

中國美術大事記

CHINESE FINE ARTS CHRONICLE

中国美术大事记编委会 编

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序 言

记录历史，这是《中国美术大事记》在出版发行以来一以贯之的主题。作为一个已成格式的命题，似乎不会引起太多的质疑和歧义。但对于如何“记录历史”，如何让同一时代发生的不同人和事能够尽可能全面、真实、客观地呈现出来，供后人了解认识处于二十一世纪发展变化进程中的中国艺术家的精神状态和艺术成就，是我们每年必须认真面对、思考与研究的任务。

众所周知，一千多年以来记录中国美术作品和学术主张的著作从未有过间断。从南齐谢赫的《古画品录》，北魏孙畅之的《述画记》，到唐代裴孝源的《贞观公私画录》，朱景玄的《唐朝名画录》和张彦远的《历代名画记》以及近现代以来浩如烟海的文献史料等等，都记载了历代重要画家生平简介、代表作品、艺术活动和学术主张等，而古代部分皆因孤本行世，私藏不宣，加之时光流逝、世事变迁、战争、自然灾害等因素，使之大都流失、毁坏、失真失传，至今尚能系统完整传世者寥寥。现当代以来，情况大有改观，且越近世，史料越丰富。

《中国美术大事记》自2005年公开出版发行以来，成为当今中国唯一能珍藏于世界主要国家图书馆、国际著名大学图书馆和专业艺术研究机构，全国各省图书馆的中文版年度美术史料文献。为当今国内外专业人员提供了可资研究、考证的二十一世纪中国美术家的创作状态、代表作品、艺术活动和学术主张等重要史实文档典籍。

我深以为，这是一项造福于文化艺术事业发展的重要工作，也是对人类文明财富建设的贡献，同时还是《中国美术大事记》全体编辑工作者文化使命和历史责任的价值体现。

我为此而鼓掌、喝彩，并由衷地希望广大美术界同仁都来关心、呵护、支持《中国美术大事记》的编辑发行，助其一卷比一卷做得更好。

中国文学艺术界联合会副主席
中国美术家协会副主席



To record history has been the consistent theme since the publication of the *Memorabilia of Chinese Fine Art*. As a format proposition, it seems that it would not cause too many doubts and ambiguities. But, how to "record history", how to make the different people and events at the same times were shown by comprehensive, real and objective as far as possible, for the understanding of future generations to understand the mental state and artistic achievements of Chinese artists in the process of development and changes in the 21st century, it is the task that we must face, thinking and research each year.

It was well known that the records of Chinese art works and the academic advocate books have never stopped for well over thousand years. From the *Comment of the Ancient Paintings* wrote by Xie He who lived in Southern Qi Dynasty to the Northern Wei Dynasty Sun Changzhi's the *Record of Painting*, the Tang Dynasty Pei Xiao's the *Record of Public and Private Zhenguan Paintings* Zhu Jingxuan's the *Record of Great Picture of Tang Dynasty* and Zhang Yanyuan's *Famous Historical Paintings in Chinese Dynasties* as well as the vast modern literature and historical data, etc., are all record the brief introduction of important artist's life, representative works, artistic activities and academic advocates, as to the ancient part, for the reasons of the Only Existing Copy, not public in private collections, what's more, suffered with the time pass, life change, war, natural disasters and the other factors, most are loss, destruction, distortion and lost, to this day, only a few can be handed down systematically and completely. Since modern and contemporary, the situations have been improved substantially, and the more modern the more abundant historical data.

Since published in 2005, *The Memorabilia of Chinese Fine Art* has become the only Chinese version of annual art historical literature in China and collected by the major National Library of the world, the famous international College Library, the professional art research institutions and the National provinces Library. It supplies the document books of the important facts for today's professionals both at home and abroad on the creativeness, representative works, artistic activities and academic advocates of Chinese artists which can be supplied study and research in the 21st century artists.

I felt deeply, this is an important work that benefit to the development of culture and art, and contribute to the wealth-building of human civilization, at the same time it is also the cultural mission of all the editors and the value of historical responsibility.

I applaud and applause for that and sincerely hope that the broad colleagues in the arts circle are all concern, care and support the editing and publishing of the *Memorabilia of Chinese Fine Art* and make it better year after year.

