意识形态的突出

颂是宗庙祭祀之乐，朱熹将《诗经》中的《颂》称为：“朝廷郊庙乐歌之辞，其语和而庄，其义宽而密，其作者往往圣人之徒，固所以为万世法程而不可易者也。”也就是将《颂》作为《诗经》的主体，最能体现出这部经典的万世法程的作用。颂被用来祭祀鬼神，宣扬统治者的功德，在封建社会体系中，是最为重要的国家和宗教意识的体现。一方面凸显国家机器和意识形态的正统性与严肃性，另一方面又有政治宣传和教化的功能。《礼记·乐记》说：“先王之为乐也，以法治也，善则行象德矣……先王耻其乱，故制雅颂之声以道之，使其声足乐而不流，使其文足论而不息，使其曲直、繁瘠、廉肉、节奏，足以感动人之善心而已矣，不使放心邪气得接焉，是先王立乐之方也。是故乐在宗庙之中，君臣上下同听之，则莫不和敬；在族长乡里之中，长幼同听之，则莫不和顺；在闺门之内，父子兄弟同听之，则莫不和亲……先王之道，礼乐可谓盛矣。”也就是说，艺术成为了一种凸显国家体制和主流意识形态的重要手段。

对于美术作品在政治尤其是道德层面的社会功能，很早就为人所认识，张彦远在《历代名画记》中就有相关的论述：“夫画者：成教化，助人伦，穷神变，测幽微，与六籍同功，四时并运，发于天然，非由述作。”张彦远从人与社会的角度强调了绘画对于成就教化，人伦方面的作用；从“天”与自然的角度强调了穷神变，测幽微方面的作用。体现了人与自然的结合。更为重要的是他将绘画与六经并论，认为绘画艺术的地位与经、史同等，大大提高了绘画艺术的社会功能。本次展览中“颂”的部分，同样选取的是偏向于国家主流意识形态的作品。这些作品并不能被简单而粗暴地归纳在为政治服务或者为统治者歌功颂德的艺术类型中，这些作品事实上延续了视觉艺术从原始社会发端以来一直承担着的主要社会功能，即对于社会结构和主流意识形态的巩固与宣传。

法国当代哲学家雅克·朗西埃 (Jacques Ranciere) 所讨论的感性分配政权 (regime of the distribution of the sensible)，所指的正是这种艺术形式实现其功能的结构和原理。他指出，我们透过感官所认知的那些不证自明的事实，都涉及了原先就被架构的感受体系和分配逻辑；也就是说，我们对于具体形象的好恶，甚至对于某些形象所产生出自发的身体性厌恶，表面上是美学或是伦理的问题，实质上都涉及到更为根本的感受性的体系。视觉图像并不仅是美学问题，也不仅是道德或风化问题：我们判断其真实性、功用性、合宜性、美与丑、是否神圣或是亵渎而该被禁止，都涉及了感受性体系的分配逻辑。依据此感受性体系的逻辑，我们会对特定事物感受到吸引或是排斥。决定此感受性体系的最高点，时常是依据该社群所共享的习惯性关系结构，也就是朗西埃所说的社群习性逻辑 (the logic of ethos)。

风、雅、颂——完善而整体的艺术结构

诗经中对于风、雅、颂的划分体现的是一种封建礼制政权下对于艺术作品在礼乐形制和立法制度中所处地位与功能的态度和表述。本次展览展出的作品，在内容和形式上，涵盖了当代中国艺术的各个层面，展览放弃了依据年代或是具体题材进行梳理和分类的方式，而是回归到诗经的划分方式，是试图以一种对艺术结构的宏观把握，来探讨当代中国艺术的构成和社会功能。风、雅、颂三个部分并不存在任何的对立或者高下之分，它们所代表的是对艺术形态与功能的不同理解与侧重，同时又是一个健康的艺术体系所不可或缺的三个组成部分。观众通过对这三个部分的浏览与观察，必将更加明晰当代中国艺术的脉络与构成，进而总结视觉艺术在当代社会中所发挥的作用。

