

LANDSCAPES OF THE MIND  
MASTERPIECES FROM TATE BRITAIN (1700-1998)

# 心灵的风景

泰特不列颠美术馆珍藏集 (1700-1998)



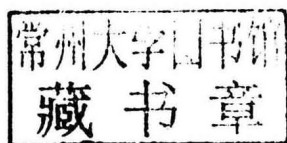
上海博物馆



LANDSCAPES OF THE MIND  
MASTERPIECES FROM TATE BRITAIN (1700-1998)

# 心灵的风景

泰特不列颠美术馆珍藏集 (1700-1998)



上海博物馆

---

#### 图书在版编目(CIP)数据

心灵的风景：泰特不列颠美术馆珍藏集：1700—1998 / 上海博物馆编. — 上海：上海书画出版社，2018.4

ISBN 978-7-5479-1732-9

I. ①心… II. ①上… III. ①艺术—作品综合集—世界 IV. ①J111

中国版本图书馆CIP数据核字(2018)第056249号

---

## 心灵的风景

泰特不列颠美术馆珍藏集 (1700—1998)

上海博物馆 编

---

主 编	杨志刚
责任编辑	王 彬 丁唯涵
审 读	雍 琦
装帧设计	王贝妮
图文制作	包卫刚
技术编辑	包赛明 陈 凌
印装监制	朱国范

---

出版发行 上海世纪出版集团

◎ 上海书画出版社

地址 上海市延安西路593号 200050

网址 [www.ewen.co](http://www.ewen.co)

[www.shshuhua.com](http://www.shshuhua.com)

E-mail [shcpbh@163.com](mailto:shcpbh@163.com)

设计制作 上海维翰艺术设计有限公司

印刷 上海中华商务联合印刷有限公司

经销 各地新华书店

开本 635×965 1/8

印张 25

版次 2018年4月第1版 2018年4月第1次印刷

印数 1—2,000

---

书号 ISBN 978-7-5479-1732-9

定价 240.00元

若有印刷、装订质量问题，请与承印厂联系

# 前言

本展览精选自泰特美术馆无与伦比的英国艺术收藏，集中展示了几个世纪以来艺术家们的杰作，并且涵盖了油画、水彩、版画和照片等多种不同媒介的作品。

展览呈现了英国艺术的多样性和复杂性，讲述了其如何在数百年间，因本土及移民艺术家们的作用而波折起伏。公元16世纪的宗教改革中，对圣像的禁止反而对肖像画的发展起到了强有力的推动作用，其余绪在现今卢西安·弗洛伊德和大卫·霍克尼的作品中仍有体现。艺术家们对于文学作品和社会讽刺主题的偏爱则滥觞于17世纪的政治意象，从威廉·荷加斯到詹姆斯·吉尔雷，这些主题风格得到了蓬勃发展，一直延续至后来出现的拉斐尔前派、斯坦利·斯宾塞和弗兰西斯·培根。

风景艺术几乎可谓英国艺术、乃至英国国家文化的核心所在。17世纪时，风景只是以肖像画的背景以及地图和地形图的形式而存在；到了18世纪，它渐渐成为英国最伟大艺术家们的关注焦点，其中托马斯·庚斯博罗、理查德·威尔逊、透纳和约翰·康斯特勃尔等皆为世人所熟知。就对英国艺术发展历史的特殊贡献而言，艺术家们的纸本作品与上述这些画家公开展示的油画作品相比亦毫不逊色，因此托马斯·吉尔丁或是约翰·塞尔·科特曼的水彩画作品也理所当然地被归入欧洲艺术的最高成就之列。1750年至1830年是属于艺术家们的“黄金时代”，这一时期的艺术家们不仅因为他们在本国的艺术成就，更由于他们对于后来如印象主义甚至于抽象主义这些国际发展趋势开拓性的涉猎和预见而被世人所赞赏。

