



2008年

# 广州艺术博物院年鉴

YEARBOOK OF  
GUANGZHOU MUSEUM OF **ART**

广州艺术博物院 编



岭南美术出版社

### 图书在版编目(CIP)数据

广州艺术博物馆年鉴. 2008年 / 广州艺术博物馆编.  
广州: 岭南美术出版社, 2009. 5  
ISBN 978-7-5362-3809-1

I. 广… II. 广… III. 艺术—博物馆—广州市—2008—  
年鉴 IV. J12-28

中国版本图书馆CIP数据核字(2009)第062348号

责任编辑: 易文翔

责任技编: 陆建豪

## 广州艺术博物馆年鉴(2008年)

出版、总发行: 岭南美术出版社

(广州市文德北路170号3楼 邮编: 510045)

经 销: 全国新华书店

印 刷: 广州市中自印务有限公司

版 次: 2009年5月第1版

2009年5月第1次印刷

开 本: 889mm×1194mm 1/16

印 张: 12.75

印 数: 1-800册

ISBN 978-7-5362-3809-1

定 价: 35.00元



# 卷首语

现代语境下的博物馆日益具有广泛的社会功能，博物馆的功能不再局限于收藏和陈列艺术品，社会和公众要求博物馆对馆藏资源给予充分的利用，这并不是仅仅将大门一开了之，而是要求博物馆将馆藏资源与社会的变革发展更为密切地联系起来，以满足公众的文化需求。这也正是2008年国际博物馆日的主题“博物馆服务于社会的变革和发展”所强调的。尤其在2008年这样意义非凡的一年里，中国迎来了“奥运”，中国传统文化艺术也再一次引起全世界的关注。

让世界了解中国的过去和现在，向世界展示中国传统的文化与艺术，成为博物馆在这一特殊时代背景下不可推卸的历史使命。因此，随着“奥运年”的到来，我院凭借自身丰富的馆藏作品，推出了“中国历代绘画展”、“中国历代书法展”等一系列彰显中国古代文化艺术魅力的展览。同时，还一如既往地展示及研究岭南地区的艺术作品，精心策划了“画从黄山出——黄宾虹与赖少其书画展”、“岭南画派世纪回顾展”等一系列体现岭南特色的展览，旨在促进公众对岭南艺术的了解和学术界对岭南美术史的深入研究。此外，我院还不断加强与国内外其他博物馆与艺术收藏机构的交流与合作，相继举办来自甘肃的“大漠神韵——丝绸之路古代雕塑展”，以及来自西班牙、德国、意大利和亚洲各国的古代和现、当代艺术展，为国内观众形象生动地展示了丰富多彩的中国古代与世界各地不同历史时期的艺术和文化精神，加强了不同地区的文化艺术交流。

在2008年，作为我院年度展览的重中之重，“故园拾香——居巢居廉绘画”展在历时两年的积极筹备和运作之后成功举办。此次展览由中共广州市委宣传部、广州市文化局、香港特别行政区政府康乐及文化事务署联合主办，我院与香港艺术馆联合承办，由粤、港两地的博物馆提供藏品参展——从粤、港两地七所博物馆收藏的三千多件“二居”绘画中精选出249件展出，其数量之多，出品之精，可谓历年“二居”绘画展览之最。就一个专题项目与如此众多的专业机构进行交流合作，在我院尚属首次，这对以往的合作展览是一次重大的突破。为配合此次展览，我院还举办了“居巢居廉艺术研讨会”，来自海内外的30多位美术史论专家学者提交了论文，他们在会上与来自广州各大学的青年才俊一道，就“二居”艺术及其相关问题展开了深入的讨论，将“二居”艺术研究向前推进了一大步。为配合此次展览，我院还编辑出版了《故园拾香——居巢居廉绘画》与《居巢居廉艺术研讨会文集》，前者为展览的同名图录，共收录“二居”作品238件，堪称荟萃粤、港博物馆收藏之精华。后者为研讨会文章的结集，共收录有关“二居”艺术的研究文章30多篇，也可称为目前“二居”艺术研究之精粹。通过此次的展览、研讨、出版等系列活动，广大观众尽情饱览粤、港两地收藏的“二居”精品，极大地促进了粤、港两地对岭南乡邦艺术的研究，对加深两地的文化交流起到了良好的推动作用。

