

广州艺术博物院年鉴

2007年

YEARBOOK OF
GUANGZHOU MUSEUM OF **ART**



岭南美术出版社

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卷首语

攥紧院藏古代书画和以岭南画派为代表的近现代广东绘画两个“拳头”，全力打造岭南的中国历代书画研究中心和中外文化交流中心两个品牌，这是我院“十一五”发展规划的重要内容，也是我院在新形势下的立院宗旨。2007年，我院的陈列和研究工作均围绕这一宗旨而进行。在国庆“黄金周”期间，我院集中推出了五大院藏精品系列展览：“中国历代绘画精品展”、“烟云舒卷——明清手卷画珍品展”、“咫尺大观——中国古代小品画展”、“心境·墨痕——当代中国画名家作品展”、“群芳竞艳——近、现代女画家作品展”。其中的“重头戏”是“中国历代绘画精品展”，该展览以院藏历代绘画为主题，力图较完整地展示中国绘画从宋到现代的发展历程。如此大规模的“亮宝行动”，在社会上引发了相当的影响。

作为最大的岭南画派作品与史料的收藏机构，展示及研究岭南画派艺术无疑是我院的一项重要职责。在2007年我院举办的对外交流展览中，有三个与岭南画派有关：其一是从我院藏品中精选出来的“岭南画派三杰——高剑父、高奇峰、陈树人书画大展”在台北国父纪念馆举行。这是“岭南画派三杰”的作品首次大规模在台湾集中展示，得到台湾社会各界的极大重视和广大台胞的热烈追捧。更重要的是，在台湾当局“去中国化”愈演愈烈之际，作为孙中山追随者的“岭南画派三杰”的艺术大规模在台湾展出，无疑具有特别的意义。其二是“高剑父画稿展”先后在我院及香港中文大学文物馆举行。这个展览荟萃了穗、港收藏的珍品，是高剑父画稿首次全面、集中的披露。与此同时我院还编辑出版了《高剑父画稿》，为深入研究高剑父艺术提供了珍贵的学术资料，在学术界引起很大反响。其三是“杨善深艺术大展”。这是我院邀请海内外收藏家提供藏品而举办的规模最大的一次专题展，同时我院还编辑出版《杨善深画册》，全面反映了杨善深的艺术成就。上述三个展览，为在21世纪深入研究岭南画派艺术作了有意义的探索。此外，“司徒乔的艺术生涯”、“赖少其版画回顾展”及“岭南当代美术作品展”则从不同角度反映了对岭南现、当代美术史的研究在不断探索和突破中的发展轨迹。

在2007年，我院继续加强与国内外相关机构的交流合作，引进了一系列高水准的展览，除“高剑父画稿展”、“杨善深艺术大展”外，还有：“青铜亚洲——俄罗斯艺术家达西·纳姆达科夫作品展”、“第二届全国漆画作品展”、“2007·广州雕塑院新作展”、“袖里翰香——天一阁博物馆藏明清扇面画精品展”等等。另外，我院还多次将本院藏品送往外地的文博机构展出，除上述赴港、台的岭南画派专题展之外，还有赴日本的“广州艺术博物院珍藏书法——从明清至近现代”。在合作过程中，艺术品成为不同国家、不同地区、不同文化相互了解与沟通的最佳媒介。

在2007年，我院为配合展览举办（或合作举办）了数次学术研讨会。首先是在香港中文大学举办的高剑父艺术专题研讨会，其次是在我院举办的司徒乔艺术座谈会及赖少其版画座谈会。与会者分别对几位杰出的广东画家的艺术进行了深入探讨，从历史的角度对其作出新的审视与定位。此外，为配合广州市文化局的活动，我院还邀请了香港艺术馆的专家前来举行讲座，就不久前香港艺术馆举办的“国之瑰宝”等重大展览的策展思路及陈列理念向广州文博界作了详尽的介绍。

2007年我院在收藏方面有两大“动作”：其一是收藏了俄罗斯艺术家达西·纳姆达科夫的两件雕塑代表作，其二是收藏了在我院举办的“第二届全国漆画作品展”中所有的中国美术奖提名作品和优秀作品。这标志着我院的收藏从古代向现代延伸，从中国向外国扩展。