风景艺术之所以在英国的视觉文化中占据主导地位，其原因是多种多样的。这是因为从苏格兰高地到英格兰南部郡县的白垩丘陵，这片相对狭小的地域中却有着各形各色的自然风景；是因为18、19世纪急速工业化背景下对理想田园和乡村世界严重缺失的隐忧；是因为与古典文化、尤其是与罗马平原景观的联系构成了贵族阶层身份的识别象征；是因为自然科学的巨大影响以及随之而生的信念——细致的观察可以同时揭示出表象背后的道德和精神实质。当然，历史分析的视角从来不曾抹去观赏这些经典之作时所自然激发的灵感和愉悦之情。

在此，我想对泰特的筹展团队表示感谢，感谢策展人理查德·汉弗莱斯提供了极具说服力的展览整体概念和他的全情投入，感谢艾洛蒂·科林和丹尼尔·斯莱特不辞辛劳地促成这一展览在中国的举办。另外我还要感谢展品注册管理部的桑内·克林格以及展览陈列、保管和艺术品操作的团队及同仁们在展览筹备、协调等方方面面的辛劳付出。

同时我还要对上海博物馆馆长杨志刚先生、副馆长李仲谋先生以及他们的团队为两馆初次合作所付出的辛勤努力表示真诚的谢意。中英两国在风景艺术方面都有着很深厚的传统，泰特非常荣幸有机会与上海博物馆以及中国的观众们分享馆藏精品。

此次展览之所以能够成功举办，还得益于英国财政部以及英国文化、媒体与体育部（DCMS）的大力支持，在此亦表示诚挚的谢意。

泰特美术馆 馆长  
玛利亚·巴尔肖

# FOREWORD

This exhibition draws on Tate's unrivalled collection of British art, bringing together the work of artists from across the centuries and in a wide range of media: oil paintings, watercolours, prints and photographs.

It speaks to the diversity and complexity of British art, developing over the centuries in often surprising directions from both native and immigrant artists. The 16th century Reformation, with its prohibition on religious imagery, created a powerful impulse towards portraiture which has continued into recent times in the work of Lucian Freud and David Hockney. The love of literary subjects and social satire has its roots in the political imagery of the 17th century and has flourished from the art of William Hogarth and James Gillray, through to the Pre-Raphaelites, Stanley Spencer, and Francis Bacon.

It may be argued that the genre which lies most nearly at the heart of British art, and in fact the national culture more widely considered, is that of landscape. From its origins as a backdrop to portraiture and in the maps and topographical imagery of the 17th century, it grew throughout the 18th century to become the primary focus of many of Britain's greatest artists: Thomas Gainsborough, Richard Wilson, JMW Turner and John Constable. These painters' exhibited oil paintings were matched by their own and other artists' unique contribution to the history of art in their works on paper, so that the watercolours of Thomas Girtin or John Sell Cotman are rightly considered to be among the finest achievements of European art. The artists of this 'Golden Age' between 1750 and 1830 are not only prized for their national achievements but also for their pioneering anticipation of later international trends such as Impressionism and even abstraction.

The reasons for the dominance of landscape art within the national visual culture of Britain are many and varied: the extraordinary range of physical landscape in such a relatively small geographical area, from the Scottish Highlands to the chalky downlands of the southern counties of England; the acute sense of loss of an ideal pastoral and rural world as a result of the rapid industrialisation in the 18th and 19th centuries; the identification of the landed gentry with classical culture and in particular with the landscape of the Roman Campagna; the huge impact of the natural sciences and a concomitant belief that close observation revealed both the moral and spiritual truths behind appearances. Historical analysis, however, can never exhaust the pleasure and inspiration to be derived from these timeless works.

I would like to acknowledge the dedicated team at Tate who have worked to realise this exhibition; Richard Humphreys for his compelling concept and passionate approach, and Elodie Collin and Daniel Slater for their commitment to bringing this exhibition to China. I would also like to thank Sanne Klinge in the Registrars department and colleagues in the Display, Conservation, and Art Handling teams for preparing, coordinating, and releasing such a large number of collection works.