为进一步弘扬岭南画派艺术，我院还举办了“岭南画派缤纷荟”系列活动。这是一次岭南画派的盛会，分布在海内外的岭南画派创始人和名家的亲属、学生以及收藏家等欢聚一堂，共同纪念岭南画派前驱的丰功伟绩，商讨当代岭南画派的发展大计。在这次活动中，我院接收了一批海内外藏家捐赠的岭南画派画家的作品，丰富了我院的藏品资源，进一步彰显我院作为岭南画派的收藏、展示和研究中心的地位。

在收藏方面，我院还加强了现当代艺术作品收藏的比重，并将目光延伸至传统中国画以外的其他艺术种类。除上述岭南画派作品外，我院还收藏了上世纪初的广东油画以及一批当代美术家的优秀国画和雕塑作品。

2008年，我院继续履行着自己收藏、展示及研究中国历代美术与岭南美术的职责，但这种收藏、展示与研究并不是单纯的藏品保管、陈列和资料整理，而是立足于历史，与社会、与时代紧密结合，以当代的观念重新思考及阐释藏品，使艺术史的文献资料和艺术品不断获得当代的意义。

# To Our Readers

The museum under modern context is given more and more comprehensive social functions, which is not only confined to its collection and artwork display, but also offers to the public its infinite resources, which meets the request of the society and audiences. However, to open up has more profound meanings, which requires the museum to intensively connect its collection resources with social reform and development in order to satisfy the cultural need of the public, which is the 2008 International Museums' Day has emphasized this year in its theme: Museum, Serving for the Social Reform and Development. In this special year of 2008 when the Olympic Games were held in China, the Chinese culture has again caught the attention of the world.

To let the world know about the past and the future of China, and to show the world the traditional Chinese culture and art become a compelling obligation for museums in this unique era. Hence, to welcome the "Olimpic Year", we make use of our rich collection and put forward a series of exhibitions to highlight the charm of ancient Chinese culture and art, including *Chinese Paintings of All Dynasties and Chinese Calligraphy of All Dynasties*. At the meantime, we focus on the display and research on artwork of Lingnan (South China) characteristics, and elaborate exhibitions like *Paintings from Huangshan Mountain: Calligraphies and Paintings by Huang Binhong and Lai Shaoqi* and *Masterpieces of Lingnan School of Paintings* to let the public know more about the Lingnan culture and to promote further researches in this field in the academic circle. In addition, we have continuously strengthened exchange and cooperation between our museum and other museums at home and from abroad. We jointly presented exhibitions like *The Charm of the Great Desert: Ancient Sculptures from the Silk Road*, as well as ancient, modern and contemporary exhibitions introduced from Spain, Germany, Italy and other Asian countries. These exhibitions have vividly shown to the audiences different forms of art, culture and spirit, of various periods of time and from China and around the globe, and further promoted cultural and artistic exchanges between varied places.