The Ode to Elegance

Exhibition of Selected Collection of Guangdong Museum of Art

Luo Yiping
Director of Guangdong Museum of Art

Guangdong Museum of Art opened on November 28, 1997, is now already 15 years old. Over this period, the museum, taking roots in the province, paying attention to domestic art development while strengthening the thought of international exchange, with Guangdong art, Chinese art in late modern times and the contemporary art as the keys for collecting, respecting culture and history, developing from scratch, with an independent academic taste and collecting goal, diligently undertaking the duty of preserving and promoting art, has made due contributions to the development of art in Chinese contemporary art. In honor of the hardship-inflicted development route of the museum over the past 15 years, we held “The Ode to Elegance - Exhibition of Selected Collection of Guangdong Museum of Art” .

The title of the exhibition was inspired by The Book of Poetry, which has been broken down into “Four Starts and Six Artistic Skills” . The four starts refer to the first four poems in the Folklore, the Greater Elegance, the Lesser Elegance, and the Eulogies. The six artistic skills refer to the Folklore, the Elegant Works, the Eulogies, Fu, Bi, Xing. According to musical difference, the Book of Poetry is classified under the first three titles. The latter three are the expressive methods in the book. Such a way of classification has been running through the art history of China over the past thousands of years, and has even expanded to the field of visual art from the classification in music and literature. Even today, it is still of special value and significance to use such a way of classification in a through sifting of works of art of a particular period as the method is not just a simple classification of the contents of works but it involves the thought and discussion over social function of art and social status marks (etiquette systems).

On the 15th anniversary of the founding of Guangdong Museum of Art, the title alone with the exhibition “The Ode to Elegance” means that it is not merely a simple sifting and parade of the fine works collected by the museum over the past 15 years, but more importantly, an effort to discuss the structure of China’ s contemporary art and the role it plays in the present society of China from a macroscopic point of view.

“Song” -an expression of commoners’ emotions and individual ideas

In the Book of Poetry, “the national folklore” is a representation of the daily life of the various kingdoms in the Zhou Dynasty. According to Zhu Xi, “Most of the so called Song in the Book of Poetry originated from songs created by people living in the depths of lanes. When men and women sang to each other, they were expressing love to each other.” Apart from romantic poems, included in the national folklore are also the various levels of commoners’ life and individual thoughts: ranging from the expression of mental sufferings to descriptions of military life, to discontent with and satire to the government or bureaucrats. For the authors of these poems and songs - most of whom were nobodies as silkworm raisers and villagers - they serve as a tool to convey their feeling in life; for the feudal elite, such lines could spice up the atmosphere at social gatherings. They also provided direct materials for serious study of the local customs. Just as mentioned in the Book of Rites & the Book of Music: “When a vassal is poor at ruling and the people are suffering under his rule, the procession will be thin with dancers sent by the Son of Heaven to reward the vassal; he has done a good job of ruling and the people are living a comfortable life under his rule, the

procession will be thick with dancers. So by watching dance procession you can know the virtues of a ruler, and you can know the ruler's conduct by his posthumous title." It can be seen that the art forms could even be used by the central government in evaluating the performance of local governments.

The works at this exhibition under the title "folklore" are also the direct expression of personal feelings in daily life. Most of these works are what we call the "contemporary art". I equally agree with such a title. It is not because there are more "contemporary" expressive skills and art language in these works but that the subjects these works are concerned with are all in the context of "the contemporary" life. Without exception, the creators of these works see and express contemporary life and emotions from the eyes of a commoner instead of those of any elite. This in fact includes two levels. On the one hand, it is an expression of personal inner feelings. On the other hand, it is the reflection of the outside world seen by individuals. From these works we can see the mechanized individuals in the present industrialized society, the lack of true feelings of individuals in the popular culture, the confusion and helplessness, or ridiculousness and dullness of ordinary people living in urban areas. At the same time we can also see direct or implied criticism of political environments, reflections on contemporary life conditions and exploration into the future life. Just as the subjects implies, the languages of these works are equally pluralistic and unrestricted. It is very hard for us to find among them a uniform or consistent standard or format. Instead, it is the same case as the national folklore, these languages ooze distinctive features of their own.