I must also like to thank Yang Zhigang, Director of the Shanghai Museum, Li Zhongmou, Deputy Director of the Shanghai Museum, and their teams for creating the first occasion on which our two institutions have worked together. China and Britain have a strong tradition of landscape painting and Tate is proud to share its collection with the Shanghai Museum and audiences in China.

The collaboration has been made possible with the support of HM Treasury and the Department for Digital, Culture, Media & Sport (DCMS) – without whose involvement this ambitious project would not have been realised.



Dr Maria Balshaw CBE  
Director, Tate



# 前言

风景于我们有着永恒的魅力。

中国人素来深谙风景之趣，否则山水也无以成为中国画中的蔚然大宗，成为文士骚客可行、可望、可居、可游的精神归所，寄托着他们与隐逸、出世等等有关的梦想。推己及人，世界各地的所谓“风景艺术”同样不仅仅是对自然的再现；正如贡布里希所说“天真纯洁的眼睛只是一个神话”，作为外部的风景终须由人摄取才能够以艺术的形式被呈现；那些选择、置换、安排和构造风景的手与眼，无法回避地带有文化预制的精神模板，反映着不同民族的文化心理与美学观念。

正因为此，本次展览中的风景画不仅记录着18世纪至20世纪英国风景艺术的流变与发展，更可以作为窥豹之管，反映出“如画”“崇高”等种种审美取向，文学、戏剧的发展和地域流动的加速，以及工业革命、城市化进程和全球战争对地貌的影响与再造。画象布色，构兹云岭，目所绸缪盘桓之处，不单是英伦三岛的奇绝风光，更是一扇帮助我们洞见和理解西方艺术与历史的绝佳窗口。

英国泰特旗下共有四座美术馆，其中泰特不列颠美术馆建馆最早，至今已逾百二十年，素以蔚为大观的风景画收藏闻名，透纳作品之精、之富更是冠绝于世。本次展览的展品全部来自于泰特不列颠美术馆的典藏精华，在此，我谨代表上海博物馆对他们的大力支持深表感谢。

异邦大家杰出，俱臻高妙；他乡造化灵秀，信可畅神。如曾感动于山水构筑的“桃花源”，也不妨请君欣赏英国风景艺术中的“理想乡”。

上海博物馆 馆长

杨志刚

# FOREWORD

The landscape possesses eternal charm to all.

Chinese people are well versed in the glamour of landscape art, or Shan Shui painting won't be one of the most important categories of traditional Chinese painting and the spiritual destination of literati, which seems accessible, attainable, habitable and approachable, carrying their seclusion dreams. As in China, the landscape art all over the world is far more than just a simulation of natural scenery. 'Innocent eye is a myth', just as Sir E.H. Gombrich (1909—2001) said, the outer landscape has to be taken, chosen, arranged and reorganized by human eyes and hands to become works of art, thus unavoidably carry the cultural genes of the artists, and reflect the cultural psychology and aesthetic concepts of different nations.

This is why we shall not only see this exhibition as the records of the evolution and development of British landscape art from the 18th century to the 20th century, but also as an opportunity to compare the 'picturesque', 'sublime' and other subjects of landscape art, to detect the trend of traveling and the development of literature and theatre, and to observe the impact of industrial revolution, urbanization and global war on the landscapes. These past geniuses created great works, and what we see in the frames is not only the beautiful sceneries of Britain and other nations, but also windows for us to understand the western art, culture and history.

The Tate is made up of four different galleries, among which Tate Britain is the earliest one, owning a history of over 120 years since its founding, and world-renowned for its extensive collection of landscape paintings. Its collection includes the essence of Turner's works, which is undoubtedly the best in the world. The exhibits you would see in this exhibition are all from Tate Britain. On behalf of the Shanghai Museum, I would like to express my sincere thanks to the museum for its great support.

How superb these British masters are, and how excellent the landscape of Britain is! If one has ever been touched by landscapes in Shan Shui painting, one might enjoy this exhibition and the great British landscape art as well.

