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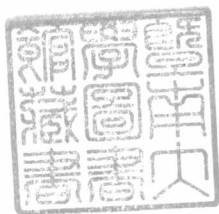


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广东人文艺术研究会

总序

刘斯奋

广东绘画，源远流长。唐代的张询、宋代的白玉蟾，开创了广东绘画的先河。自此以后，人才辈出。明代早期的颜宗及宫廷画家林良、何浩等，承继宋元遗韵，享誉主流画坛；明末至清早期，广东画坛名家云集，各擅胜场：袁登道的米氏云烟山水，张穆的鹰马，高俨、赖镜、李果吉、汪后来的山水，伍瑞隆、赵焯夫的水墨花卉，彭睿瑾的兰竹等等，不仅在岭南画坛交相辉映，即使在中国画史上，也享有很高声誉。清代乾隆、嘉庆以后，广东涌现出一个文人画家群，如黎简、谢兰生、甘天宠、冯敏昌、张锦芳、吴荣光、黄丹书、梁蔼如等，多以诗书画“三绝”著称，其画作融合文人纵逸不羁意趣，达到很高境界。道光、咸丰年间的苏六朋、苏仁山则以人物画奇峰突起，开创了岭南绘画的新篇章。

清末民初，以居巢、居廉为主流的花鸟画家，代表了这一时期岭南绘画的最高成就。居廉的弟子高剑父、陈树人及高氏胞弟高奇峰等创立了融合中西的“岭南画派”，以崭新面目崛起于画坛，引起强烈反响。他们的传人如关山月、黎雄才、赵少昂、杨善深等人薪火相继，影响一直延续至今。与此同时，以“国画研究会”为主体的—批画家如潘毓、赵浩公、姚粟若、黄般若、邓芬、李耀屏、卢镇寰、黄君璧、黄少梅、张谷雏、何冠五、卢子枢等，以守护传统为己任，与“岭南画派”分庭抗礼，使此一时期出现了争鸣互动的活跃局面。

作为曾经是唯一的对外通商口岸，广东很早就受到西方绘画影响。晚清时期广东的外销画是我国美术史上—道奇异的风景，至今具有重要的认识价值。与此同时，—批画人远赴海外，学习西洋技法，成为中国早期油画

的先驱，李铁夫、陈抱一、李超士、冯钢百、谭华牧、关金鳌、胡根天、司徒乔、吴子复、王道源、李秉、余本、陈福善、杨秋人、王少陵、赵兽、梁锡鸿、苏天赐等便是其中的佼佼者。

广东也是中国现代版画、漫画、水彩画的发祥地之一。受时代潮流影响推动，涌现出—大批名家，廖冰兄、谢海若、赖少其、罗清桢、李桦、梅健鹰、胡—川、陈卓坤、陈烟桥、杨讷维、胡其藻、顾鸿干、唐英伟、张在民、张影、罗映球、黄新波、古元、荒烟、王立、周金海、温涛、梁永泰、张慧、王肇民、陈望、余所亚等创作了—大批直面现实、反映社会变革的美术作品，其意义已超越作品本身。

今逢民族重兴，国运昌隆。文化建设已被提上重要位置。广东人文艺术研究会本着弘扬优秀传统文化、鉴古以开今的愿望和宗旨，在中共广东省委宣传部及广东省文学艺术界联合会的指导和支持下，遂有编纂《岭南画库》之举——按照岭南绘画发展的历史脉络，挑选出—不同时期具有代表性的画家和作品，并约请相关专家、学者进行深入研究，以图文并茂的方式陆续加以出版，以期为广大读者了解岭南绘画的发展及其成就提供较全面的展示和参考。

为乡邦整理文献，我们深感责任非轻；面对全新的尝试，我们尤其觉得经验缺乏。为着把这套大型丛书尽可能编纂得严谨周详—些，庶几稍减来者之讥，竭诚期待方家识者不断提出改进意见。

2011年1月5日于广州

The General Preface to Lingnan Artists Series

By Liu Sifen

Guangdong painting has a long history. Zhang Xun of Tang Dynasty and Bai Yuchan of Song Dynasty set a precedent for Guangdong painting. Since then, talented painters emerged one generation after another. Yan Zong of early Ming Dynasty and court painters namely Lin Liang and He Hao were well known in mainstream painting circles. From the late Ming to early Qing Dynasty, famous painters gathered in Guangdong, each with his own stunt: Mi's landscape with cloud and mist of Yuan Dengdao; eagle and horse of Zhang Mu, landscape of Gao Yan, Lai Jing, Li Guoji and Wang Houlai; flowers of Wu Ruilong and Zhao Chunfu; as well as orchid and bamboo of Peng Ruiguan. They are not only glorious in Lingnan area, but also made a mark in Chinese Painting History. After the reign period of Qianlong and Jiaqing in Qing Dynasty, a literati artists group, including Li Jian, Xie Lansheng, Gan Tianchong, Feng Minchang, Zhang Jinfang, Wu Rongguang, Huang Danshu, Liang Airu etc., emerged. Their fame lies in the combination of poetry, painting and calligraphy in one and they integrated their scholarly character and interest into the works, which make the group stand out at that time. On top of them, Su Liupeng and Su Renshan in the reign period of Daoguang and Xianfeng gained prominence with their figure paintings and turned a new chapter in Lingnan Painting.

