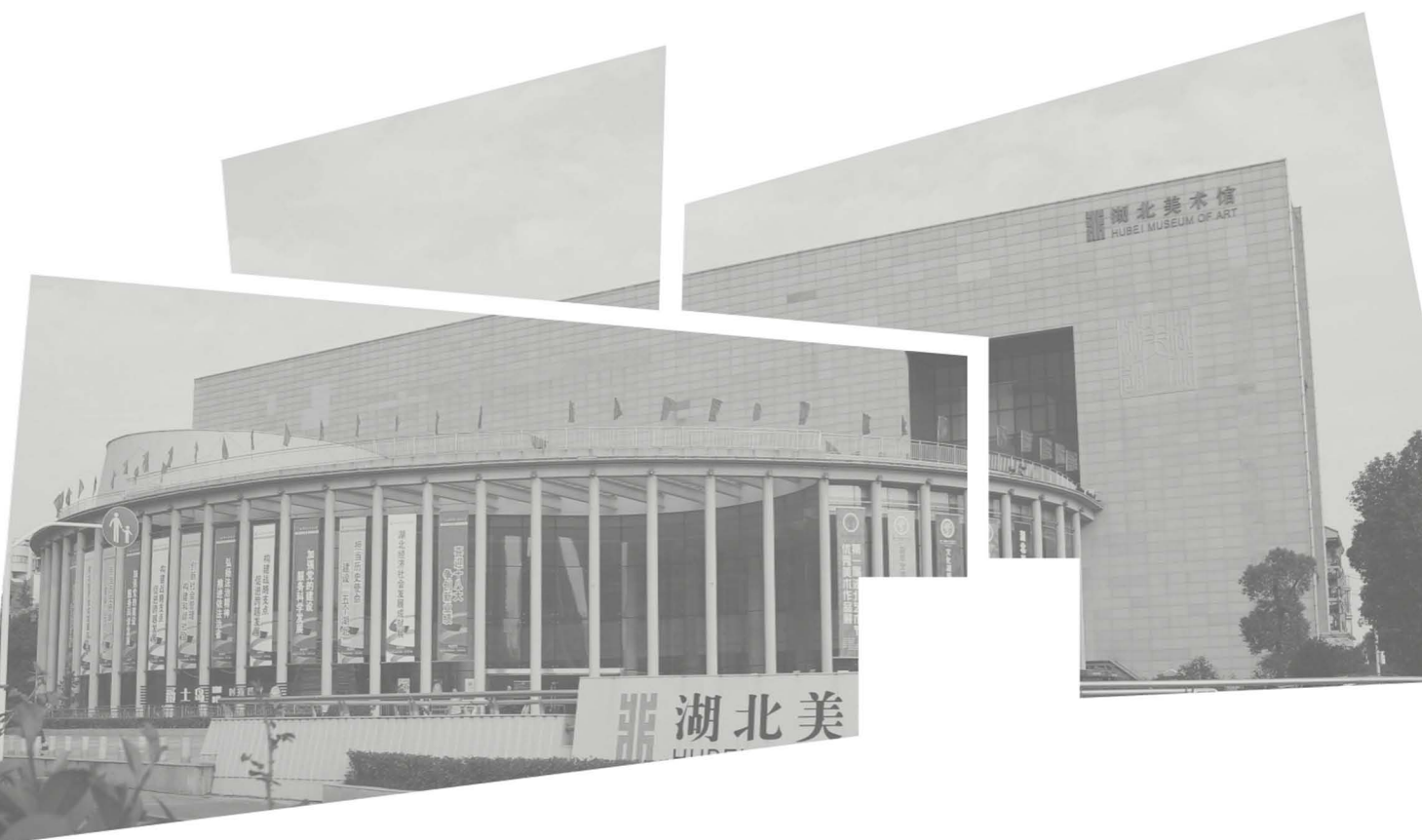


# 展陈与观看

## 2014湖北美术馆论坛文集

COLLECTED WORKS OF "EXHIBITION AND APPRECIATION  
—2014 FORUM OF HUBEI MUSEUM OF ART"

主编：傅中望 鲁虹



河北美术出版社

# “展陈与观看——2014湖北美术馆论坛”

## 论坛的缘起

国际上很多有影响的美术馆都有常设的学术论坛，这对于加强美术馆的学术性与交流性具有重要的意义。开设美术馆学术性论坛，不仅是提升美术馆学术层次和影响的有效方式，也对国内美术馆探索美术博物馆功能的发挥具有重要的实践意义。基于此，作为全国九大重点美术馆之一的湖北美术馆自2014年起，每年开办常设的“湖北美术馆论坛”。本论坛拟逢单届（即第一、三、五……届）围绕美术馆有关的问题展开学术讨论，并希望会议的学术成果一方面能对全国各美术馆有借鉴的作用，另一方面对文化部全国美术馆管理委员会制定政策有借鉴的作用。而逢双届则围绕当下美术批评、美术创作中的重要问题展开讨论，进而促进中国美术馆事业的健康发展。