与众多高素质的陈列展览相适应的是，我院的学术研究、学术交流也迈上了一个新的台阶。本期的“高剑父艺术专题研讨会”及“藏品与美术史研究”专栏刊登了院内外多位专业人员的研究文章。博物馆丰富的藏品为专业人员的研究工作提供了坚实的基础，而他们则通过自己的研究成果使博物馆的藏品呈现出丰富的内涵和深远的意义。

编者

To Our Readers

Making the utmost of the two “blockbusters”: the ancient Chinese calligraphies and paintings in the museum's collection and modern and contemporary Guangdong (Cantonese) paintings represented by the Lingnan School of Painting, we try our best to build the museum into a research center for Chinese calligraphies and paintings of all dynasties and an exchange center for Sino-foreign cultural communication. This is an important component of the museum during the “11th Five-Year” development planning, as well as the aim of our museum building under new circumstances. In 2007, the museum's exhibition display and research had been carried on towards this goal. During the “Golden Week” in celebration of the National Day, the museum held five excellent exhibitions of selected artworks from our collection, namely Selected Chinese Paintings of All Dynasties, Smoke, Mists and Clouds Massed and Scattered--Exhibition of Ancient Chinese Handscrolls, To See the World in a Grain of Sand--Exhibition of Mini Ancient Chinese Paintings, State of Mind and Trace of Ink--Works by Modern Famed Artists and Vying with Each Other in Beauty--Modern and Contemporary Paintings by Female Artists. Selected Chinese Paintings of All Dynasties was the key exhibition, which focused on paintings of all dynasties collected by the museum, and tried to show to the audiences a full developing process of Chinese paintings from the Song Dynasty to modern times. The “Treasure-showing Project” on such a big scale became influential in our society to some extent.

As the largest collector in paintings of and historical materials regarding the Lingnan School of Painting, it is crucial for us to showcase and do researches on the art of Lingnan School of Painting. Among exchange exhibitions organized by our museum in 2007, three were connected with the Lingnan School of Painting. The first project was the Three Outstanding Masters of Lingnan School of Painting--Grand Exhibition of Calligraphies and Paintings by Gao Jianfu, Gao Qifeng and Chen Shuren held in the National Dr. Sun Yat-sen Memorial Hall of Taiwan. This was the first time when artworks by the Three Outstanding Masters of Lingnan School of Painting had been shown in Taiwan in such large scope, which received great comments by all walks of life in Taiwan and warm welcome by the Taiwan compatriots. More importantly, when the “Non-Chinese” scheme became increasingly intense in Taiwan, the art of the Three Outstanding Masters of Lingnan School of Painting, who were also known as Dr. Sun Yat-sen's followers, was shown in Taiwan on a large scale. With no doubt, the exhibition was of special significance. The second project was the Exhibition of Gao Jianfu's Sketches, which was held in our museum and the Art Museum of Chinese University of Hong Kong respectively. In this exhibition, Gao Jianfu's sketches collected by organizations and individuals in Guangzhou and Hong Kong were gathered together and shown to the public completely and in a concentrated way for the first time. Moreover, we edited and published a catalogue *Gao Jianfu's Sketches*, which provided valuable academic materials for the in-depth study in Gao's art, and had aroused great repercussion in the academic circle. The third was the Grand Exhibition of Yang Shansen's Art, which was a largest exhibition of its kind, organized by our museum and collectors of his paintings at home and abroad. Meanwhile, we edited and published the catalogue *Album of Yang Shansen's Paintings*, which reflected Yang's artistic achievements all-sidedly. The above-mentioned three exhibitions were meaningful explorations to the profound study in Lingnan School of Painting. Furthermore, exhibitions like the Artistic Life of C.SSU-TU, Engraving Paintings by Lai Shaoqi and Contemporary Fine Art Paintings from Lingnan Area revealed the development track of

continuous discovery and break-through in the researches on modern and contemporary art history in Lingnan area from various angles.