Yang Zhigang  
Director, Shanghai Museum

# 引言

英国风景艺术的历史至今已逾三百年。本次展览将集中展示其中杰出的代表作品以飨观众，并揭示英国风景艺术在主题、诠释和技巧方面的多样性。

风景艺术对英国视觉艺术的塑造居功至伟。包括庚斯博罗、斯塔布斯、透纳、康斯太勃尔、惠斯勒、保罗·纳什和理查德·朗等在内的英国风景艺术大师，在全世界享有盛名。

起初，风景在艺术中所扮演的角色只是肖像画中的背景。直到18世纪，人们对风景本身的表现产生兴趣，开始将其作为挥洒想象的创作对象，或是一种对地形地貌的写实描绘。

从16世纪开始，肖像画一直在英国艺术中占据主导。而在18世纪中，风景画开始向肖像画的霸主地位发起挑战：从小幅水彩作品到巨幅油画，公众对于各类风景画的欣赏需求与日俱增。

为了满足人们对于国内外各种风景日益增长的兴趣，艺术家们纷纷开始在英国本土与欧洲各地广泛游历并进行创作。随着19世纪时帝国的扩张，人们欣赏的对象也扩展到了印度和其他更远地方的风景。

然而，从苏格兰高地和威尔士山脉，到东安格利亚的广袤田野和英格兰西部的神秘景致，艺术家们以及公众最感兴趣的还是英国本土的风景：如展览中展示的那样，城镇景观亦是艺术家们惯常表现的主题。

在整个20世纪中，英国风景艺术仍在不断创新。从展览的最后几件展品可以看出，这一艺术依然具有强大的影响力，并充满着无限的新意与可能。



# INTRODUCTION

This exhibition presents masterpieces of British landscape art over three centuries and reveals its great variety of subject, interpretation and technique.

Landscape art remains Britain's most important contribution to the visual arts. Its masters, such as Thomas Gainsborough, George Stubbs, J.M.W. Turner, John Constable, J.A.M. Whistler, Paul Nash, and Richard Long, are artists with international reputations.

Landscape had originally provided a backdrop for portrait paintings. By 1700 there was a new interest in landscape for its own sake, either as imaginative invention or topographical description.

During the 18th century landscape painting began to challenge the supremacy of portraiture, which had dominated British art since the 16th century. From small watercolours to vast canvases, the public had a growing appetite for views of a wide range of landscapes.

Artists began to travel widely in Britain and Europe to make images to satisfy the growing taste for both native and foreign scenery. As the British Empire expanded in the 19th century, this taste extended to views of India and further afield.

However, the greatest interest among artists and their public was in the British landscape itself – from the Highlands of Scotland and the Welsh mountains, to the fields of East Anglia and the mystical scenery of the West Country. The townscape was also a consistent subject for artists, as the exhibition reveals.

During the 20th century British landscape art continually re-invented itself, and the final works in the exhibition show that it is still a potent force, full of new and unexpected possibilities.

## 目录 CONTENTS

2	前 言	泰特美术馆 馆长 玛利亚·巴尔肖
	FOREWORD	Dr Maria Balshaw CBE, Director, Tate
4	前 言	上海博物馆 馆长 杨志刚
	FOREWORD	Yang Zhigang, Director, Shanghai Museum
6	引 言	
	INTRODUCTION	
11	心灵的风景：泰特艺术珍藏	理查德·汉弗莱斯
	Landscapes of the Mind: Art from the Tate Collection	Richard Humphreys
	(Abstract)	
29	现实与梦想	
	LOOKING AND DREAMING	
59	古典主义与浪漫主义	
	CLASSICAL AND ROMANTIC	
99	自然主义与印象主义	
	NATURALISM AND IMPRESSIONISM	
139	现代早期风景艺术	
	THE EARLY MODERN LANDSCAPE	
173	现代晚期风景艺术	
	THE LATER MODERN LANDSCAPE	
192	索 引	
	INDEX	