## 本届论坛的主题释义

按照国际艺术博物馆协会的定义，有没有常设性的学术陈列展乃是衡量一个艺术博物馆是否具有专业水准的重要标准。而从国际的范围来看，优秀的艺术博物馆或美术馆都必然有着常设性的学术陈列展，而且每个陈列展都围绕着一一定的主题展开。例如卢浮宫、奥赛馆、大都会等无不如此。

当下中国的美术馆事业呈现出良好的发展态势，硬件建设上不断推陈出新，但同时我们也看到了由于快速生长带来的发展失衡等问题。如何应对基础薄弱，实现美术馆功能的有效发挥，是当前中国的美术馆界需要共同面对与解决的问题。以学术论坛聚合美术界的思想与智慧，共同谋求中国美术馆事业的全面发展，也不失为一计良策。本届论坛的主题为“展陈与观看”，“展陈”主要针对的是有一定学术主题并获得较好专业评价和社会反响的固定陈列展、三年展（双年展）及其他类型的专题展览。而所谓“观看”，则是指广大观众对展览中多种元素，如作品、标签、前言、展牌、照片、文物等的综合性反馈。论坛邀请了在美术界、美术馆界具有重大展览经历和相关研究领域的专家、学者分享经验、共同探讨，以促进中国各美术馆对专题展览与陈列的重视，并使之跃上新的台阶。

# 展陈与观看

## 2014湖北美术馆论坛

### EXHIBITION AND APPRECIATION FORUM OF HUBEI MUSEUM OF ART

时 间：2014年12月6日（周六）8:30 ~ 18:00  
Time of Forum: December 6, 2014 (Saturday), 8:30 ~ 18:00

地 点：湖北美术馆四楼艺术交流中心  
Location of Forum: Art Exchange Center on the fourth floor of Hubei Museum of Art

主 办：湖北美术馆 总策划：傅中望 学术主持：鲁 虹、孙振华、冀少峰

论坛工作委员会：主任：傅中望 副主任：李和清、冀少峰 委员（以姓氏笔画为序）：王小红、刘力英、张跃平、肖传斌、何淑君、罗良华、胡 莺、朗雪波

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王端廷（中国艺术研究院研究员）：从视觉艺术到多觉艺术——当代艺术的发展对展览方式的挑战

皮道坚（华南师范大学美术学院教授）：常设性专题陈列展与美术馆收藏

皮 力（香港M+视觉艺术博物馆视觉艺术高级策展人）：陈列的观念：简述十八世纪以来欧洲美术馆陈列观念的演进

卢 缓（中华艺术宫策展人）：以水墨为例——浅谈当前艺术展览策划的方式转型

孙振华（深圳雕塑院院长）：怎么展？如何看？——以当代雕塑的四个展览为例

刘 淳（《黄河》杂志社社长）：美术馆与专题陈列展

吴洪亮（北京画院美术馆馆长）：一叶知秋——谈北京画院美术馆推出的齐白石陈列展

杨小彦（中山大学教授）：美术馆公共教育与综合展览的转型

陈剑润（中国艺术研究院研究员）：凝视的意义

陈 默（四川音乐学院成都美术学院教授）：展览的方式与观看——为什么是“十匹火砖”？

张新英（关山月美术馆研究员）：场域的还原——由“山月丹青——关山月艺术陈列展”谈起

殷双喜（中央美术学院教授）：美术史研究与美术馆的收藏陈列

高 岭（天津美术学院学报副主编）：让当代艺术传播得更长远

徐 虹（中国美术馆研究员）：观看与展示：20世纪中国美术的研究与陈列

游 江（深圳美术馆策展人）：展览叙事——从美术馆的专题陈列谈起

蓝庆伟（成都当代美术馆副馆长）：灯、光分离的美术馆展厅

冀少峰（湖北美术馆副馆长）：展览与观看中的人本思想



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# 前言

傅中望 湖北美术馆馆长

近年来，中国的美术馆进入到一个蓬勃发展的时期，各级政府和有志于美术馆事业的社会各界人士，积极推动其软硬件建设，场馆设施已不再成为限制国内美术馆发展的主要因素。然而，美术馆是一项集公共性、美感性、生产性及教育性于一体的专业，纵观现阶段国内美术馆的现状，在场馆和硬件设施之外，仍存在着诸多问题：比如整个行业的规范化、专业化运营的问题，美术馆的科学化管理问题，展览、收藏、研究等功能的完善与深入的问题，以及美术馆和美术创作、当代美术发展之间的关系，等等。