In late Qing Dynasty and early Min Guo (Republic of China) period, the mainstream paintings in Lingnan were featured by Ju Chao and Ju Lian with their flower and bird paintings. Later, the disciples of Ju Lian, Gao Jianfu, Chen Shuren, and Gao Qifeng (Gao Jianfu's brother) founded the "Lingnan School of Painting", characterized by its blending of East and West. The emergence of the School shed a new light in the art circle and drew great attention from the northern painters. Their successors, such as Guan Shanyue, Li Xiongcai, Zhao Shao'ang, and Yang Shanshen kept on passing

the torch and their influence continues today. In the meantime, another group of painters, including Pan He, Zhao Haogong, Yao Suruo, Huang Banruo, Deng Fen, Li Yaoping, Lu Zhenhuan, Huang Junbi, Huang Shaomei, Zhang Guzhi, He Guanwu, Lu Zishu, etc., with "Chinese Painting Research Society" as the main body, took tradition protection as their responsibility and worked against Lingnan School of Painting. As a result, the interaction and competition within these two groups filled this period with vigor, creativity and great productivity.

Guangdong, as the first and only port open to the outside world, has long been influenced by the Western Paintings. Paintings made in Guangdong targeted for export in late Qing Dynasty brought peculiarity to the history of Chinese painting and still has an important aesthetic value. In the meantime, a group of painters went abroad to learn Western painting techniques, and became the pioneers of China's early oil painting. Li Tiefert, Chen Baoyi, Li Chaoshi, Feng Gangbai, Tan Huamu, Guan Jin'ao, Hu Gentian, Situ Qiao, Wu Zifu, Wang Daoyuan, Li Bing, Yu Ben, Chen Fushan, Yang Qiuren, Wang Shaoling, Zhao Shou, Liang Xihong, Su Tianci, etc. are outstanding painters among them.

Guangdong is also one of the birthplaces of China's modern prints, comic books, and watercolor paintings. Promoted by the times and tides, large numbers of famous painters emerged, such as Liao Bingxiong, Xie Hairuo, Lai Shaoqi, Luo Qingzhen, Li Hua, Mei Jianying, Hu Yichuan, Chen Zhuokun, Chen Yanqiao, Yang Newei, Hu Qizao, Gu Honggan, Tang Yingwei, Zhang Zaimin, Zhang Ying, Luo Yingqiu, Huang Xinbo, Gu Yuan, Huang Yan, Wang Li, Zhou Jinhai, Wen Tao, Liang Yongtai, Zhang Hui, Wang Zhaomin, Chen Wang and Yu Suoya, to name just a few. They created abundant works with great historical and social significance.

Now China is experiencing a great rejuvenation and the

sustained prosperity cultural construction on an important position. To promote our traditional culture, to learn from the past and to boost the present development, under the guidance and support of the Propaganda Department, the CPC Guangdong Committee and the Guangdong Federation of Literary and Art Circles, Guangdong Humanities and Arts Association then decided to compile the *Lingnan Artists Series*. We selected the representative artists and works of different periods in accordance within the historical context of Lingnan Painting, invited experts and scholars to conduct

in-depth research on them, and published them in a succession with graphic and articles, in order to provide a comprehensive display and reference to the readers to understand the development and achievements of Lingnan Painting.

To review and edit the art documents for our own native land, we are bestowed with great sense of responsibility; faced with the new trial, we strongly feel that we are lack of experiences. To better complete and perfect the compilation, we are looking forward to your suggestions and comments.

Guangzhou, January 5th, 2011

内容提要

本书收录了佃介眉先生的245幅画作及他诗、书、金石几方面的代表作，他的年谱和讲述他绘画生涯的一篇艺术传记。

佃先生画作分散收藏于公家博物馆、美术馆和众多私人藏家之手，现在经过搜集，编入本书，可以说精华尽萃于此。

年谱由佃先生的长孙撰写，资料丰富，权威性自不待言。

佃介眉先生的艺术传记，可以视为我们对佃介眉先生和他的画作的理解。我们试图在佃介眉先生生活的地域和时代的文化语境中，对他的绘画作出自己的诠释。

潮州府城是佃介眉先生终生栖宿之地，他的日常生活和艺术生涯都在这座小城市里度过。一个城市有一个城市的人文精神，它在城市的历史进程里形成，在无形中濡染着后来居民的品格，左右他们的观念和行爲。只有在潮州地域文化的语境里，我们才能够真正理解佃介眉先生的画作。