In 2008, as our most significant annual exhibition of the year, *Strolling in the Fragrant Garden: Paintings of Ju Chao and Ju Lian* was held successfully after two years' active preparation and operation. The exhibition was jointly presented by the Publicity Department of CPC Central Committee of Guangzhou, the Guangzhou Municipal Cultural Bureau and the Leisure and Cultural Services Department, HKSAR, and jointly organized by our museum and the Hong Kong Museum of Art, with exhibits provided by museums from Guangdong and Hong Kong. The 249 paintings on display at the exhibition have been critically selected from the best of the best among the 3000 or so items from 7 museums. In terms of scale, scope and quality, the exhibition has been unrivaled. It is also the first time for our museum to cooperate with so many professional institutions, which marked the beginning of a breakthrough. To associate with the exhibition, we have organized the Seminar on Ju Chao and Ju Lian's Art, on which more than 30 experts of art history submitted their theses. On the seminar, they further discussed the topic with young talents from various universities in Guangdong, which greatly carried forward the researches on the art of the Two Jus. In association with this exhibition, *Strolling in the Fragrant Garden: Paintings of Ju Chao and Ju Lian* and *Corpus of Essays from the Seminar* were published. The painting album has included 238 pieces of work by the Two Jus, which is indeed the selected collection of museums from both Guangdong and Hong Kong; the essay corpus has recorded more than 30



pieces of research articles in this field, which is also thought to be the essence in probing the art of the Two Jus. Through this exhibiton with associated seminar and publication, a wide audience have had the opportunity to enjoy the choicest selections by the Two Jus collected by museums from Guangdong and Hong Kong, which is a catalyst for more researches into Lingnan art in both Guangdong and Hong Kong, and fostered cultural exchanges between the two areas significantly.

To further carry forward the art of the Lingnan School of Painting, we have held a series of events including the Elite's Assemble of the Lingnan School of Painting. This is a big union of Lingnan School of Painting relatives, students and collectors of the founders and masters of the Lingnan School of Painting gathered together and celebrated the great achievement of their forerunners, discussing the blueprint for the development of contemporary Lingnan School of Art. In this activity, we received several paintings by artists from the School, which were generously donated by collectors at home and from abroad. It has enriched the resources in our collection, and unfolded the crucial place of our museum in regard of collection, display and research center of the Lingnan School of Art.

As for our collection, we raised the proportion of modern and contemporary artwork, and has extended our horizon from traditional Chinese paintings to other forms of art. Besides the above-mentioned paintings of Lingnan School of Art, we have collected some Guangdong oil paintings of early last century and a bunch of excellent Chinese paintings and sculptures by contemporary artists.

In 2008, we unswervingly perform our duty as a collector, showcase and researcher in Chinese art of all dynasties and Lingnan art. Nevertheless, such a duty means more than just restoring, displaying artworks and sorting out materials. It refers to the establishment based on history, and the connection with the society and time. We need to give a new consideration and explanation to our collection, and bestow them with constant contemporary significance.