湖北美术馆已走过七年的历程，我们辛勤耕耘、孜孜不倦，从未停止过探索的脚步。自 2014 年起，开办常设的“湖北美术馆论坛”，是湖北美术馆对于上述问题所作出的思考及实践。湖北美术馆论坛包含两个方面的内容，一是美术馆学的探讨，一是美术史、美术理论与美术创作等领域中相关问题的探讨。论坛每年举办一次，每次围绕其中一个内容展开，旨在整合相关的社会资源，搭建一方高端的文化交流平台，开启一种可持续性的运营思路，为推动美术馆事业的良性发展提供有效的解决之道。

“2014 湖北美术馆论坛”的主题为“展陈与观看”，“展陈”是指美术馆实施的有明确学术主题和脉络的固定陈列展、三年展、双年展及其他类型的专题展览，它不仅是美术馆面向公众的一种直接的视觉呈现，而且融合了策划、研究、收藏、公共教育、陈列设计等，可以说，展陈是这些元素的综合体；而观众对此的观感、联想、移情、心理距离等，则构成了“观看”的主体。这两者的互动与关联，亦是研讨美术馆如何真正走向公共性、怎样转型为美术博物馆的关键。

一座美术博物馆既应有自身的使命和责任，又应具备相关的美学特质，即一个呈现美感、包含理想，同时蕴藏人文关怀、展示历史图证的艺术空间。我们希望以论坛的形式，汇聚丰富的思想、碰撞智慧的火花，同时希望由此而产生的学术成果，对国内美术馆探索、实现美术博物馆的功能有所促进与裨益。

2014 年 11 月于湖北美术馆

## Preface

Fu Zhongwang     Director of Hubei Museum of Art

In recent years, China's art museums have ushered in a stage of prosperous development. The governments of different levels and the people from all sectors of the society who are dedicated to the cause of art museums have positively promoted the software and hardware construction of art museums, ruling the venues and facilities out of the main factors that hinder the development of domestic art museums. Nevertheless, art museum is a specialty integrating publicity, aesthetic perception, productivity and education. It can be seen from the current situation of domestic art museums that there are many problems apart from venues and hardware facilities, for example in the standardization and professional operation of the art museum industry, the scientific management of art museums, the improvement and deepening of its functions like exhibition, collection and research as well as the relation among art museum, fine arts creation and contemporary fine arts development.

Over the seven years since the foundation of Hubei Museum of Art, we have been working diligently and sedulously and never ceased our exploration. The permanent "Forum of Hubei Museum of Art" will be held from 2014, which is the reflection upon and practice to solve the above-mentioned problems by Hubei Museum of Art. The Forum of Hubei Museum of Art is divided into two aspects: one is the academic discussion around art museums, the other is the discussion of the problems concerning the art history, fine arts theories and creation. The Forum of Hubei Museum of Art will be held annually and focus on one theme per time so as to integrate related social resources and establish a platform for high-end cultural exchanges, thus initiating a sustainable operation thinking and providing effective solutions for the healthy development of the cause of art museums.

The theme of "2014 Forum of Hubei Museum of Art" is "Exhibition and Appreciation". "Exhibition" refers to permanent exhibitions, triennials and biennales with clear academic themes and veins and other thematic exhibitions. "Exhibition" is not only a direct visual presentation of art museums for the public but also an integration of curation, research, collection, public education, exhibition design and so on. It can be said that "exhibition" is a complex of these elements, while the thought, association, empathy and psychological distance of the audience about "exhibition" constitute the subject of "appreciation". The interaction and relation of "exhibition" and "appreciation" are the keys to the discussion of how art museums can truly go public and turn into museums.

An art museum shall have its own mission and duty as well as relevant aesthetic quality, that is, an artistic space that presents the sense of beauty, contains idealism and humanistic care, and shows graphical evidences of the history. Through the form of this forum, we hope to bring together different ideas to arouse the sparks of wisdom and utilize the achieved academic results to promote the domestic exploration and realization of art museum functions.