In 2007, we continued to promote exchanges and cooperation with institutions in this field at home and abroad, and introduced a series of high-level exhibitions. Besides the Exhibition of Gao Jianfu's Sketches and Grand Exhibition of Yang Shansen's Art mentioned earlier, we have more of this kind including Bronze Asia--Dashi Namdakov Arts Exhibition, the Second National Laquer Painting Exhibition, Exhibition of New Sculptures from Guangzhou Sculpture Academy (2007), Fragrance from the Sleeves--Selected Fan Paintings and Calligraphies of Ming and Qing Dynasties Collected by Tianyige Museum and so on. What's more, the museum has sent her own collection to other museums or organizations for exhibitions, including the exhibitions to Taiwan and Hong Kong, and From Ming and Qing Dynasties till Modern and Contemporary Times--Selected Calligraphies Collected by the Guangzhou Museum of Art to Japan. In the course of these cooperation, artworks became the best media for mutual understanding between different nations, districts and cultures.

In coordination to some exhibitions in 2007, we organized or co-organized several academic seminars. To illustrate, the syposium on Gao Jianfu's art was held in the Chinese University of Hong Kong. Two seminars on the art of C.SSU-TU and engraving paintings by Lai Shaoqi were held in our museum respectively. The participants explored into the art of the two great Cantonese artists and looked at them in a new historical angle and position. In addition, in order to coordinate with events organized by the Guangzhou Municipal Cultural Bureau, we invited experts from the Hong Kong Museum of Art for a lecture in our museum, who introduced to local colleagues working in the Guangzhou's cultural and museum circles some ideas of exhibition planning and display regarding the previous exhibition "The Pride of China" held in Hong Kong Museum of Art.

This year, the museum had two major movements for collecting artworks: firstly we acquired two masterpieces by the Russian sculptor Dashi Namdakov; secondly, we acquired all the nominated and excellent works for the Chinese Fine Art Awards in the Second National Laquer Painting Exhibition held in our museum. The two events marked that the collection of our museum has extended from ancient times to contemporary times, and from China to abroad.

To adapt to the many exhibitions of high standards, the academic researches and exchanges of our museum had also reached a new level. In the columns of *Selected Essays from the Seminar on Gao Jianfu's Art* and *Research on Museum Collection and Art History* in this yearbook, we published research essays by a number of professionals from our museum or other museums. The rich collection in the museum provides our researchers with a broad space to investigate, and in return, their fruitful studies give the museum collection a richer connotation and meaning.