Editors

# 目 录

## 2008年陈列展览撷英

### 年度特展

故园拾香——居巢居廉绘画 / 2

### 藏品陈列

岭南画派世纪回顾展 / 4

中国历代绘画展(二) / 6

中国历代书法展(四) / 8

咫尺大观——中国古代小品画展(三) / 10

高剑父艺术(长期陈列) / 12

陈树人艺术(长期陈列) / 14

新入藏廖冰兄作品展 / 16

画从黄山出——黄宾虹与赖少其书画展 / 18

### 外来展览

纪念陈白沙先生诞辰580周年·茅龙新韵——陈永锵茅龙新作展 / 20

相约2008·广州法兰克福缔结友好城市20周年: 人与环境

——德国法兰克福艺术展 / 22

纪念中国改革开放三十周年·广东省美术作品展览 / 23

人类的记忆——亚洲主题摄影展 / 24

2008广州改革开放三十年·广州美术大展 / 26

铁匠的“炼金术”——西班牙瓦伦西亚现代艺术馆藏品展 / 28

广东第三届当代油画艺术展 / 30

意大利咖啡器具工艺与传统展 / 32

大漠神韵——丝绸之路古代雕塑展 / 34

### 年度馆际交流

我院与香港艺术馆等七所博物馆合作举办二居艺术展览 / 36

我院与香港艺术馆主办二居艺术研讨会 / 37

我院与香港艺术馆合作出版二居画册及研究文集 / 38

二居展览在香港艺术馆展出 / 39

### 藏品与美术史研究

李凤公画艺略述 / 陈伟安 / 40

诗意画韵——读中国古代的诗赋图画 / 陈 滢 / 48

河北省蔚县北极宫真武壁画研究 / 肖海明 / 62

广州艺术博物院年鉴

2008年

编委会: 陈伟安 陈 滢 肖海明  
翁泽文 王 坚

主 编: 陈伟安  
执行主编: 陈 滢  
编 辑: 翁泽文

装帧设计: 吕成林 陈美莲  
英文翻译: 吴晓雯  
摄 影: 朱劲中等  
编辑助理: 周家聪 吴冰丽

邮编: 510095

电话: 020-83659178

电邮: yanjiubugz@sina.com

广州艺术博物院编

出版: 岭南美术出版社

从欧初同志的文物捐赠试述他的文化艺术之缘 / 王 坚 / 70  
 怀念外祖父赵少昂先生——兼谈岭南艺苑旧址 / 周 悦 / 77  
 伍德彝的花鸟情——读广州艺术博物院藏伍德彝花鸟画作 / 杜霭华 / 80  
 居廉画作款识考疑 / 翁泽文 / 96  
 民间艺术与革命：广州艺术博物院藏20世纪60至70年代的佛山剪纸 /  
 黎丽明 / 108  
 赖少其晚年的艺术观浅析及情感探源 / 曾智峰 / 115  
 浅析近代早期的广州女佣  
 ——以罗天池《晔白薇红仙馆笔存》为视角 / 刘平波 / 118  
 读赵少昂晚年花鸟小品 / 吴冰丽 / 126  
 1928年林风眠上海个人画展始末 / 黎丽娜 / 129  
 一个时代的艺术——浅谈20世纪30年代赖少其木刻版画 / 邱颖怡 / 136  
 广州艺术博物院藏古代女画家作品真伪辨析（一） / 陈志云 / 142  
 由神童到艺术家——记方楚雄走过的艺术之路 / 张素娥 / 160  
 居廉题额“居廉让之间”意境笺探 / 陶喻之 / 164

## 博物馆研究

试谈博物馆档案资料管理工作 / 陈 燕 / 172  
 静中有动——浅谈博物馆建筑中的动态构成 / 陈美莲 / 175  
 广州艺术博物院数字化博物馆建设的思考 / 吕成林 / 180

## 出版筹备

我院筹备出版大型绘画藏品集 / 184

## 年度书讯 / 185

## 2008年主要艺术展览一览表 / 188

## 2008年主要艺术品入藏一览表 / 191



# Table of Contents

## Exhibition Summary, 2008

### Special Exhibition of the Year

Strolling in the Fragrant Garden: Paintings of Ju Chao and Ju Lian/2

### Exhibitions in Museum's Collection

Masterpieces of Lingnan School of Paintings/4

Chinese Paintings of All Dynasties(II)/6

Chinese Calligraphy of All Dynasties(IV)/8

To See the World in a Grain of Sand: Exhibition of Mini Ancient Chinese Paintings (III)/10

Long-term Exhibition on Gao Jianfu's Art/12

Long-term Exhibition on Chen Shuren's Art/14

Exhibition of Liao Bingxiong's Caricatures Newly Collected by the Museum/16

Paintings from Huangshan Mountain: Calligraphies and Paintings by Huang Binhong and

Lai Shaoqi/18

### External Exhibitions

A Fresh Rhyme with the Maolong Writing Brush and to Commemorate the 580th Anniversary of Chen Baisha's Birth: New Works by Chen Yongqiang/20

To Commemorate the 20th Anniversary of the Establishment of Friendly Relations between Guangzhou and Frankfurt in 2008: Man and the Environment Art Exhibition of Frankfurt, Germany/22

To Commemorate the 30th Anniversary of China's Opening-up: Art Works of Guangdong Province/23