At Hubei Museum of Art in November, 2014



## 固定陈列展：与国际接轨的重要一环（代序）

鲁虹 湖北美术馆客座研究员

但凡了解美术馆发展历史与现状的人都知道，国际上很多有影响的美术馆大多开有常设性的学术论坛与学术讲座，比如美国华盛顿国立美术馆的梅隆讲座就闻名于天下，而英国艺术史家贡布里希的名著《艺术与错觉》则是以 1956 年春天在此所作的七次演讲发展而成的。事实上，这不仅对稳步提高一个美术馆的学术层次很有好处，亦对扩大一个美术馆的学术影响有巨大好处。也正是基于此，作为全国九大重点美术馆之一的湖北美术馆计划于 2014 年起开办常设性的“湖北美术馆论坛”。一年多来，湖北美术馆的领导班子，包括馆长傅中望，副馆长冀少锋、李和清和我、孙振华<sup>[1]</sup>有过好多次碰头，经商议最终决定，这个论坛将每年举办一次，每逢单届（即一、三、五……届）主要围绕美术馆的有关问题展开学术讨论，并希望会议的学术成果一方面能对全国各美术馆有借鉴的作用，另一方面能对文化部全国美术馆管理委员会制定政策有参考的作用；每逢双届（即二、四、六……届）拟围绕当下美术创作中的重要问题展开讨论，进而促进中国当代艺术的健康发展。因为傅中望馆长与我都长期在美术馆工作，所以，“第一届湖北美术馆论坛”由我们两人主持。至于在选择本届论坛的主题上，我们经过两次讨论很快达成了统一：鉴于中国的各美术馆很少举办长期化的固定陈列展，并未能与国际上相关优秀传统接轨，故此届论坛重点探讨与此相关的问题，以促进中国各美术馆对这一重要问题的重视，以跃上新的台阶。需要说明的是，本次论坛的标题“展陈与观看”是由批评家殷双喜先生帮忙起的，但这里的“展陈”主要针对的是既有一定学术主题，又是长期开放的固定陈列展，并非人们常见的、短期的、呈现当下创作的美术展览。而所谓



[1] 我与孙振华为湖北美术馆的客座研究员。

“观看”，则是指广大观众对固定陈列展中多种元素，如作品、标签、前言、展牌、照片、文物等的综合性反馈。

按照国际艺术博物馆协会的定义，有没有长期化的固定陈列展乃是衡量一个艺术博物馆是否具有专业水平的重要标准。而美术馆作为艺术博物馆的一个特殊门类，无疑兼有陈列、收藏、研究、展览、教育诸功能。从国际的范围来看，优秀的美术馆都必然会策划一些长期对外开放的固定陈列展，其占用的时间也好，面积也好，远远要超过即时性的美术展览。像法国的卢浮宫、奥赛美术馆、蓬皮杜艺术中心，美国的大都会美术馆等无不如此。相对来说，中国的各美术馆大多没有在开办长期的固定陈列展上有所作为，只是不停地在举办各种短期性的作品展。<sup>[2]</sup>

为什么中国的各美术馆大多没有开放长期的固定陈列展呢？

应该说，这里面有一定的客观原因。正如大家知道的那样，18 世纪后期，法国具有公共性质的美术馆其实是将王室贵族的艺术藏品与相关建筑收归国有后才建成的，结果，卢浮宫变成了艺术博物馆，卢森堡皇宫变成了收藏拿破仑军队从征服的城市中抢掠来的宝物博物馆……进入 19 世纪，其他国家争相借鉴与赶超法国巴黎，于是，一些国立与市立的艺术博物馆与美术馆便不断兴起，且遍布欧洲与美国。其基本的运作模式无不是以学术研究为龙头，然后以某个学术专题将散落的艺术藏品串联起来给予长期陈列。不容否认，后来各国建立的一些现当代美术馆也一直在照此办理。所不同的是，会先行按照一定的学术定位大量收藏相关艺术作品。反观我国，虽然我们的博物馆系统一直是在按照这样的学术模式运作——例如故宫、中国历史博物馆，西安博物馆、天津博物馆等大都有接连不断的固定陈列展，但大多数美术馆却完全没有与国际接轨。不要说各省市美术馆，就是中国美术馆也很少举办固定的长期陈列展。其足以说明，中国的大部分的美术馆基本上只行使了展览功能，并未在真正意义上完整地履行美术馆的全部职责。如果再往深里探究，我们并不难发现，这无疑与相关主管部门或领导对于美术馆功能的局部性理解有关。而这种将美术馆仅视为展览功用的单一化认识，又造成了中国大陆各美术馆在经费上与制度上都缺乏相应保证的无奈现状。一方面，很多地方只是在改革开放

[2] 许多大陆美术馆举办的展览质量甚至比不上国外优秀画廊举办的展览。



以后才开办美术馆；另一方面各地的美术馆也完全被排除在了博物馆系统之外，根本没法享受到相应的政策与财务支持。具体地说，有的美术馆是收藏经费少而又少，只有象征上的意义；更多的美术馆则根本就没有收藏经费。与之形成鲜明对比的是，尽管东欧一些国家的经济情况目前远没有中国一些省市好，但其对于美术馆的投入与运作的规范程度都要远超于中国大陆。看来，将这一现象的形成简单地归因于一些地方当下的经济情况不够好是绝对说不过去的，关键还是观念问题。而在缺乏大量优秀藏品的情况下，一个馆长即使再有想法、再有才能，终究只会面临巧妇难为无米之炊的情况。我注意到，一些以艺术家个人命名的美术馆，因有艺术家方面的捐赠，还能办起长期化的固定陈列展来，可惜个别此类展览，只是将不同的绘画作品挂上了展览墙面而已，太缺乏应有的研究与水准。显得不是很专业。这问题且留待后面再谈。