Vice-Chairman of China Federation of Literature and Art Circles
Vice-Chairman of the Chinese Artists Association

Feng Yuan

主编寄语

时光如白驹过隙，2010年离我们渐渐远去。回眸过去一年，中国美术界坚持正确舆论导向，把握艺术创作规律，彰显时代精神，弘扬主旋律，促进美术多样化发展。各种主题鲜明、视角独特的艺术大展层出不穷，显示出中国美术创作的繁荣。对外美术交流不断加强，新兴美术种类日臻成熟，艺术市场持续回暖。2010年的中国美术事业，在创作实践、理论研究、活动展览、美术教育、文化产业等方面，均呈现出不同以往的灿烂多彩。

2010年的中国美术展览活动，显示出二十一世纪第一个十年中国美术持续发展繁荣中的平和稳健。这些展览注重学术探求，无论在文化繁荣还是在学术建设方面都具有重要意义。诸如“第三届当代中国画学术论坛暨第三届当代中国画学术展”、“学术的品格——中国美术名家作品邀请展”、“中国风格·时代丹青——全国优秀作品展”、“建构之维——2010年当代艺术邀请展”、“首届全国现代工笔画大展”、“写意中国——国家画院国画邀请展”，以及“回到写生——三代油画家写生作品展”、“油画艺术与当代社会——中国油画展”、“东方既白——中国油画精品展”、“中国姿态——第二届中国雕塑大展”、“新中国城市雕塑建设成就展”等大型展览活动颇具较高的学术水准；“第九届全国水彩、水粉作品展”、“观城·上海国际版画展”、“观澜国际版画展”、“两岸四地版画展”、“首届上海朱家角水彩画双年展”等所谓小画种的展览展示活动亦十分活跃，体现出稳定的创作势头。

2010年美术交流研讨仍十分活跃，推动了美术创作与学术研究的前进步伐。特别是“第三届当代中国画学术论坛”、“当代艺术与艺术史写作——第四届深圳美术馆论坛”、“中国地域美术史研究暨《北京美术史》学术研讨会”、“中国风格·时代丹青——全国优秀美术作品研讨会”、“当代水墨与艺术史视野国际研讨会”、“第十八届世界美学大会”、“美术史与世界性的建构——中国第四届高等院校美术史年会”、“齐白石艺术国际论坛”等系列活动，显示出当下理论界在中国美术事业发展中的重要作用；第二批赴海外研修的中青年美术家纷纷起程，与港澳台地区的美术交流活动数量增长，中国美术界加强了与世界的沟通与互动。

2010年的中国美术，在美术理论研究方面也取得了较大成绩。“走向文化自觉，建构中国当代美术观”系列活动的举办，在中国美术界引起巨大反响，美术理论工作者将繁荣发展的美术事业上升为学术的理论梳理和总结前瞻，就确立引导美术创作实践的指导思想和理论建设形成了诸多共识。《宋画全集》、《国家重大历史题材美术创作工程作品集》、《国家重大历史题材美术创作工程论文集》、《中国现代美术理论批评文丛》、《思考的回声：吴冠中艺术研究与评论》等大型画集和重要著作相继出版，中国美术界在理论研究方面取得了阶段性成果，也体现出国家对美术事业的人力支持。

2010年，文化产业中的美术产业发展也出手不凡。在深入贯彻党的十七大和十七届五中全会精神、积极落实国务院《文化产业振兴规划》相关要求下，文化部艺术服务中心中国美术创作研究基地应运而生，直接带动资金85亿，拉动整体就业15000人，带来间接、直接经济效益150多亿，整体发展态势良好，得到了文化部有关领导以及有关司局的高度评价。属海南省基地、浙江省基地、广东省基地、福建省基地、辽宁省基地等基地的相继建立，充分显示出中国美术创作