The expression of individuals' inner feelings is out of a quite private purpose. It seems to be only related with the personal feelings and desires of the artist as an individual. Since the 19th century more and more emphasis has been given on the factor of personal feelings in art, artists have begun to pay more and more attention to set his/her status apart from those of the great masses through unrestricted art languages and equally unrestricted personal lifestyle. However obvious such distinction may be in form, from another point of view, it shows the two concepts of the "individual" and "humanity (people)" underlined by contemporary art. This prominence, through the expression of feelings and views shared by the majority of these individuals and people, comprises the core element of the contemporary art. That is to say, on one hand, the artist puts up a resistance against the tendency of grouping and industrialization in contemporary times. On the other hand, the artist expresses the individual mental world common with most people through artistic images. Such expression no longer belongs to the artist but rather belongs to the audience who interpret works themselves. The individual vision is also emphasized in the expression of the outside world. Such emphasis is neither on realistic representation nor pure aesthetic appreciation but the refining of the hustling and bustling appearances or the prominence and exaggeration of particular phenomena. Whether refining or exaggerating, they are both scrutiny and review on an individual and humane stand. Expressing personal feelings or observing the world, they are both responses between the artist and the audience. The commoners' feelings and individual awareness serve as the basis for such mutual responses. For the ordinary audience, these works of art offer them the opportunity to find mutual responses and express feelings. And for intellectual elite they become a channel for the observation and review of contemporary daily life. And such form and function is comparable with "the national folklore" in the Book of Poetry written 3,000 years ago.

“Elegance” - the representation of intellectuals’ aesthetic tastes

“Elegant” here means “orthodox”, or orthodox music, which, unlike folk songs sung by ordinary people living in depths of lanes, was played at feasts of the noble. The contents of such works are also elevated from the expression of individual feelings to a more abstract level. Didu the poem appears in both the National Folklore and the Lesser Elegance. While in the former the poem expresses a kind of loneliness and helplessness, in the Lesser Elegance the emphasis of the poem is war weariness of a young woman and her family, instead of feelings of any individual. There is also an obvious difference in sentence patterns: the sentences are tidy and regularly patterned, with no sorrowful words. In these poems individual feelings are replaced by more abstract and vague concepts. More attention is given to the form of the poem which becomes tidier and more regularly patterned. Here poetry, divorced from daily life and individual feelings, becomes something to appreciate and toy with by the noble.

Equally emphasized in the “elegant works” at this exhibition are aesthetic elements in artworks. Visual aesthetics has always been an important element to works of art. It was only after the 14th century that the assumption to take the expression of beauty as the main aim of art began to appear (there is no great difference in the time between China and the West). Such visual sense of beauty is created and expressed through the particular form of art. It does not need to represent the present-day life or social phenomena. Instead, it may beautify the real world in an artistic language and aesthetics of form by summing up and refining the natural beauty in real life, and showing beauty in works of art in a concentrated manner. At the same time, this aesthetic sensibility has nothing to do with personal feelings. On the contrary, it tends to possess a kind of universality and commonality. Concrete historical and actual backgrounds no longer play any important role here, and human feelings are just a vehicle. What these works underline is a kind of visual and mental enjoyment experienced by the viewer. This emphasis on aesthetic appreciation makes this kind of art works invested with a particular class attribute. Consequently, art becomes something to appreciate. In quite a long period only the noble class had the leisure time and conditions to collect and appreciate works of art. Even today, when public art museums are seen everywhere, it is still regarded as an “elegant” behaviour to come to an art museum and appreciate works. Now aesthetic appreciation is more than an act of pursuing sensual and mental pleasures; it becomes a kind of mark to give prominence to the social and economic status of the viewer.