Editors

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中国历代绘画精品展

2007年10月1日—10月28日 中国历代绘画馆

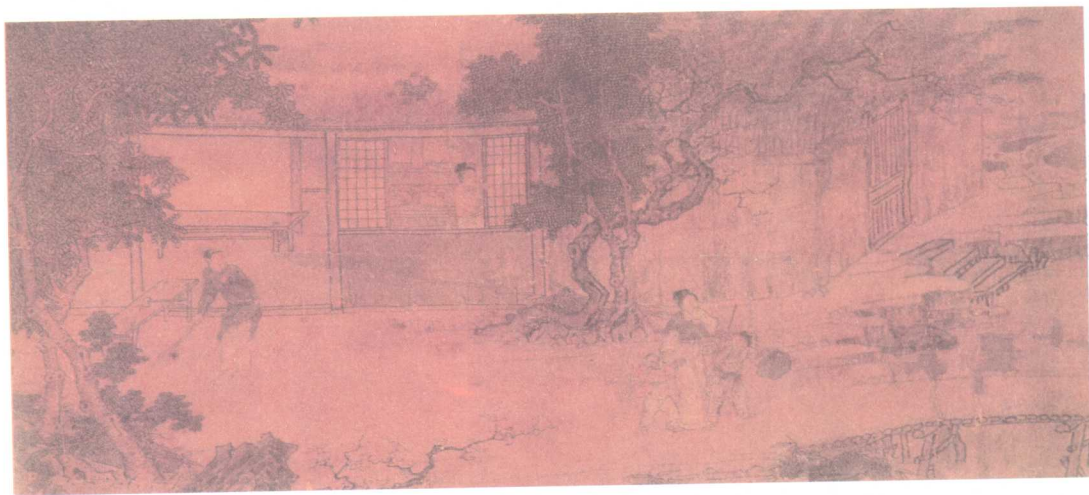
中国画是具有悠久历史和独特风格的中华民族绘画，在世界美术领域中自成独立的体系。

中国画从战国时期开始脱离工艺装饰的范畴，成为一个独立的美术样式。此后，经历了漫长的历史发展过程，达到了高度的成熟。在题材内容上，中国画主要分为人物、山水和花鸟等画科；在表现形式上，则主要分为工笔设色、水墨写意两大体系。在不同的历史发展阶段，中国画又有不同的具有典范意义的时代风格：魏晋南北朝时期人物画臻于成熟，强调“以形写神”；唐代有“外师造化，中得心源”的理论；唐、宋两代注重写实状物，人物、山水、花鸟画高度繁荣；北宋时期，强调抒发主观情思的文人画崛起；元代以降，中国画日渐趋向写意；到明、清两代，诗、书、画、印合为一体的文人画成为画坛的主流。近代，中国画经历了激烈的分化与变革，画坛上多种艺术潮流并峙，交织成多元发展的局面，中国画在内容意蕴和表现技法上不断有所拓展，完成了由古典向现代的转换。

在中华人民共和国的国庆日，本院隆重推出了“中国历代绘画精品展”，以展现中华艺术的精粹，欢度佳节。

（陈 滢）

展场



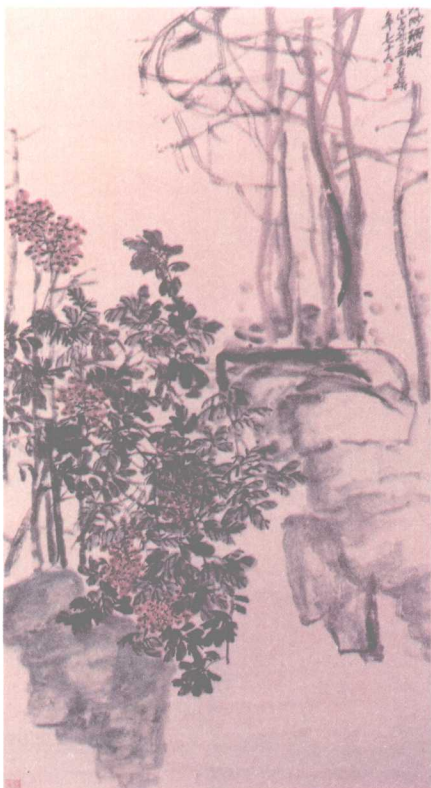
【元】佚名
李氏断臂（四烈妇图之一）
绢本设色 23.5×52cm
广州艺术博物院藏



【明】 沈 周 (1427—1509)
吴门十二景之一
纸本墨笔 25.5×22.5cm
广州艺术博物院藏



【清】 顾文渊 (17世纪中)
江岸舟船图
纸本设色 17.5×19.2cm
广州艺术博物院藏



【近代】 吴昌硕 (1844—1927)
铁网珊瑚图
纸本设色 185×92.5cm
广州艺术博物院藏



【近代】 黄士陵 (1849—1908)
粤中花卉之一
纸本设色 27×22cm
广州艺术博物院藏

烟云舒卷

——明清手卷画珍品展

2007年8月29日—12月4日 赵少昂艺术馆

手卷亦称“长卷”、“横卷”等，是从上古竹木简册演变而来的一种传统书画的幅面形式和装裱形式，材料一般为纸或绢。其横向长短不拘，纵向高度则多为一尺左右，大致相当于竹木简册的高度，卷起后短小易携，也便于收藏。