那么，应该怎样解开以上死结，进而使中国的各美术馆能很好地开设起固定的长期陈列展呢？

我认为，首先是国家与地方的相关部门务必要改变一向对美术馆的政策，尽快大大地增加各美术馆的收藏费用。我们的各级领导必须清醒地认识到，收藏艺术品说到底还是收藏历史与观念，增加文化积累的大是大非问题，而且，艺术品是连接过去、现在或未来的物证。<sup>[3]</sup> 倘不及时进行补救性的收藏只会造成永久的遗憾。举个例子吧，湖北美术馆经过四年准备举办的“百年纵横——20 世纪湖北美术文献展”，因缺乏相应的艺术收藏品，所以，无论是在民国时期美术部分，还是在新中国时期美术部分与新时期美术部分，好多作品都只能以照片与喷绘的方式做弥补，以致使展览大为减色。不过，尽管类似情况在国外优秀美术馆绝对不可能出现，但对于湖北美术馆现在的具体状况而言，也不失为一种过渡性的措施。值得各美术馆借鉴。可以想见，如果我们现在还不吸取教训去做好当下的艺术品收藏工作，以后再做回顾现在这一段历史的美术展览时，又会重犯以往的错误。这是我们必须严加注意的。另外，为了解决完全依靠政府下拨收藏费的单一性做法，国家与地方的相关部门今后可以参照西方发达国家的做法，即对税务政策做适当调整，以鼓励企业或各界人士对美术馆的收藏给予必要赞助。

[3] 我现在到欧美参观时，一个最深的体会，虽然我们在物质上有很大的进步，但在美术馆收藏上却是没法相比的。

其次，以上的说法并不意味着，一个美术馆有了必要的艺术品收藏经费或相关条件就一定能做好艺术品的收藏工作。在这里，有三个前提是每个美术馆必须严格做到的：第一是要确立明确的学术目标；第二是要认真做学术研究的工作；第三是要制定严格的收藏程序。国际上优秀美术馆运作的经验足以证明：只有做好了第一条，艺术品收藏才会有明确的方向，资金的使用也会集中起来；做好了第二条，才能以十分专业的眼光制定好艺术品的收藏计划；而做好了第三条，如请外聘专家复审收藏计划则会防止收藏艺术作品走眼的情况与资金被滥用的情况。由于有关艺术品收藏的问题，今后的湖北美术馆论坛会专门进行学术讨论，故在此就不做过多讨论了。

再其次，所谓长期对外展出的固定陈列远不是将一些艺术收藏品挂在展墙上了事，而是要在做好专题研究的前提下，拟定详尽的策展计划，以调动多种元素，如作品、标签、前言、展牌、照片、文物等去整体地表征展览的意义。我在上面曾谈到了国内个别以艺术家名义命名的美术馆不做充分研究就随便挂艺术作品的问题。而在这方面，国外的同行显然要敬业与专业得多。比如，美国学者艾迪斯·埃里克森在为堪萨斯大学的斯宾塞艺术博物馆做日本艺术家龟田慕斋的展览前，曾经花了三年多时间进行认真的学术研究，内容不仅涉及到了这位艺术家的绘画、诗歌、书法等，而且涉及到了他的生活背景与一大堆古老的文件，其工作量之大，可想而知。展览最后分为“早年”“旅途生涯”“在江户的最后岁月”“慕斋的追随者”“结束语”等，还出版了大型展览目录。既深深感染了美国观众，也大获成功。<sup>[4]</sup>看来，我们现有的大多数个人陈列展，无论在投入的精力与时间上，还是在经费的使用上，都是大大不够的。以上主要谈的是个人固定陈列展的情况，下面再结合湖北美术馆举办的“百年纵横——20 世纪湖北美术文献展”，谈谈综合性的固定陈列展情况。据我所知，为了举办这一清理湖北百年美术史的固定陈列展，以与国际美术馆界的优秀传统接轨，湖北美术馆从 2009 年起，先后举办了“湖北水彩艺术展”“湖北版画艺术展”“湖北中国画艺术展”“湖北雕塑艺术展”“湖北油画艺术展”与四次省内外专家座谈会。在这样的过程中，馆方终于就展览大纲——如分期问题、作品与作者的入选标准问题，还有展览的陈列设计问题等等形成了很成熟的方

[4] 见艾迪斯·埃里克森：《艺术史与艺术教育》，宋献春、伍桂红译，四川人民出版社，1998 年 10 月。

案。这个展览分为“民国时期美术”“新中国时期美术”与“新时期美术”三个部分。<sup>[5]</sup>并以作品、历史照片、文字解说，文献资料等等直观而生动地呈现了 1900~2000 年湖北美术发展的总貌。自 2012 年对外开放以来，不仅受到了文化部领导、省委宣传部、省文化厅领导与各界人士的好评，也受到了媒体与观众的广泛好评。如今，年轻的湖北美术馆在上级与各界人士的大力支持下，通过多种途径，已经收藏或积累了很多系列的艺术作品，其中包括古今漆器、工业版画、新水墨画、新油画、新水彩画等等。相信假以时日，他们一定会在不断丰富收藏艺术品与加强学术研究、展陈设计的情况下，进一步办好今后的固定陈列展。

