

中国国家博物馆20世纪中国美术名家系列丛书

潘天寿艺术

吕章申 主编



NATIONAL MUSEUM OF CHINA SERIES: CHINESE MASTERS OF THE 20TH CENTURY
ART OF PAN TIANSHOU
CHIEF EDITOR LU ZHANGSHEN

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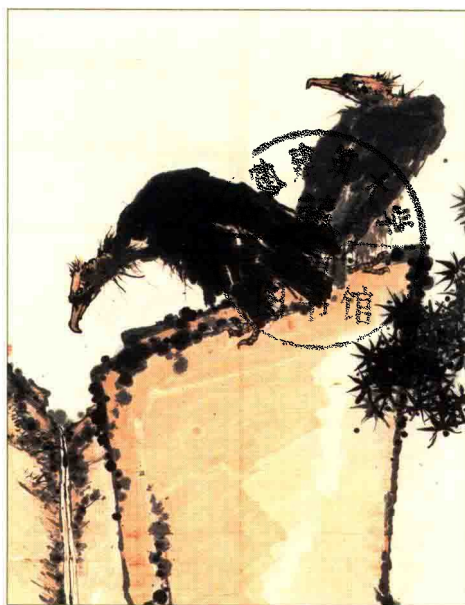
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潘与寿乞求

吕平甲题



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序 一



王正

中国国家博物馆馆长

“历史与艺术并重”是中国国家博物馆的发展定位。

中国国家博物馆是展现中华民族光辉灿烂的历史文化和现代文明的重要窗口，不仅是展示古代中国艺术成就，也是展示当代中国艺术精品的平台。艺术作为中国文化发展成就的标志之一，积累和造就了无数个高峰，这是我们为之一骄傲的文化遗产。中国国家博物馆有责任在收藏、展示、研究等方面作出努力，利用国家博物馆这个世界大馆的平台，促进和推动时代文化精品的创作，同时为广大公众提供高品位的艺术欣赏和高质量的公共文化服务。

中国国家博物馆在完成改扩建工程开馆后，首先推出这个“20世纪中国美术名家系列展”之潘天寿、李可染、黄胄艺术展，这是中国国家博物馆“历史与艺术并重”定位的具体实践。潘天寿、李可染、黄胄先生都是在20世纪中国现代美术史上有着杰出创造和重要影响的艺术大师，他们在各自领域都有着传承和创造性的贡献，其为人、为艺的璀璨人生，有着时代的印记，是诠释20世纪中国绘画史重要而鲜活的独特个案。

面对21世纪许多新的文化和艺术问题，越来越多的人感受到艺术先辈们在文化艺术史上的重要贡献与价值，而我们今天的社会尤其需要这个能够全面展现艺术家成长道路和艺术成就的展览，一是为了纪念和告慰这些真正的艺术大师，二是对他们的艺术成就和艺术精神进行有力的宣传与推广，三是为当代和未来中国美术创作的发展提供极有价值的借鉴；更重要的是，可以在中国国家博物馆这个代表国家形象的最高历史文化殿堂来呈现当代中国艺术的新面貌，树立符合新时代文化艺术核心价值观的审美标准。借助于此，也将加大中国国家博物馆征集艺术精品的力度和提升藏品展示研究的高度。

这个系列展览得到了潘天寿纪念馆与潘天寿基金会、北京画院与李可染艺术基金会、炎黄艺术馆与黄胄美术基金会，以及其他收藏机构的大力支持，在此，我表示深深感谢。

二〇一一年三月于中国国家博物馆

Preface I

By Lu Zhangshen

The National Museum of China positions “equal emphasis on history and art” as its mission.

The National Museum is not only an important window for showcasing the historical culture and modern civilization of China, but also is a platform for reflecting both the splendor of ancient Chinese relics and the vitality of modern Chinese art. As an important representation of China’s achievement in cultural development, China’s art has reached numerous peaks through historical accumulations and has become an essential part of the cultural heritages that we take pride in. We at the National Museum are responsible for contributing to the collection, exhibition and research of these cultural heritages. We also have the duty to leverage this platform to promote the creation of the best artworks of our time, and to provide high-level art experience and education to our public.

Shortly after we completed the renovation and expansion of the National Museum, we inaugurated the exhibitions for Pan Tianshou, Li Keran and Huang Zhou, which constituted part of the *Chinese Masters of the Twentieth Century Series*. These three exhibitions served as excellent examples of the museum’s effort to place “equal emphasis on history and art.” Pan Tianshou, Li Keran and Huang Zhou are masters noted for their outstanding creativity and far-reaching influence in Chinese modern art history. They all have made significant contributions in continuing and innovating on the Chinese artistic tradition. Their glorious lives carried many imprints of their times both as men and as artists, and became unique and important cases for interpreting China’s painting history in the 20th century.