唐以前，中国画以手卷等横式作品为主；从五代到宋元，挂轴等竖式作品逐渐增多；到了明清，竖式作品才成为主流。由于手卷画是横向构图并且幅面宽阔，尤其适合于表现山脉的逶迤起伏和江河的辽阔旷远，因此在题材上以山水居多，产生“远近山川，咫尺千里”的艺术效果。在构图上则往往随着作者视线的推移而出现多个视点，并将不同视点所见的景观连缀在一起——这就是传统中国画的“散点透视法”，也是中国画与西洋画的区别之一。可以说，中国画特有的“散点透视法”的出现与手卷画这种独特的幅面形式有密切关系。在一般情况下，手卷画仅供案头观赏，边展边卷，某些超长的手卷画也难以像挂轴、册页等其他形式的作品那样全部展开，通览全图。

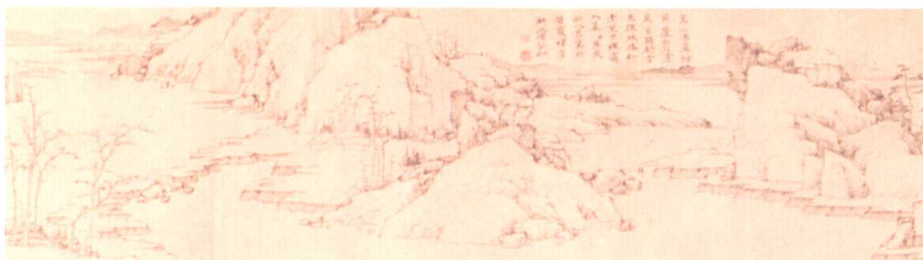
除了手卷画本身，附加于卷前的“引首”、“隔水”及卷后的“尾纸”上的题跋等往往也颇具价值。“引首”多以大字题写画名，“隔水”多题短小文字，“尾纸”特别长，可长篇大论，并可供若干鉴藏家一题再题。就题跋内容而言，有赞辞，有诗词，有散文，或鉴其真，或论其美，或考其事，十分丰富多彩，因此这些题跋可以作为研究作品渊源、艺术风格和流传情况的重要资料；从题跋形式看，有盈尺大字，有方寸中字，有蝇头小字，或隶或楷，或行或草，再加上各种印章点缀其间，可谓琳琅满目。