最近我查了一下资料，发现美术馆这个词其实是从日本翻译过来的，这也在一定程度上使不少人误以为美术馆仅仅是个不停举办美术展览的地方，而忘记了其属于艺术博物馆的一个特殊门类，兼有陈列、收藏、研究、展览、教育诸功能。著名学者韦戈尔曾经说过：“博物馆的存在是为了取得、保护、保养和展示各种类型的艺术物品、制品和作品。”<sup>[6]</sup>按我的理解，对于美术馆，收藏乃是存在的最重要理由，有了这个保证，将藏品按专题加以固定陈列就是顺理成章的事。相比起来，短期展览的功能绝不应占有龙头老大的位置。在本文结束的时候，我要再强调一下，本次论坛之所以选择固定陈列作为研讨的主题，是因为中国的各美术馆普遍没有很好地解决这一问题。正如许多人指出的那样，其既严重影响了中国各美术馆对多项功能的全面执行，也严重影响了中国各美术馆与国际接轨的趋势。衷心希望本次论坛的举办，能促进中国各美术馆与上级相关部门对固定陈列展问题的重视。

2014 年 8 月 26 日于深圳前海

[5] 在我看来，“百年纵横——20 世纪湖北美术文献展”中的三个分期概念并不是特别妥当，因为，第一部分的“民国时期美术”与第二部分的“新中国时期美术”是平行概念，而第三部分的“新时期美术”其实属于“新中国时期美术”的下一级概念。所以，今后应该做必要的调整。

[6] 转引自斯图尔特·霍尔：《表征》，商务印书馆，2003 年 11 月版，第 155 页。

# Permanent exhibition: An Important Link to Meet With International Conventions

Lu Hong    Guest researchers of Hubei Museum of Art

It is known to all who are familiar with the development history and current situation of art museums that many influential art museums in the international arena organize regular academic forums and lectures, for example, the world-renowned Mellon Lecture in Library of Congress in Washington, D.C., the U.S., where British art historian Gombrich made seven speeches in the spring of 1956 and later on developed his masterpiece *Art and Illusion* based on these speeches. As a matter of fact, organizing such events is beneficial to the improvement of the academic level as well as the expansion of academic effects of art museums. Hence, Hubei Museum of Art, as one of nine key Chinese art museums, plans to hold “2014 Forum of Hubei Museum of Art” regularly. For more than one year, the leadership of Hubei Museum of Art, including the director Fu Zhongwang, the deputy director Ji Shaofeng, Li Heqing, me and Sun Zhenhua<sup>[1]</sup>, have met for several times and finally determined based on negotiation that this forum shall be held annually. In the forums of odd numbers (namely the first, third, fifth...forums), academic discussions are conducted around the issues concerning art museums in hope that the academic achievements of the forum can play a reference role for Chinese art museums and National Art Museum Management Committee in formulating policies. In the forums of even numbers (namely the second, fourth, sixth...forums), important issues of artistic creation are discussed to promote the healthy development of Chinese contemporary art. Since Fu Zhongwang and I both have worked in Hubei Museum of Art for a long time, “2014 Forum of Hubei Museum of Art” will be presided over by us. When it comes to theme of this forum, we have reached a consensus soon after two discussions. Considering that Chinese art museums seldom organize long-term regular permanent exhibitions and fail to meet with excellent international conventions, we shall discuss the related issues on this forum in an effort to urge Chinese art museums to attach importance to these issues, thus achieving further development. It is necessary to note that “Exhibition and Appreciation”, the theme of this forum, is proposed by the critic Yin Shuangxi. However, the “exhibition” here targets at the long-term permanent exhibitions with certain academic themes rather than the common short-term fine arts exhibitions that present artistic creation for the time being, while “appreciation” here refers to comprehensive feedback of public audience about the elements in permanent exhibitions, like works, label, preface, billboard, photo and cultural relics, etc.

[1] Both I and Sun Zhenhua are guest researchers of Hubei Museum of Art.

According to the definition of International Art Museums Association, whether there are long-term permanent exhibitions is an important criterion to assess whether the art museum is of high professional level or not. Undoubtedly, art museum, as a special category of museums, incorporates the functions of display, collection, research, exhibition and education, etc. In the global context, excellent art museums have inevitably curated some long-term permanent exhibitions that are open to the audience and these exhibitions far surpass the instantaneous art exhibitions from the perspectives of both time and area. For example, the Louvre, Musee D'Orsay and Center Pompidou in France and Metropolitan Pavilion in America are no exception. Relatively speaking, most Chinese art museums have scarcely done anything for the organization of long-term permanent exhibitions but keep holding various short-term exhibitions<sup>[2]</sup>.