China’s social development in the 21st century faces many new cultural and art issues. More and more people have begun to appreciate the importance of the masters in the history of art and culture. Meanwhile, society has also needed exhibitions which comprehensively illustrate the growth and artistic achievements of these masters. The purpose of the present exhibitions is threefold: first, to commemorate these masters; second, to celebrate and to advance understanding of their artistic achievements and spirits; and third, to provide valuable references for the development of China’s art creations both in the present and in the future. More importantly, displaying these exhibitions at the National Museum—a temple of the highest achievements in history and culture—is to establish a new image of art in China and to uphold an aesthetic standard that conforms to the core values of the art and culture of our times. In addition, the museum will take this opportunity to enrich its collection and deepen the scholarly research associated with them.

This exhibition series has received strong support from the Pan Tianshou Memorial Museum, the Pan Tianshou Foundation, Beijing Fine Art Academy, the Li Keran Art Foundation, the Yanhuang Art Gallery and the Huang Zhou Art Foundation, as well as other collecting institutions. I would like to take this opportunity to express my heartfelt gratitude for their generous support.

in the National Museum of China

Mar, 2011

序 二

潘公凯

近现代中国的历史是如此沉重，其民族灾难之惨烈与频仍恐怕不亚于中国历史上任何一个国运多舛的时期，而在社会激变和文化冲突中被唤醒的民族屈辱感、弃旧图新的渴望和理想主义的激情所造成的正面和负面的震撼人心的结果，在世界上亦是少见的。在这恢宏的背景之下，真诚敏感的艺术家的往往无法躲避时代的压力，尤其是当他清晰地意识到这种压力并企图自觉地予以回应的时候，艺术家与社会背景之间联系的紧密性和矛盾的复杂性就呈现出令人惊异的光彩。

20世纪的中国画坛，面对中西之交、古今之变的大局，有一支可称为“传统主义”的力量，在中国画艺术的生存发展受到挑战的时候，仍然坚持在继承传统的基础上走中国画自己的路。吴昌硕、齐白石、黄宾虹以及潘天寿是其中的杰出代表。他们深入领悟传统，领悟中西绘画之异同，对传统的自律价值葆有信心，自觉地在实践中保持与西方绘画的距离。他们对于中西文化交汇冲撞的大背景下中国民族绘画生存命运所作的思考，和他们企图从传统内部寻找变革的机缘，不受西方艺术左右而自主推进中国画的意志，使他们的艺术和人生同近百年中国的时代大潮联系了起来，从而显现出中国知识界特有的另一种现代性。

潘天寿是传统中国画的继承者，亦是社会主义的美术工作者。通过发扬民族艺术来振兴民族精神的愿望和雄心，是他在漫长生活道路上的奋斗目标和精神力量的源泉。与前辈相比，他的一生更多地处于文化冲突和社会变革的风口浪尖，为捍卫和发展民族绘画大声疾呼：“一民族之艺术，是民族精神之结晶，故振兴民族艺术，即为振兴民族精神之基础。”从青年时代就确立起来的高远的人生理想和艺术理想，不仅使他不受名利得失的羁绊和时尚风流的诱惑，而且将他和整个民族的美术事业紧紧地联系在一起。他怀着强烈的责任感和事业心，与1950年代初的民族虚无主义相抗争，在素描问题上为中国画的基础教学争辩，在“大跃进”时期为教学质量的下降担忧，为建立中国画的教学体系和“人物、山水、花鸟分科”

慷慨陈词，为在美术学院开设第一个书法专业而聚集人才……所有这一切，都是出于对中国民族绘画前途的忧虑，其实是他的“中西绘画要拉开距离”的一贯主张，更是为了提高中国画的世界地位而在长时间中深思熟虑的宏观策略。

作为艺术家，潘天寿的成功之处在于，他不仅对中华民族的文化精神有出色的理解与感悟，而且建构了表现这种民族精神的艺术语言——一种属于他个人的独特形式、独特风格。他对于深层精神性的苦苦追求和他内心压抑不住的独立自由的精神力量，经过长时间的思考、探索，终于与民族精神、时代精神寻找到了重要的契合点，这就是凝聚在他作品中的雄浑奇崛、苍古高华的审美理想。潘天寿的作品高风峻骨，使人不能淡忘。那些撑满画面的巨大岩石，那些坚如铁铸的古松、劲草，那些凝重、荒寒、历尽劫难而又顽强挺立的千年老梅，不正是中华民族伟大精神的绝好象征吗？潘天寿以艺术家特有的真诚和敏感，对中华民族的历史，直至20世纪中国所仍然在经历的艰难曲折，有着一一种深沉的感性把握。这种把握超越了当时人们的认识，以至在多年后的今日，仍然震撼着观者的心灵。