LANDSCAPES OF THE MIND  
MASTERPIECES FROM TATE BRITAIN (1700-1998)

# 心灵的风景

泰特不列颠美术馆珍藏集 (1700-1998)

上海博物馆

# 前言

本展览精选自泰特美术馆无与伦比的英国艺术收藏，集中展示了几个世纪以来艺术家们的杰作，并且涵盖了油画、水彩、版画和照片等多种不同媒介的作品。

展览呈现了英国艺术的多样性和复杂性，讲述了其如何在数百年间，因本土及移民艺术家们的作用而波折起伏。公元16世纪的宗教改革中，对圣像的禁止反而对肖像画的发展起到了强有力的推动作用，其余绪在现今卢西安·弗洛伊德和大卫·霍克尼的作品中仍有体现。艺术家们对于文学作品和社会讽刺主题的偏爱则滥觞于17世纪的政治意象，从威廉·荷加斯到詹姆斯·吉尔雷，这些主题风格得到了蓬勃发展，一直延续至后来出现的拉斐尔前派、斯坦利·斯宾塞和弗兰西斯·培根。

风景艺术几乎可谓英国艺术、乃至英国国家文化的核心所在。17世纪时，风景只是以肖像画的背景以及地图和地形图的形式而存在；到了18世纪，它渐渐成为英国最伟大艺术家们的关注焦点，其中托马斯·庚斯博罗、理查德·威尔逊、透纳和约翰·康斯特勃尔等皆为世人所熟知。就对英国艺术发展历史的特殊贡献而言，艺术家们的纸本作品与上述这些画家公开展示的油画作品相比亦毫不逊色，因此托马斯·吉尔丁或是约翰·塞尔·科特曼的水彩画作品也理所当然地被归入欧洲艺术的最高成就之列。1750年至1830年是属于艺术家们的“黄金时代”，这一时期的艺术家们不仅因为他们在本国的艺术成就，更由于他们对于后来如印象主义甚至于抽象主义这些国际发展趋势开拓性的涉猎和预见而被世人所赞赏。

风景艺术之所以在英国的视觉文化中占据主导地位，其原因是多种多样的。这是因为从苏格兰高地到英格兰南部郡县的白垩丘陵，这片相对狭小的地域中却有着各形各色的自然风景；是因为18、19世纪急速工业化背景下对理想田园和乡村世界严重缺失的隐忧；是因为与古典文化、尤其是与罗马平原景观的联系构成了贵族阶层身份的识别象征；是因为自然科学的巨大影响以及随之而生的信念——细致的观察可以同时揭示出表象背后的道德和精神实质。当然，历史分析的视角从来不曾抹去观赏这些经典之作时所自然激发的灵感和愉悦之情。

在此，我想对泰特的筹展团队表示感谢，感谢策展人理查德·汉弗莱斯提供了极具说服力的展览整体概念和他的全情投入，感谢艾洛蒂·科林和丹尼尔·斯莱特不辞辛劳地促成这一展览在中国的举办。另外我还要感谢展品注册管理部的桑内·克林格以及展览陈列、保管和艺术品操作的团队及同仁们在展览筹备、协调等方方面面的辛劳付出。

同时我还要对上海博物馆馆长杨志刚先生、副馆长李仲谋先生以及他们的团队为两馆初次合作所付出的辛勤努力表示真诚的谢意。中英两国在风景艺术方面都有着很深厚的传统，泰特非常荣幸有机会与上海博物馆以及中国的观众们分享馆藏精品。

此次展览之所以能够成功举办，还得益于英国财政部以及英国文化、媒体与体育部（DCMS）的大力支持，在此亦表示诚挚的谢意。

泰特美术馆 馆长  
玛利亚·巴尔肖

# FOREWORD

This exhibition draws on Tate's unrivalled collection of British art, bringing together the work of artists from across the centuries and in a wide range of media: oil paintings, watercolours, prints and photographs.