Why do most Chinese art museums fail to organize any long-term permanent exhibitions that are open to the public audience?

It should be mentioned that there are certain objective reasons. As is known to all, the art museums of public nature in France were actually founded after the artistic collections and related architectures of the royal nobles were made public possessions in the late 18th century. As a result, the Louvre became an art museum, and the Luxembourg Palace also became a treasure museum that housed the treasures plundered by Napoleon's forces from the conquered cities... In the 19th century, other countries took example by and even surpassed France and Paris ,therefore,some national and municipal art museums and galleries rose constantly and spread all over the Europe and America. Their basic operation modes were invariably the leadership of academic researchers plus the academic themes that linked the scattered artistic collections to organize long-term permanent exhibitions. It cannot be denied that some modern and contemporary art museums in different countries have followed such practices. Nevertheless, they have to collect a vast number of related artworks according to certain academic location at first. Conversely, though the art museum system in Chinese mainland has followed this academic operation mode, for example the Imperial Palace, the Historical Museum, Xi'an Art Museum and Tianjin Art Museum hold permanent exhibitions constantly, but most art museums fail to act on international conventions. Some provincial and municipal art museums and even National Art Museum of China have seldom organized any long-term permanent exhibitions. This fully illustrates that most Chinese art museums have basically performed the function of exhibition but have not fulfilled all duties of art museums in the true sense. If we further probe into these problems, it is not difficult to find that the one-sided understandings of the authorities and leaders about the functions of art museums are concerned. This one-sided understanding that art museum

[2] The quality of exhibitions held by many art museums in Chinese mainland is no match for that of excellent foreign galleries.

only serves the function of exhibition causes the helpless current situation of most Chinese art museums which lack collection fund and institutional guarantee. On one hand, many art museums were founded till the reform and open up. On the other hand, many art museums are excluded from the museum system and cannot enjoy the related policy and financial supports at all. To be specific, the collection funds of some art museums are limited and just play a symbolic role, and more art museums have no collection funds at all. By contrast, the standardization degree of input and operation of art museums in some Eastern European countries is higher than that of Chinese mainland though they are inferior to some provinces and cities of China in terms of economic conditions. It appears that it is hardly justiciable to simply attribute these phenomena to the current local economic conditions, while the key is the concept. In the absence of enormous excellent collections, a director of art museum, no matter how thoughtful and talented he is, will eventually face the difficulty that nothing comes nothing. I have noticed that some art museums named after artists are capable of holding long-term permanent exhibitions owing to the donations of the artists, but it is pity that some exhibitions are nothing but hanging various paintings on the wall, which lack the due research level and seem not to be professional. These problems will be discussed later.

So, how should the fast knot above be undone so that Chinese art museums can well organize long-term permanent exhibitions?

Firstly, I think national and local authorities should change the previous policies for art museums and large raise the collections funds of art museums soon. The leaders of different levels should be soberly aware that the collection of artworks is the collection of history and concepts in the final analysis and the increase of cultural accumulation is a major issue of principle. Furthermore, the artworks are the evidences that connect the past, the present and the future <sup>[3]</sup>. A permanent regret will be brought about if remedial collection is not carried out timely. For instance, the excellence of “An Documentary Exhibition of Art in the 20th Century Hubei” sponsored by Hubei Museum of Art based on four-year preparations is impaired because the corresponding collections are lacking and many works in the sections of “the Fine Arts in the Republic of China Period” and “the Fine Arts in the New China Period and “the Fine Arts in the New Period” are replaced with photos or paint spraying. By no means can similar situations be observed in excellent foreign art museums. It yet can be regarded as a transitional measure according to the present situation of Hubei Museum of Art and this experience is worth learning from by other art museums. It is predictable that we may make the same mistake in organizing the art exhibitions to review this phase of history if we do not learn a lesson or do well in the collection of artworks at present. We

[3] When I visit the exhibitions held in Europe and America, my most impressive perception is that the collections of our art museums are inferior to theirs though we have made substantial achievement in materials.



should pay close attention to these problems. In addition, national and local authorities can refer to the practices of advanced Western countries, that is, the tax policies should be moderately adjusted to redress the practice that art museums depend on the government grants only for collection funds and encourage the enterprises and the people from all sectors of the society to give necessary supports for art museums.

Then, the methods above do not mean that an art museum with necessary collection funds or related conditions is certain to do well in the collection of artworks. Every art museum should: first, establish clear academic goals; second, do academic researches carefully; third, formulate strict collection procedures. The operation experience of excellent art museums in the international arena suffices to prove that the collection of artworks can be done along a clear direction and the collection funds can be concentrated if the first rule is abided by, and the scheme for artwork collection can be formulated with professional taste if the second rule is complied with and the experts can be invited to recheck the collection scheme and prevent the fake of artworks or the embezzlement of collection funds if the third rule is observed. The academic discussions will be carried out for the issues concerning the collection of artworks in the Forum of Hubei Museum of Art later, so let's set it aside temporarily.