研究基地在美术界的影响力和号召力。中国国家画院在京召开“七院”成立大会,通过组建国画院、油画院、版画院、雕塑院、书法篆刻院、美术史论研究院和公共艺术院,尝试画院发展的新思路。浙江美术馆、北京画院、江苏省美术馆等推出的一系列展览展示和学术研讨活动,在美术界赢得良好口碑。“中国油画学会15周年大会暨中国油画学会第三届理事会”,不仅选出新一届的领导团体,而且透过其举办的相关展览,让我们对中国美术团体的良性发展窥见一斑。文化部启动的“全国美术馆发展扶持计划”顺利展开,对推动美术馆标准化、规范化建设和美术馆事业的长足发展,具有十分重要的现实意义。中国美术馆、上海美术馆、广东美术馆等9家美术馆通过国家文化部的评审,成为首批国家重点美术馆;永天中、孙其峰、赵延年、高虹、盛杨获“第九届造型艺术成就奖”,这标志着国家对艺术家的尊重,对他们创造成果的肯定。更为迫切的是,国家文化艺术荣誉制度应该尽快建立,这关系到我国文化艺术创新发展的方向及国际性地位的问题;玉树地震发生之后,国家文化部及其下属机构、中国美协等发起了对玉树的赈灾活动。在为灾区同胞祈福的同时,艺术家们通过自己的实际行动,与灾区人民共同渡过灾难,重建美好家园。

巨星陨落,张仃、华君武、吴冠中的相继辞世,也是2010年中国美术界的一个重要话题。中共中央政治局常委李长春在参观了吴冠中纪念特展后发表了《做德艺双馨、无愧于时代和人民的文艺家》的重要讲话,号召全国的文艺家以吴冠中为楷模,“努力成为既具有高尚精神追求又具有高超艺术才华的艺术家,成为经受历史检验和人民推崇的名家大师”。美术机构纷纷举办研讨会、作品展等一系列活动来回顾、缅怀这三位艺术前辈一生的艺术成就。此外,刘其敏、特伟、刘士铭、萧朗、杨可扬、佟景韩、王怀骐、汪刃峰等人的逝世亦令人痛惜。诸多艺术家的去世,是中国美术界的重大损失,他们的画风人格将激励艺术人上下求索,永志不忘。由已逝艺术家所引发出来的思考之一,则是如何以更好的形式将艺术家的相关艺术档案工作做好,亦是当下美术界迫切的历史责任。

2010年7月1日,《文物艺术品拍卖规程》正式实施。文件出台意在规范拍卖市场的操作流程,这是中国拍卖业探索拍卖标准化的第一个成果,对于中国拍卖事业的健康发展具有积极意义。在2010年,中国拍卖市场书写了诸多中国艺术品拍卖的重要记录,这些数字正在从“硬指标”上将中国艺术品市场拉上了国际水平,而下一步的课题将是对艺术品价值和价格的认定。伴随着中国拍卖市场行情的大好,“假拍”、“伪作”、“赝品”等问题仍然存在,业界人士应当恪守行业道德,自觉维护艺术市场的可持续发展。2010年,流散在世界各地的中国国宝开始回归,国家文物局积极与国外政府交涉,国外藏家主动归还中国文物,一件件国宝正在踏上回家路。

鲁迅先生曾说:“文艺是国民精神的火花,是引领国民精神前途的灯火”。我们衷心希望中国的美术家们,在2011年里创作出更多更好的优秀作品,不仅满足人民群众不同层次文化生活需求,而且更要用思想性、艺术性、观赏性相统一的高品质作品来提升大众的欣赏水平,进而提升整个社会的文化品格。

As time flew, the year 2010 faded away. Over the past year, the Chinese art circles have adhered to the correct direction of public opinion, grasped the law of art creation, displayed the spirit of the era, highlighted the main theme and promoted the diversification of arts. Various great art exhibitions with distinctive themes and perspectives have come forth endlessly, demonstrating the prosperity of Chinese art creation. Foreign art exchanges have kept strengthening, emerging art types have become increasingly mature and the art market has kept recovering. In 2010, the Chinese art cause has radiated unprecedented splendor in such aspects as creation practice, theoretical study, exhibitions, art education and the cultural industry.