It speaks to the diversity and complexity of British art, developing over the centuries in often surprising directions from both native and immigrant artists. The 16th century Reformation, with its prohibition on religious imagery, created a powerful impulse towards portraiture which has continued into recent times in the work of Lucian Freud and David Hockney. The love of literary subjects and social satire has its roots in the political imagery of the 17th century and has flourished from the art of William Hogarth and James Gillray, through to the Pre-Raphaelites, Stanley Spencer, and Francis Bacon.

It may be argued that the genre which lies most nearly at the heart of British art, and in fact the national culture more widely considered, is that of landscape. From its origins as a backdrop to portraiture and in the maps and topographical imagery of the 17th century, it grew throughout the 18th century to become the primary focus of many of Britain's greatest artists: Thomas Gainsborough, Richard Wilson, JMW Turner and John Constable. These painters' exhibited oil paintings were matched by their own and other artists' unique contribution to the history of art in their works on paper, so that the watercolours of Thomas Girtin or John Sell Cotman are rightly considered to be among the finest achievements of European art. The artists of this 'Golden Age' between 1750 and 1830 are not only prized for their national achievements but also for their pioneering anticipation of later international trends such as Impressionism and even abstraction.

The reasons for the dominance of landscape art within the national visual culture of Britain are many and varied: the extraordinary range of physical landscape in such a relatively small geographical area, from the Scottish Highlands to the chalky downlands of the southern counties of England; the acute sense of loss of an ideal pastoral and rural world as a result of the rapid industrialisation in the 18th and 19th centuries; the identification of the landed gentry with classical culture and in particular with the landscape of the Roman Campagna; the huge impact of the natural sciences and a concomitant belief that close observation revealed both the moral and spiritual truths behind appearances. Historical analysis, however, can never exhaust the pleasure and inspiration to be derived from these timeless works.

I would like to acknowledge the dedicated team at Tate who have worked to realise this exhibition; Richard Humphreys for his compelling concept and passionate approach, and Elodie Collin and Daniel Slater for their commitment to bringing this exhibition to China. I would also like to thank Sanne Klinge in the Registrars department and colleagues in the Display, Conservation, and Art Handling teams for preparing, coordinating, and releasing such a large number of collection works.

I must also like to thank Yang Zhigang, Director of the Shanghai Museum, Li Zhongmou, Deputy Director of the Shanghai Museum, and their teams for creating the first occasion on which our two institutions have worked together. China and Britain have a strong tradition of landscape painting and Tate is proud to share its collection with the Shanghai Museum and audiences in China.

The collaboration has been made possible with the support of HM Treasury and the Department for Digital, Culture, Media & Sport (DCMS) – without whose involvement this ambitious project would not have been realised.



Dr Maria Balshaw CBE  
Director, Tate



# 前言

风景于我们有着永恒的魅力。

中国人素来深谙风景之趣，否则山水也无以成为中国画中的蔚然大宗，成为文士骚客可行、可望、可居、可游的精神归所，寄托着他们与隐逸、出世等等有关的梦想。推己及人，世界各地的所谓“风景艺术”同样不仅仅是对自然的再现；正如贡布里希所说“天真纯洁的眼睛只是一个神话”，作为外部的风景终须由人摄取才能够以艺术的形式被呈现；那些选择、置换、安排和构造风景的手与眼，无法回避地带有文化预制的精神模板，反映着不同民族的文化心理与美学观念。

正因为此，本次展览中的风景画不仅记录着18世纪至20世纪英国风景艺术的流变与发展，更可以作为窥豹之管，反映出“如画”“崇高”等种种审美取向，文学、戏剧的发展和地域流动的加速，以及工业革命、城市化进程和全球战争对地貌的影响与再造。画象布色，构兹云岭，目所绸缪盘桓之处，不单是英伦三岛的奇绝风光，更是一扇帮助我们洞见和理解西方艺术与历史的绝佳窗口。