Memories of Human: Photo Exhibit on Asian Themes/24

30 Years of Opening-up in Guangzhou: Art Exhibition of Guangzhou/26

The Alchemy of Blacksmiths/28

The Third Exhibition of Contemporary Oil Paintings of Guangdong/30

Italian Espresso/32

The Charm of the Great Desert: Ancient Sculptures from the Silk Road/34

## Cultural Exchange with Other Museums

Guangzhou Museum of Art cooperated with seven museums including the Hong Kong Museum of Art to jointly present the Exhibition of Paintings of Ju Chao and Ju Lian/36

Guangzhou Museum of Art and Hong Kong Museum of Art jointly held the Seminar on the Art of Ju Chao and Ju Lian/37

Guangzhou Museum of Art and Hong Kong Museum of Art jointly published the catalogue and corpus of essays on Ju Chao and Ju Lian/38

The Exhibition of Paintings of Ju Chao and Ju Lian was held in Hong Kong Museum of Art/39

## Research on Museum Collection and Art History

An Outline on Li Fenggong's Painting Skills/ Chen Wei'an/40

Poetic Flavour and Painting Essence: Appreciation on Ancient Chinese Poetry Painting/ Chen Ying/48

Yearbook of Guangzhou Museum of Art  
2008

Editorial Board: Chen Wei'an, Chen  
Ying, Xiao Haiming, Weng Zewen,  
Wang Jian

Chief Editor: Chen Wei'an  
Executive Chief Editor: Chen Ying  
Editors: Weng Zewen

Design: Lv Chenglin, Chen Meilian  
Translation: Wu Xiaowen  
Photography: Zhu Jingzhong et al.  
Editorial Assistant: Zhou Jiacong,  
Wu Bingli

Postcode: 510095  
Tel: 020-83659178  
E-mail: yanjiubugz@sina.com

Edited by Guangzhou Museum of Art  
Publisher: Lingnan Art Publishing  
House

Research on the Zhen Wu Fresco in the North Pole Palace of the Wei County of Hebei Province/ Xiao Haiming/62

The Chemical between Ou Chu and Art: Approaching from His Donation on Cultural Relics/ Wang Jian/70

In Memory of My Grandfather Zhao Shao'ang and a Brief Introduction to the Former Site of Lingnan Art Garden/ Zhou Yue/77

Wu Deyi's Feelings towards Flower-and-bird: Appreciation on Wu Deyi's Flower-and-bird Paintings in the Museum's Collection/ Du Aihua/80

Textual Research on the Inscriptions of Ju Lian's Paintings/ Weng Zewen/96

Folk Art and Revolution: Foshan Paper-cuts of the 1960s and 1970s in the Museum's Collection/ Li Liming/108

A Brief Analysis on Lai Shaoqi's Views on Arts and His Sitement During His Late Years/ Zeng Zhifeng/115

A Brief Analysis on Early Cantonese Female Figures of Modern Times: Approaching from Luo Tianchi's Calligraphy at White Night-blooming Cereus and Red Rose Study / Liu Pingbo/118

Appreciation on Zhao Shao'ang's Flower-and-bird Paintings During His Late Years/ Wu Bingli/126

The Whole Story of Lin Fengmian's Solo Exhibition in Shanghai in 1982/ Li Lina/129

The Art of an Era: A Brief Talk on Lai Shaoqi's Wood Prints of 1930s/ Qiu Yingyi/136

Distinguishing the Authentic and the Counterfeit of Ancient Paintings by Femaile Artists in the Museum's Collection ( I )/ Chen Zhiyun/142

From Prodigy to Artist: Fang Chuxiong's Road of Art/Zhang Su'e/160

The Artistic Conception of Ju Lian's Annotations/ Tao Yuzhi/164

## **Museum Research**

A Brief Talk on Museum Management of Documents and Archives/ Chen Yan/172

Motion inside the Motionless: a Brief Talk on the Dynamic Composition of Museum Construction/ Chen Meilian/175