In 2010, Chinese art exhibitions showed the moderation and steadiness of Chinese art in sustainability and prosperity in the first decade of the 21st century. These exhibitions valued academic exploration, and were significant whether in cultural prosperity or in academic construction. Great exhibitions such as the "3rd Academic Forum of Contemporary Chinese Painting", "Academic Character: Invitational Exhibition on Works of Famous Chinese Artists", "Chinese Style & Contemporary Ethos: National Exhibition of Outstanding Works of Art", "The Constructed Dimension: 2010 Chinese Contemporary Art Invitational Exhibition", "1st National Exhibition on Modern Elaborate Painting", "Freehand Brushwork China: 2010 Invitational Exhibition on 'Great Freehand' Painting by China National Academy of Painting", "Glories of the Dawn: Masterpieces from the Oil Painting Collection of the National Art Museum of China", "China Posture-2nd China Sculpture Exhibition" and "Exhibition on City Sculptures of New China" were of high academic standards. Exhibitions on minor painting types such as the "9th National Exhibition on Watercolor and Gouache Works", "Viewing City: Shanghai International Printmaking Exhibition", "Guanlan International Printmaking Exhibition", "Invitational Exhibition on Printmaking Works of Artists from Taiwan, Hong Kong, Macau and the Chinese Mainland" and "1st Zhujiyajiao International Watercolor Biennial" were also active, showing a steady momentum of creation.

In 2010, art exchanges and discussion remained active, thus stepping up art creation and academic study. In particular, events such as the "3rd Academic Forum of Contemporary Chinese Painting", "Contemporary Art and Writing of Art History: The 4th Shenzhen Art Museum Forum", "Study on Regional Art History in China & Academic Seminar on Beijing Art History", "18th International Congress of Aesthetics", "Art History and Construction of Modern World: The 4th Chinese Higher Education Annual Congress of Art History" and "Qi Baishi International Art Forum" demonstrated the significant role of the theoretical circles in the development of the Chinese art cause; the second group of young and middle-aged artists bound for overseas study set off successively, art exchanges with Hong Kong, Macau and Taiwan strengthened, and the Chinese art circles cemented communication and interactions with the rest of the world.

In 2010, Chinese art also achieved brilliant results in theoretical study. Events themed by "Walking Towards Cultural Consciousness, Constructing Contemporary Chinese Art View" caused a great sensation in the Chinese art circles, in which art theorists elevated the prosperous art cause to summarization of academic theories and forecast", and reached consensuses on establishing guidelines and constructing theories on art creation direction. Large painting albums and major works such as the Complete Collection of Painting Works in the Song Dynasty, Collection of Works from Art Creation Projects of Major National Historical Subjects, Collection of Theories on Art Creation Projects of Major National Historical Subjects, Collection of Chinese Modern Art Theories and Criticism and Echo of Thinking: Study and Criticism of Wu Guanzhong's Art came out successively, the Chinese art circles made staged achievements in theoretical study, showing the nation's strong support for the art cause.

In 2010, as a sector of the cultural industry, the art industry flourished, too. In the context of thoroughly implementing the spirit of the Party's Seventeenth Congress and the Fifth Plenary Session of the Seventeenth CPC Central Committee, and actively meeting the relevant requirements of the Cultural Industry Rejuvenation Plan promulgated by the State Council, the Chinese Art Creation and Study Base of the Arts Service Center, Ministry of Culture emerged as the times required, stimulating a direction investment of RMB 8.5 billion, creating 15,000 jobs, yielding direct and indirect economic benefits of over RMB 15 billion, maintaining a strong overall momentum, gaining high recognition from leaders of the ministry and relevant departments and bureaus. The successive construction of branch bases in Hainan, Zhejiang, Guangdong, Fujian and Liaoning provinces fully demonstrated the impact and appeal of the base on the art circles; China