佃介眉先生在世的19世纪末到20世纪60年代，正是中国文化变迁史上最为波澜起伏的一个时代。我们解释了不同年代的文化语境下，佃先生思想和艺术观念的变化，如何导致他的绘画内容和风格的差异。同时也注意到在佃先生的绘画生涯中，有一个一以贯之的创作理念，那就是强调精神活动对创作的主导，强调“境由心造，以景写心”。即使是在他的画作中占了相当分量的拟古作品里，拟古也只是手段，并不能成为他写心的枷锁。

传记借重两个方面的材料，一个是画作本身，另一个则是与画作相关的社会与作者私人生活的记录。前者除了图像本身视角语汇的资源之外，还有以文字语言介入于画图中的、画家的题款和其他人的跋语题词；后者则有佃先生自己大量的诗文作品，加上朋友们与他的唱和。

我们对本书中所使用的佃先生的研究资料做了一些必要的考证。这些考证涉及作品创作、题款和展示的时间，也关系创作和题款的内容。对佃先生画作的解读就在这个基础上进行。

与佃介眉先生每一个阶段的生活和思想情感相联系，他的绘画创作会有某一特定的主题和特定的表达形式。我们在阅读和理解佃介眉先生及其画作的过程中，把图像作为一种符号来分析，认定这些有特征的图像符号及其结构，表达了画家在特定时间里特定的观念和情感。

在解读佃介眉先生和他的画作时，我们认为，作品的艺术价值并不能够疏离于其道德价值之外，诸如构图、笔墨这一类技艺性形式的肯定或者否定，必须与它所表达的内容，特别是作者希望通过它来表达的自己的观念和想法，关联在一起去衡量。作品的深刻性首先来自作者思想的深刻性，然后才关系到它采用的形式是否能够将这种深刻性传达给我们，并让我们感动。

我们期望本书能够帮助读者更好地感受和理解佃介眉先生的画作。

Abstract

This book includes Mr. Dian Jiemei's 245 paintings, poems, his articles, study of epigraphy, his chronicle and a biography introducing his life of artistic creation.

Mr. Dian's paintings are held dispersedly by national museums, art galleries and many other private collectors. Now his major works have been reproduced and anthologized into this book, which is very much worthy of our appreciation.

The chronicle, which is full of informative details and written by Dian's eldest grandson, is very authoritative. The biography of Mr. Dian's artistic creation could be regarded as the author's own understanding of Mr. Dian and his paintings. The biography tries to interpret Mr. Dian's paintings with consideration of the time and the area he lived in.

Each city has its own humanistic spirit. It was formed in the proceeding of history, and can shape its residents characters and morals. The city of Chaozhou is the place where Mr. Dian spent his entire life. His daily life and artistic career both rooted in this city. The biography, drawing from extant documents, deals with the history of the construction and the landscapes of this city, which later appear in Mr. Dian's paintings. And only in such cultural context can we better understand Mr. Dian's paintings.

From the end of the 19th century to the 1960s, China underwent the most eventful historical changes. The biography was written under such historical background: how the family tradition of Dian, the educational concepts of his family and friends and the school education in a time of change influenced and formed his personality, thinking, and painting attainments.

The biography emphasizes that the imitation of classics Dian did in his youth enriched his drawing skills. Besides, his concept and personality were also formed during this period of time. The

biography also noticed a concept that runs through Mr. Dian's life: the leading role of the mind on the creation of a work. Although works mimicking the ancient ones makes up a large proportion of his paintings, what is important is that mimicking is only the method. It would not restraint his creativity and originality.

The biography relies on two kinds of materials. One is the paintings themselves; the other is the social and private records related to the paintings. The former includes the images, the words and the postscripts of both the painter and the collectors, while the later contains both Mr. Dian's poems and the responding ones made by his friends.

The biography also conducts some necessary studies on the materials used. These studies, on which the understandings of Mr. Dian's paintings are based, involve the time of first display and content of the paintings and the inscriptions and signatures.

Mr. Dian's paintings vary in motif and form according to different periods of his life and thoughts. In understanding Mr. Dian's works, the biography analyzes the images as symbols, and holds that these visual symbols and their structures expressed the painter's concept and his emotions in certain period of time.

When commenting on Mr. Dian and his works, the biography considers that the artistic value of a work could not be separated from its moral value. The acceptance of the construction of a picture and its painting skills must have something to do with the content. The depth of a work comes in the first place from the painter's insights, and then the form it adopted to convey these insights. By using such materials and methodology, the biography gives us a full portrait of Mr. Dian and his works.

We wish the chronicle and the biography can help the reader better understand Mr. Dian's works.

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