Thoughts on the Construction of Digitalization of Guangzhou Museum of Art/ Lv Chenglin/180

## **Publication in Preparation**

Museum staff preparing for an album of paintings and calligraphies in the Museum's collection/184

## **Book Review 2008**/185

## **Major Art Exhibitions in 2008**/188

## **Major Art Pieces Newly Acquired in 2008**/191







# 故园拾香

——居巢居廉绘画（合作）

2008年6月18日—8月31日 中国历代绘画馆



陶诚致辞



吴志华致辞



开幕式剪彩



开幕式嘉宾



穗港嘉宾在展场中

在清代的道光至光绪年间，岭南出现了两位具有鲜明地域风格的画家——居巢（1811—1865）和居廉（1828—1904）。他们是堂兄弟，两人的艺术历程、绘画风格又颇为相近，在中国美术史里，他们并称“二居”。

居巢和居廉毕生以乡土田园景物作为绘画创作的主题。他们从岭南绚丽的自然风光与斑斓的民俗风情中，捕捉到一种新鲜的形象、蓬勃的活力，造就出一种清新水灵、轻松流畅的形式美感。“二居”的绘画，浸透了岭南地域浓郁的乡土气息。“二居”不但在广东绘画史上享有盛名，也是晚清中国花鸟画坛的代表之一。

为了深入开展对岭南乡邦艺术的研究与交流，由中共广州市委宣传部、广州市文化局、香港特区政府康乐及文化事务署联合主办，广州艺术博物院与香港艺术馆联合承办了这一个“故园拾香——居巢居廉绘画”展览。

本次展览展出的249件居巢、居廉绘画精品，是从广州艺术博物院、香港艺术馆、广东省博物馆、香港中文大学文物馆、东莞市博物馆、岭南画派纪念馆、东莞市可园博物馆收藏的3000多件“二居”画作中精选出来的，可谓荟萃粤、港地区“二居”绘画收藏之精华，充分发挥两地文化同源的优势。

本次展览对深入研究“二居”的绘画艺术、加强粤、港两地的文化交流无疑具有特别的意义。

（陈 滢）



【清】居巢（1811—1865）  
琼花·蝴蝶  
绢本设色 直径26cm  
岭南画派纪念馆藏



【清】居廉（1828—1904）  
荔枝·蝉  
绢本设色 直径24cm  
东莞市博物馆藏





【清】居巢（1811—1865）  
夜合  
纸本设色 18.5×53.5cm  
广州艺术博物院藏



【清】居巢（1811—1865）  
漓江满山红  
洒金笺设色 16.5×52.5cm  
广州艺术博物院藏



【清】居廉（1828—1904）  
瓜藕  
绢本设色 23×26cm  
广州艺术博物院藏



【清】居廉（1828—1904）  
白莲花·红蜻蜓  
绢本设色 23×25cm  
东莞市博物馆藏



广州展场

## 岭南画派世纪回顾展

2008年3月25日起 岭南馆

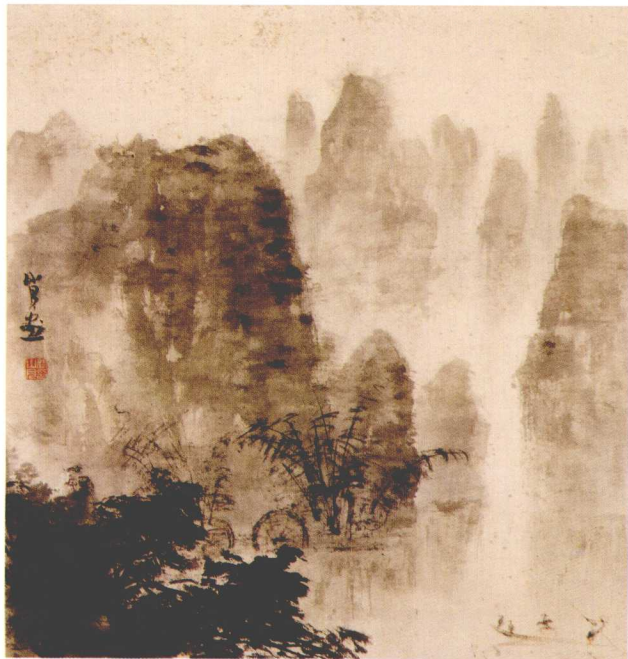
20世纪初期，在政治革命气氛浓烈的广东，产生了一个高扬“艺术革命”旗帜的绘画流派——岭南画派。