National Academy of Painting held the conference on establishing "seven academies" to try a new idea of painting academy development by establishing the academies of traditional Chinese painting, oil painting, printmaking, sculpture, calligraphy and carving, art history and theory study and public arts; Zhejiang Art Museum, Beijing Fine Art Academy and Jiangsu Provincial Art Museum delivered a series of exhibitions and academic seminars to earn good reputation in the art circles; the "Conference on the 15th Anniversary & 3rd Council of China Oil Painting Society" not only elected the new leading body, but also showed the healthy development of Chinese art groups through exhibitions; the "National Art Museum Support Program" of the Ministry of Culture was launched smoothly, which is of great realistic significance to promoting the standardization and permanent development of art museums. nine art museums including National Art Museum of China, Shanghai Art Museum and Guangdong Museum of Art were qualified through the review by the Ministry of Culture to become the first group of key national art museums; Shui Tianzhong, Sun Qifeng, Zhao Yannian, Gao Hong and Sheng Yang won the "9th Plastic Art Achievement Award", marking the nation's respect for artists and recognition of their creation achievements. More imperatively, the national system of culture and art honors should be established as soon as possible, because it concerns the orientation and international role of China's cultural and artistic innovation; following Yushu earthquake, the Ministry of Culture, together with its affiliates and Chinese Artists Association, initiated the relief campaign for Yushu. While blessing the quake-hit compatriots, by actual deeds, artists stuck together with victims to get through the disaster and reconstruct the beautiful home.

The successive decease of masters such as Zhang Ding, Hua Junwu and Wu Guanzhong was also a major topic in the Chinese art circles in 2010. After visiting the Commemorative Exhibition for Wu Guanzhong, Li Changchun, member of the Standing Committee of the Political Bureau of the CPC Central Committee, delivered an important speech on Being a Moral and Skilled Artist Living Up to the Expectations of the Times and the People, calling on writers and artists in the country to follow the example of Wu, "to become artists with noble spiritual quest and high art talent as well as masters withstanding historical tests and admired by the people". Art institutions successively held events such as seminars and works exhibitions to recall the lifelong art achievements of the three art predecessors. Besides, the decease of artists such as Liu Qimin, Te Wei, Liu Shiming, Xiao Lang, Yang Keyang, Tong Jinghan, Wang Huaiqi and Wang Renfeng were mournful. Decease of a great number of artists is a great loss to the Chinese art circles. Their painting styles and characters will motivate artists alive to keep exploring art and always bear art creation in mind. A thought provoked by the deceased artists is how to better archive artists' works, which is also the urgent historical responsibility of the art circles.

On July 1, 2010, the Regulations on Antique and Artwork Auction came into effect. The document was released to standardize the operating process of the auction market. As the first fruit of the Chinese auction industry in the process of exploring auction standardization, it is of positive significance to the healthy development of the Chinese auction cause. In 2010, the Chinese auction market set a lot of important records of Chinese artwork auction, which are bringing the Chinese artwork market in line with international practice, and the next focus will still be identification of artwork value and prices. Despite the prosperity of the Chinese auction market, problems such as "false auction" and "counterfeit" remain in existence, therefore industry insiders should observe industrial morality and consciously maintain the sustainability of the art market. In 2010, national treasure spreading all over the world started to return, the State Administration of Cultural Heritage actively negotiated with foreign governments, overseas collectors voluntarily returned Chinese antiques, pieces of national treasure are on their way back.

Lu Xun said, "Literature and art is the spark of national spirit as well as the light illuminating the future of national spirit." We sincerely hope Chinese artists will create more and better works in 2011 to satisfy the cultural and life demands of the people at all levels and enhance the people's appreciation level with quality works integrating ideology, artistry with appreciation, thus improving the cultural character of the society.

凡 例

一、本书记录 2010 年 1 月 1 日至 12 月 31 日间中国美术界发生的大事件。

二、本书记事以时间为序，逐日记录。对于日期不详之事件，记于月末，以“× 月”标示。

三、本书按事件类别设有：展览 ∥ 活动、交流 ∥ 研讨、观点 ∥ 著述、机构 ∥ 人事、纪念 ∥ 回顾、交易 ∥ 收藏和记录当代艺术家代表作品等栏目，记录范围分别为：

展览 ∥ 活动

省级以上及有重大影响的中国（内地及港澳台地区）美术机构、美术家在国内外举办或外国美术机构、美术家（包括外籍华人）在中国地域内举办的重要展览和活动，包括个展、联展和其他方式的艺术展示活动及相关奖项。