“Laud” - underlined will of the state and ideology

Eulogy was music played when sacrifices were offered at ancestral temples. The Eulogies in the Book of Poetry was described by Zhu Xi as follows: “They are the musical pieces used by the court at countryside and temple sacrifice ceremonies; gentle and stately in tone; broad and accurate in sense; usually created by saints’ disciples. Therefore they are unchangeable rules that will last tens of thousands of years.” In other words, the Eulogies, the main body of the Book of Poetry, serves as the best embodiment of the role of this classic work as an everlasting rule. Eulogies were used to offer sacrifices to ghosts and gods, and to eulogize the merits of rulers - the most important presentation of the awareness of the state and the faith in feudal social systems. On one hand, it underlined the orthodoxy and seriousness of the state machinery and ideology; on the other hand, it serves as a

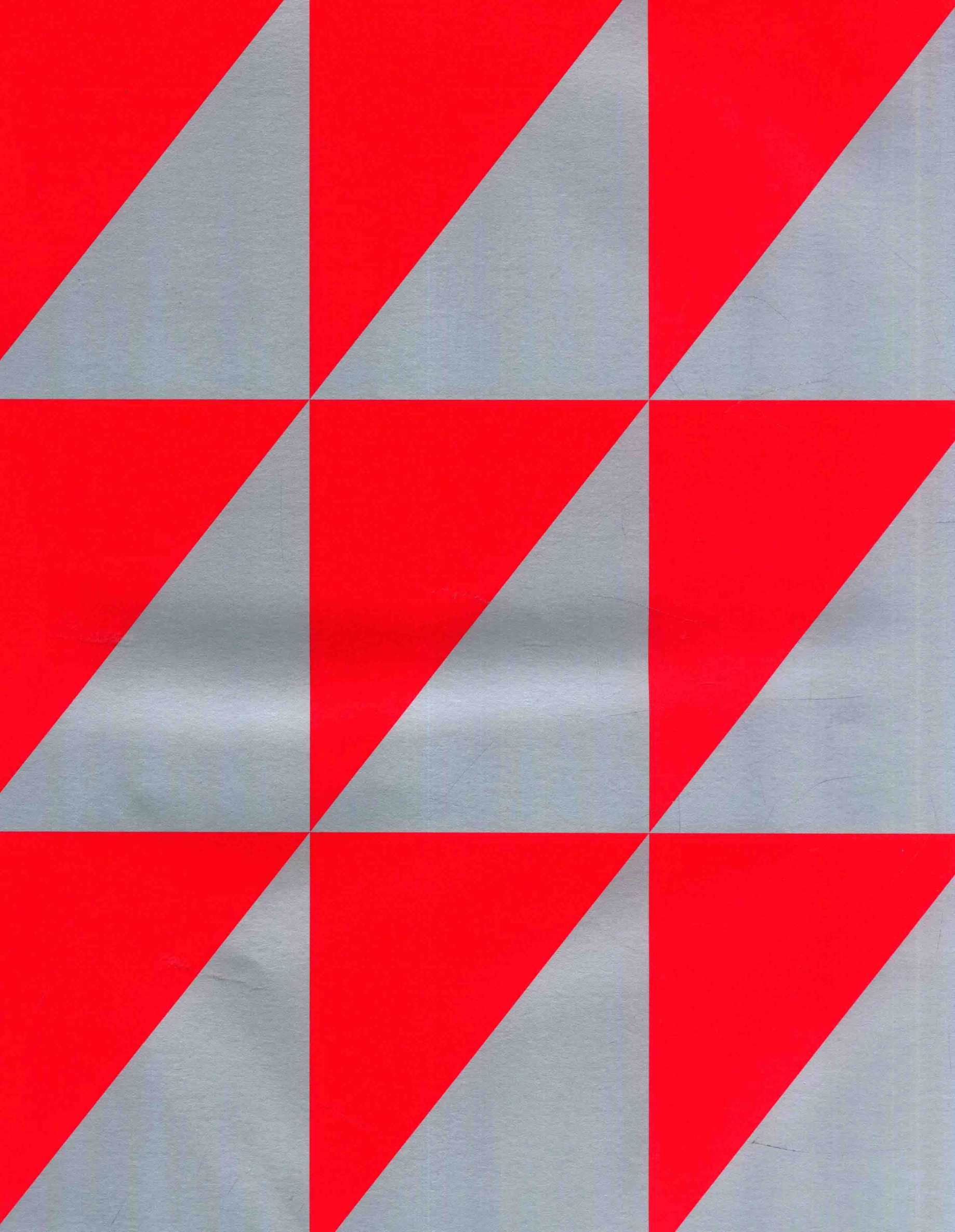
means of political propaganda and indoctrination. It is stated in the Book of Rites & the Book of Music that “The late kings had music composed as a means to rule, then the subjects acted in line with the virtues of the kings ... The late kings, hating evil and chaos, had the Elegant Works and the Eulogies written to guide the people with music and songs. The music and songs were so composed that they would suffice to induce joy but no indulgence, that the words of the songs would be clear enough and not hard to understand, that these songs, either twisting or straightforward, complicated or concise, or so fine, so resonant, or so rhythmical, would suffice to inspire people’s kindness, allowing their hearts possessed with no indulgent or evil ideas. This is the purpose for Eulogy. Therefore, when the king and officials listen together to the music composed by the late kings at the ancestral temple, nobody would show disobedience or disrespect; when the elderly and the young listen together to the music played at various grassroots units of government, nobody would show discord or defiance; when father and son, or brothers listen together to the music played at home, nobody would show disharmony or estrangement. ... Under the rule of the late kings the rites and music prospered.” In other words, art had become an important means to give prominence to the state system and mainstream ideology.