现在，我院特遴选一批院藏明清手卷画珍品集中展示，使观众得以一睹这些手卷画的全貌，感受这些手卷画的独特魅力。

（周家聪）

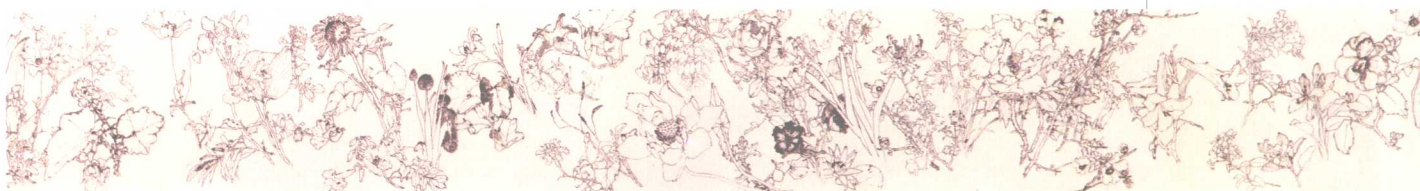


展场一角



万山烟霭图（局部）

【清】弘仁（1610—1663）
万山烟霭图
纸本墨笔 25×211cm
广州艺术博物院藏



【现代】杨善深（1913—2004）
百花图 2001年作
纸本白描 33.6×777cm
广州艺术博物院藏

群芳竞艳

——近、现代女画家作品展

2007年7月—12月4日 黎雄才艺术馆

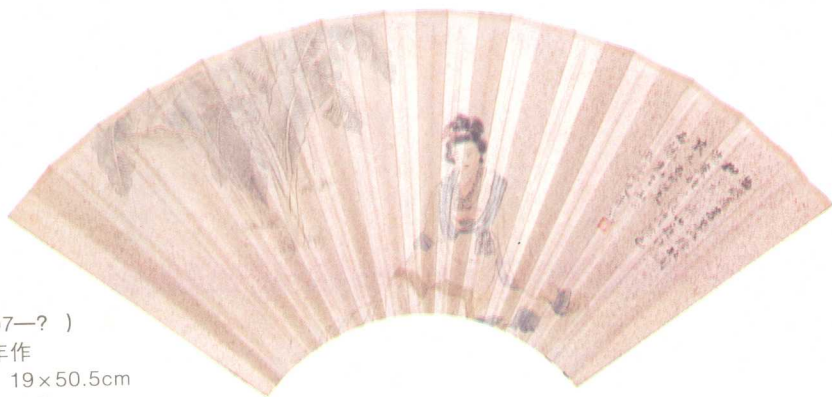
19世纪末至20世纪上半期的中国，是一个战乱频仍的年代，但对中国妇女而言，却又是一个充满生机的年代。受西方“天赋人权”思想的影响，进步知识分子和社会革命家掀起了一场场妇女解放运动。被唤醒的知识女性纷纷挣脱封建枷锁，走出闺阁，以独立的姿态在各个领域展现自己的才华。

在美术领域，爱好绘画的女性不单从家传或师徒式传艺中学习，也开始在各种美术学校中得到正规的艺术培训，甚至出国留学。视野大大地开阔，使她们的艺术水平有了极大的提高，部分杰出者更毫不逊色于同时代的男性艺术家，在中国现代美术史上留下了光辉的一页。在国家处于危难之际，她们也和男性艺术家一同以画笔为武器投入到民主革命和抗日救亡运动中。但是，当时社会环境的因素和根深蒂固的男权意识依然制约着女性的发展，这批女画家中的大部分人，在画坛上都只是昙花一现。

新中国成立后，妇女获得了一个公民应有的平等权利，走上了独立自主的道路。20世纪50至60年代，涌现了不少优秀的女画家。但在男女平等等同于消灭性别差异观念的影响下，女画家们往往以男性的角度思考和创作，缺乏对女性自身性别的认同和对妇女问题深层次的思考，更谈不上将女性的意识自觉融入到作品之中。

进入20世纪90年代，中国女性艺术开始真正从男性话语中分离出来，转向自我价值的探寻。当代的女艺术家们开始以一种独特的女性视角观照自身与诠释世界。她们将女性特有的生活体验、细腻情感融入自己的艺术中，建立起属于女性自己的话语方式。她们的作品展示出不同于男性的经验方式、感知方式和思维方式，这种差异性正是女性艺术独特的魅力所在。

(陈志云)



【近代】顾 飞 (1907—?)
人物 1939年作
洒金笺设色 19×50.5cm
广州艺术博物院藏

展场



【现代】 郑 爽
红椅垫 1994年作
水印木刻 57×47.5cm
广州艺术博物院藏



【现代】 杨春华
春晖清风图 1997年作
纸本设色 68×68cm
广州艺术博物院藏



【现代】 孙洪敏
山竹 2001年作
布本油彩 79×58.6cm
广州艺术博物院藏



【现代】 苏家芬
胭脂红石榴 1984年作
纸本水粉 39.2×43.5cm
广州艺术博物院藏

心境·墨痕

——当代中国画名家作品展

2007年10月10日—2008年2月21日 关山月艺术馆

任何一位艺术家都离不开时代精神和社会文化的影响。上个世纪30年代的文化人身处新旧文化撞击的交汇点上，时代成就了他们。文革时期，割断历史，抹杀个性，漠视风格，那类为政治奴役的应制之作大多只剩下了文献价值，成为诠释那个特殊年代的佐证。由于文化根基的错失，在步向艺术精深的旅途中，新一代中青年画家恐怕难以如前辈大家那样地从容不迫，但他们依然一步一脚印地攀登着艺术的高峰。他们在技术与风格上有自己鲜明的艺术特点和文化追求，建立了极具个性特征的语汇和成熟的个人画风。通过选择、扬弃、再选择的不断自我超越的求索之路，展示了中青年画家所取得的成就，以及对当代美术的发展走向所起的积极的推动作用。

此次展览展出广州艺术博物院收藏的当代中国画名家的作品，诸多的面貌风格颇可豁人心胸，一新耳目，使观众领略和了解到当代中国画的艺术取向、风格及成就。

（周家聪）



展场一角