交流 ∥ 研讨

省级以上及有重大影响的学术交流和研讨活动。

观点 ∥ 著述

重要美术观点及论著、画集的发表与出版。

机构 ∥ 人事

省级以上及有重大影响的美术社团、创作研究机构、美术院校、美术馆、博物馆、艺术馆、专业美术出版社、专业美术媒体等单位的机构撤立和人事任免等情况。

纪念 ∥ 回顾

已故著名美术家的纪念活动；本年度逝世

的具有重要成就和较大影响的美术家逝世消息及艺术简历。

交易 ∥ 收藏

在中国举办的艺术品拍卖会及交易情况；中国历代重要艺术品在国内外拍卖和成交记录。交易金额除注明币种者外均为人民币。艺术品收藏方面的法规、会议等事项。

记录当代

记录当代具有代表性、权威性和影响力的中老年艺术家以及本年度最活跃、最具探索精神的中青年艺术家的代表作品图录，按国画、油画、版画、雕塑、综合艺术分科刊录。

四、机构名称首次出现用全称，以后出现用简称；一些不易引起歧义或约定俗成的名称（如“政协”、“文联”、“美协”、“书协”等）采用简称；多个人名并列一般按姓氏笔画排序，多个机构名称并列采取协调原则。

五、地名，除必要者（如重名“吉林省吉林市”、单名“易县”）外，一般不加省、市、自治区、县等字样。

六、人物简介，性别只标女性，民族只标汉族以外的民族，国别只标中国以外的国家或地区。

七、具有修饰性或主观意味浓厚的词语，如“著名”、“大师”、“名家”、“荣获”等，除活动展览自身名称含有之外，行文中一般不予使用。

八、本书采用国家规定的标准简体字，特殊情况（如人名、地名）除外。

The first, Chinese Fine Arts Chronicle (2010 volume) records the major events in China's art world for every day from January 1 to December 31 in 2010.

The second, Chinese Fine Arts Chronicle (2010 volume) records the events in a sequence of Time. When the exact time is unknown, the book records events at the end of the month.

The third, Chinese Fine Arts Chronicle (2010 volume) have some columns, for example, exhibition and activity, communion and session, viewpoint and paper, organization and occurrence, congratulatory senior, artistic market, recording representative art works of contemporary artist.

Exhibitions & Activities

It records not only most famous Chinese art organizations and artists (including Chinese Mainland, HongKong, Macao and Taiwan) hold the major exhibitions and activities of fine arts in the domestic and overseas area, but also records foreign art organizations and artists hold the major exhibitions and activities of fine arts in China, including personal exhibition, united exhibition, others exhibition and related prize.

Communion & Meeting

It records the major academic communion and meeting of fine art in 2010.

Viewpoints & Papers

It records the important art viewpoints, papers and books in 2010.

Organization & Administrative Change

It records the existing and abolishing of art organizations and an administrative change in Chinese art organizations, studies institution, art university, art gallery, museum, art room, professional art publishing house and art medium in 2010.

Commemorative & Review

It not only records lots of commemorative activities for a deceased famous artist's birthday but also records

many new information about some famous artists passed away through the year.

Collection & Transaction

It records every auction sale of fine art works in China in different times.

Recording a Contemporary

It records a selection from every year of China's art world, the most representative, authoritative, and original works of various generations of contemporary Chinese painters. As a research reference, the book examines the work and perspectives of each artist according to different genres of painting, for example, traditional Chinese painting, oil painting, print painting, sculpture and all-around arts.

The forth, Chinese Fine Arts Chronicle (2010 volume) records lots of art organization throughout the world. It usually records its whole name in the first; the later is its brief name. A conventional organization, for example, Chinese people's political Consultative Conference, China Federation of Literary and Art Circles, usually records its abbreviative name. Two or another man are in the order of the number of strokes in the Chinese surnames. Many organizations are in the order in a concerted way.

The fifth, Chinese Fine Arts Chronicle (2010 volume) records the exact place name, not including related province, city, municipality and county. When the place name is not clear, the book uses its whole name and related province, city and others.

The sixth, Chinese Fine Arts Chronicle (2010 volume) usually lines out female, Chinese minority and foreign country.

The seventh, Chinese Fine Arts Chronicle (2010 volume) does not adopt the modificatory or subjective words, for example, notability, master, famous expert, honor and others, except for art exhibition.

The eight, Chinese Fine Arts Chronicle (2010 volume) uses Chinese simplified character, except for special person name and place name.