The social functions of art plays on the political level, especially on the moral level, was long recognised. It is stated by Zhang Yanyuan like this in the Book of Famous Paintings of Successive Dynasties: “Paintings facilitate indoctrination, promote ethics, are used to explore mysterious changes, and to fathom the deep and little; they are as influential as the Six Books, and their influence works all the year around; they are inspired by nature rather than produced by human efforts.” From the human-society angle Zhang emphasizes the role of paintings in the promotion of indoctrination and ethics; from the “heaven” - nature point of view, he emphasizes the role paintings play in getting an intimate knowledge of supernatural changes and fathoming the deep and little. It represents the combination of man and nature. More importantly, he draws an analogy between paintings and the Six Books, considering the art of painting as important as scriptures and histories, greatly raising the social functions of the art of painting. Accordingly, works that tend toward the state’s mainstream ideology were selected for the “elegant” part shown at this exhibition. These works cannot be summarily classified as genres of art serving politics or eulogizing merits of rulers. In fact, such works continued to undertake the main social function played by the visual art ever since the beginning of the primitive society, or the consolidation and propaganda of the social structure and the mainstream ideology.

The regime of the distribution of the sensible assumed by the modern French philosopher Jacques Ranciere is just the structure and principle for the realization of the function of this form of art. He pointed that all of those self-evident facts we know through our senses involve the formerly constructed perceptive systems and distribution logic; in other words, it appears that our likes and dislikes for particular images, and even spontaneous physical repulsion to some images are problems of aesthetics or ethics. In fact, they involve more fundamental perceptive systems. Visual images are not merely about aesthetics, or ethics or social decency: in our judgment, the trueness, practicability, propriety, beauty or ugliness, sacredness or profanity that should be banned, all this involves the distribution logic of the perceptive systems. According to this logic, we feel drawn or repulsed by certain things. The determination of the apex of the perceptive system is usually based on the habitual relationship shared by this community, or, in Jacques Ranciere' s words, the logic of ethos.

Song, Elegance, laud - a perfect and whole art structure

The division of the Book of Poetry into three genres (the Folklore, Elegant Works and Eulogies) is an attitude and statement of the position and function of artworks in the ritual and musical systems and the legislation system. The works shown at this exhibition covered every level and aspect of contemporary Chinese art, either in content or in form. For this exhibition, instead of using the way of sorting out and classifying according to the dates of works or their subjects, we resort to the way used in the Book of Poetry, trying to explore into the setup and social function of contemporary Chinese art through the macroscopic grasping of the art structure. There is no conflicts, relative superiority/inferior among the three parts - folklore, elegant works and eulogies. Each of them represents a different understanding of and emphasis on art forms and functions. At the same time they are three constituent parts indispensable to a wholesome art system. By looking into and watching these three parts, the viewer will surely get a clearer view of the veins and setup of China' s contemporary art, and then summarize the role visual art plays in contemporary society.



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