岭南画派的创始人高剑父、陈树人和高奇峰都是中国同盟会的会员，他们追随孙中山，在早年的国民革命中出生入死。他们因其先进的政治追求，亦不满于当时中国画坛因袭守旧的风气，于是倡导“艺术革命”。他们借鉴日本绘画“维新”的经验，主张中国画应该吸取外国绘画的长处，提出“折衷中外，融汇古今”的理论并付诸实践，在当时的中国画坛上造成相当的声势与影响。

岭南画派的第二代画家关山月、黎雄才、赵少昂、黄少强以及杨善深等人，传承并发展了岭南画派创始人的艺术革命思想。他们对时代、社会的关注，对中国画的继承、革新和发展的思考，他们“笔墨当随时代”、“古为今用，洋为中用”的创作实践，承前启后，继往开来。他们以各自独特的风格卓然自立，开创了岭南画派崭新的局面，成为岭南乃至中国现当代画坛上杰出的代表人物。

现在，我院设立这个“岭南画派世纪回顾”的专题陈列展馆，长期轮换展出我院收藏的岭南画派名家的代表作品，以促进对岭南美术史的深入研究。

（陈 滢）



【现代】 关山月（1912—2000）  
漓江烟雨 约1963年作  
纸本设色 51×47.6cm  
广州艺术博物院藏





【现代】高剑父（1879—1951）  
紫藤蜻蜓图 1943年作  
纸本设色 82.5×41.5cm  
广州艺术博物院藏



【现代】黎雄才（1910—2001）  
飞来岚翠湿征鞍 1980年作  
纸本墨笔 140×70cm  
广州艺术博物院藏



【现代】高奇峰（1889—1933）  
鸳鸯图（与高剑父合作） 1914年作  
纸本设色 28.5×82cm  
广州艺术博物院藏



【现代】陈树人  
（1884—1948）  
芦苇小鸟  
1946年作  
纸本设色  
128×31cm  
广州艺术博物院藏



## 中国历代绘画展（二）

2008年6月12日—7月13日 关山月艺术馆、黎雄才艺术馆

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，成为一种独立的美术样式。此后，经历了漫长的历史发展过程，达到了高度的成熟。中国画是以毛笔、墨、色彩、绢或纸为主要工具和材料，以点线结构为主要表现手段的造型艺术。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，主要分为工笔设色与水墨写意两大体系。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，强调抒发主观情志的文人画崛起；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存，交织成多元发展的局面，中国画在内容意涵和表现技法上不断有所拓展，完成了由古典向现代的转换。

（陈 滢）



展场



【清】程正揆（1604—1670）  
山水斗方册（之三）  
纸本设色 26.4×37.9cm  
广州艺术博物院藏



【清】龚贤（1619—1689）  
丛林重山图册  
纸本设色 15.7×19.2cm  
广州艺术博物院藏





【清】高遇（生卒年不详）  
山间观云图册  
纸本设色 15.7×19.2cm  
广州艺术博物院藏



【清】王时敏（1592—1680）  
云壑鸣泉图  
纸本水墨 71.1×38.3cm  
广州艺术博物院藏



【明】杜堇（生卒年不详）  
林堂秋色图轴  
纸本设色 150×33.5cm  
广州艺术博物院藏



展场