Finally, the so-called long-term permanent exhibitions that are open to public audience are not to hang the collections on the wall carelessly but formulate detailed curation plan and mobilize multiple elements like the works, label, preface, billboard, photo and cultural relics on the precondition of sufficient thematic researches in order to express the significances of exhibitions in a comprehensive manner. I have mentioned that the artworks are hung casually without sufficient researches in the exhibitions by some domestic art museums named after artists, while foreign counterparts are much more dedicated and professional. For example, Edith Erickson ever carried out academic researches carefully for more than three years before curating an exhibition about Kameda Bosai in Spencer Museum of Art of the University of Kansas and the content of academic researches involved not only the painting, poetry, calligraphy but also the life background and a heap of ancient documents of the artist. The heavy workload was imaginable. The exhibition was divided into the sections of "Early Years", "Journey", "Last Days in Edo", "Followers of Bosai" and "Conclusion" and large contents of the exhibition were published. This exhibition deeply touched American audience and made a hit <sup>[4]</sup>. It seems that the

[4] Edith Erickson, *Aesthetics Design and Art Education*, translated by Song Xianchun and Wu Guihong, Sichuan People's Publishing House, October, 1998.

energy and time input and the funds of most existing solo exhibitions are far from being enough. I have discussed the organization of solo permanent exhibitions above, and I will talk about the comprehensive permanent exhibitions by taking “An Documentary Exhibition of Art in the 20th Century Hubei” by Hubei Museum of Art for example. As far as I am concerned, Hubei Museum of Art has successively held “Hubei Sculpture Art Exhibition”, “Hubei Watercolor Art Exhibition”, “Hubei Printmaking Art Exhibition”, “Hubei Traditional Chinese Painting Art Exhibition”, “Hubei Oil Painting Art Exhibition” and four seminars with the experts from Hubei and other provinces since 2009 in order to organize such a permanent exhibition that puts the art history of Hubei for one hundred years in order and act on excellent conventions of international art museums. In this process, a very mature scheme about the exhibition outlines, including the issues of the stage division, the selection standards of works and artists and the display design, was formulated. This exhibition was divided into three parts, namely “the Fine Arts in the Republic of China Period”, “the Fine Arts in the New China Period” and “the Fine Arts in the New Period”<sup>[5]</sup> and the works, historical photos, illustration texts and documentary data intuitively and vividly presented the overview of fine arts development in Hubei from 1900 to 2000. “An Documentary Exhibition of Art in the 20th Century Hubei” was spoken highly of by the leaders of the Ministry of Culture, the Publicity Department of Hubei Provincial CPC Committee, the Department of Culture of Hubei Province and the people from all sectors of the society and won the praises of media and audience since it was open in 2012. Nowadays, the young Hubei Museum of Art, under the support of the superior and the people from all sectors of the society and through various methods, houses or accumulates many artwork series, including ancient and modern lacquer wares, industrial prints, new ink and wash paintings, new oil paintings and new watercolor paintings, etc. I believe that they will constantly enrich the collections and strengthen the academic researches and exhibition design and further well organize the future permanent exhibitions over time.

I have recently looked up information and discovered that the word of “art museum” was translated from Japanese and this have misled many people to believe art museum is only a place where art exhibitions are constantly held and forget that art museum also belongs to a special category of museums which integrate the functions of display, collection, research, exhibition, education and so on. A famous

[5] In my opinions, the division of “An Documentary Exhibition of Art in the 20th Century Hubei” into three periods is improper because the first part of “the Fine Arts in the Republic of China Period” and the second part of “the Fine Arts in the New China Period” are parallel concepts and the third part of “the Fine Arts in the New Period” is actually a concept of the next level of “the Fine Arts in the New China Period”. Hence, the division of stages for “An Documentary Exhibition of Art in the 20th Century Hubei” should be adjusted later.

scholar named Weigall once said, “the existence of art museum is to obtain, protect, maintain and display various artworks, products and works”<sup>[6]</sup>. In my understanding of art museums, collection is the most important reason why they exist and permanent exhibitions of collections are well-reasoned with such a guarantee. In comparison, the short-term exhibitions should never occupy the post of leadership. At the end of this article, I shall again emphasize that the reason why “permanent exhibition” is chosen as the theme of discussion for “2014 Forum of Hubei Museum of Art” is because Chinese art museums generally fail to solve this problem. As is pointed out by many people, this problem seriously affects not only the comprehensive fulfillment of many functions by Chinese art museums but also prevents Chinese art museums from meeting with international conventions. I sincerely hope that the organization of “2014 Forum of Hubei Museum of Art” can urge Chinese art museums and the authorities to attach great importance to permanent exhibitions.

In Qianhai, Shenzhen on August 26, 2014

[6] This is quoted from Stuart Holden, *Characterization*, page 155, Commercial Press, November, 2003.