转眼间，潘天寿离开我们已经40年了，而他所献身的事业还在，他所思考的问题还在，他所面对的基本情景——在中西文化冲撞中中国绘画的困惑，亦依然存在。只是当年的政治性压力已被眼下的商业化压力所代替。时至今日，有什么妙药良方呢？作为艺术家，我们还有什么可以依恃的呢？恐怕也只有精神性这一块基石了。精神性是艺术品的价值所在，而精神性又不能只局限于艺术家个体的精神性，它必须融会到更为宏大的背景之中。对于中国画家而言，民族文化是我们的根，只有当个体精神和民族精神紧紧地交融在一起时，艺术创作才会有厚度，才会有博大的气势和永久的感染力。潘天寿以他的全部作品和整个人生道路证明了这一点。

二〇一一年二月

Preface II

By Pan Gongkai

The disasters faced by China since the mid-19th century were perhaps no less severe or frequent than in any previous stages in the country's history. Amidst social turmoil and cultural conflict, the sense of humiliation was awakened; the desire for casting off the old and seeking for the new and the passion for idealism produced a result rarely seen in the world. In this dramatic context, those sincere and sensitive artists often could not escape from the pressure of the times. Especially when he was clearly aware of it and tried to take the initiative to respond to it, the close connection and the complicated conflicts between the artist and the social context would be surprisingly highlighted.

In the 20th century, there was a group of painters adhering to traditionalism in China, who still clung to the way with Chinese characteristics by respecting traditional practices when the existence and development of Chinese painting were challenged. Among them were such great artists as Wu Changshuo, Qi Baishi, Huang Binhong and Pan Tianshou. They had an in-depth understanding of the tradition, the similarities and differences between Chinese and western paintings, and confidence in the discipline of tradition, and volunteered to keep a distance from the western style in practice. Their deliberation upon the destiny of Chinese people in the context of cultural clashes, their attempt to seek reform from inside the tradition, and their determination to promote Chinese paintings independently and free from the influence of western art, tied their art and life with the national destiny, thus highlighting another kind of modernity in Chinese intellectuals.

Pan Tianshou, inheriting the traditional Chinese painting, was a socialist artist. It had been his goal and spiritual fountain to revitalize national spirit by carrying forward the national art. Compared to his predecessors, he showed more presence in the forefront of the cultural clashes and social reform, voicing his great support for Chinese painting: "The art of a nation is the crystallization of its spirit. Therefore, revitalizing the national art lays the foundation for revitalizing the national spirit." Since his youth, he had set up lofty ideals concerning both life and art, which not only protected him from the struggle for fame and wealth and the temptation of the short-lived fads, but also tied him closely with the development of Chinese fine arts. With a strong sense of responsibility and devotion to his career, he fought against national nihilism in the beginning of the 1950s, argued for the basic teaching of Chinese painting over the issue of sketches, worried about the teaching quality in the "Great Leap Forward Movement" period, made an outcry for establishing the education system of Chinese painting and the separation of figure painting, landscape painting, and flower-and-bird painting, and sought for talents for the first calligraphy program in the Academy of Fine Arts... All these efforts were out of his concern for the future of Chinese painting. In fact, his consistent idea that "Chinese painting should distance itself from western painting" was a macro-strategy after long-time deliberation with the aim to improve the status of Chinese painting in the world arena.

As an artist, the key to the success of Pan lies in that he not only had remarkable understanding and perception of the Chinese cultural ideal, but also developed an artist language to express it, in a unique form and style of his own. His persistent pursuit of spiritual beauty and his independent and free inner force which cannot be checked finally found an echo with the national spirit and the spirit of the times

after long-time exploration, which was reflected by the aesthetic pursuits of sublimity, magnificence, and loftiness. His works, lofty and vigorous, are something you cannot forget, e.g. the huge rocks occupying the whole canvas, the iron-hard pine, bush, and the thousands-of-years-old plum tree which survives numerous hardships including coldness and loneliness and displays a sense of seriousness. Aren't they the perfect symbol of the great spirit of Chinese people? With the sincerity and sensitivity possessed by an artist, Pan had a profound understanding of the Chinese history and the suffering the country had been going through by the 20th century. This kind of insight, keener than many of his contemporaries, still surprises the audience today.

It has been 40 years since Pan left us, but the cause he devoted himself to still stays, so do the problems that troubled him and the challenges he faced—the challenges for Chinese painting in the context of cultural clashes. What's different is that the political pressure then has been replaced by the commercialized pressure. So what's the solution? And what can artists rely on? Only the spiritual beauty I'm afraid. The value of a piece of artistic work lies in the spiritual beauty it tries to depict, which cannot be defined as the spiritual ideal of the artist alone, but must be integrated into a bigger context. For Chinese painters, the national culture is their root. Only when the individual ideal is integrated into the national spirit can the artistic creation be rich in content, impressive, with an ever-lasting appeal. And this has been well proved by Pan with all his works and personal stories.

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