英国泰特旗下共有四座美术馆，其中泰特不列颠美术馆建馆最早，至今已逾百二十年，素以蔚为大观的风景画收藏闻名，透纳作品之精、之富更是冠绝于世。本次展览的展品全部来自于泰特不列颠美术馆的典藏精华，在此，我谨代表上海博物馆对他们的大力支持深表感谢。

异邦大家杰出，俱臻高妙；他乡造化灵秀，信可畅神。如曾感动于山水构筑的“桃花源”，也不妨请君欣赏英国风景艺术中的“理想乡”。

上海博物馆 馆长

杨志刚

# FOREWORD

The landscape possesses eternal charm to all.

Chinese people are well versed in the glamour of landscape art, or Shan Shui painting won't be one of the most important categories of traditional Chinese painting and the spiritual destination of literati, which seems accessible, attainable, habitable and approachable, carrying their seclusion dreams. As in China, the landscape art all over the world is far more than just a simulation of natural scenery. 'Innocent eye is a myth', just as Sir E.H. Gombrich (1909—2001) said, the outer landscape has to be taken, chosen, arranged and reorganized by human eyes and hands to become works of art, thus unavoidably carry the cultural genes of the artists, and reflect the cultural psychology and aesthetic concepts of different nations.

This is why we shall not only see this exhibition as the records of the evolution and development of British landscape art from the 18th century to the 20th century, but also as an opportunity to compare the 'picturesque', 'sublime' and other subjects of landscape art, to detect the trend of traveling and the development of literature and theatre, and to observe the impact of industrial revolution, urbanization and global war on the landscapes. These past geniuses created great works, and what we see in the frames is not only the beautiful sceneries of Britain and other nations, but also windows for us to understand the western art, culture and history.

The Tate is made up of four different galleries, among which Tate Britain is the earliest one, owning a history of over 120 years since its founding, and world-renowned for its extensive collection of landscape paintings. Its collection includes the essence of Turner's works, which is undoubtedly the best in the world. The exhibits you would see in this exhibition are all from Tate Britain. On behalf of the Shanghai Museum, I would like to express my sincere thanks to the museum for its great support.

How superb these British masters are, and how excellent the landscape of Britain is! If one has ever been touched by landscapes in Shan Shui painting, one might enjoy this exhibition and the great British landscape art as well.

Yang Zhigang  
Director, Shanghai Museum

# 引言

英国风景艺术的历史至今已逾三百年。本次展览将集中展示其中杰出的代表作品以飨观众，并揭示英国风景艺术在主题、诠释和技巧方面的多样性。

风景艺术对英国视觉艺术的塑造居功至伟。包括庚斯博罗、斯塔布斯、透纳、康斯太勃尔、惠斯勒、保罗·纳什和理查德·朗等在内的英国风景艺术大师，在全世界享有盛名。

起初，风景在艺术中所扮演的角色只是肖像画中的背景。直到18世纪，人们对风景本身的表现产生兴趣，开始将其作为挥洒想象的创作对象，或是一种对地形地貌的写实描绘。

从16世纪开始，肖像画一直在英国艺术中占据主导。而在18世纪中，风景画开始向肖像画的霸主地位发起挑战：从小幅水彩作品到巨幅油画，公众对于各类风景画的欣赏需求与日俱增。

为了满足人们对于国内外各种风景日益增长的兴趣，艺术家们纷纷开始在英国本土与欧洲各地广泛游历并进行创作。随着19世纪时帝国的扩张，人们欣赏的对象也扩展到了印度和其他更远地方的风景。

然而，从苏格兰高地和威尔士山脉，到东安格利亚的广袤田野和英格兰西部的神秘景致，艺术家们以及公众最感兴趣的还是英国本土的风景。如展览中展示的那样，城镇景观亦是艺术家们惯常表现的主题。

在整个20世纪中，英国风景艺术仍在不断创新。从展览的最后几件展品可以看出，这一艺术依然具有强大的影响力，并充满着无限的新意与可能。