

BRICS ALLIANCE OF ART MUSEUMS
AND GALLERIES NEWSLETTER
FIRST EDITION

金砖国家美术馆联盟
联盟通讯

第一期

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中國美術館
NATIONAL ART MUSEUM OF CHINA

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金砖国家美术馆联盟通讯

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BRICS Alliance of Art Museums and Galleries Newsletter

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金砖五国代表共同签署《金砖国家美术馆联盟成立意向书》

BRICS Representatives Signed the Letter of Intent on the Founding of the BRICS Alliance of Art Museums and National Galleries

2017年7月6日，第二届金砖国家文化部长会议在天津举行。中国文化部部长雒树刚，俄罗斯文化部部长弗拉基米尔·梅津斯基，印度文化部部长马赫希·夏尔马，南非艺术和文化部部长代表、代理总司长加拉德·武西特巴·恩迪玛，巴西文化部部长代表、国际推广司司长亚当·穆尼兹出席会议。

雒树刚在主旨发言中指出，金砖国家既是新兴市场国家的重要代表，也是人类多元文明的重要代表。金砖机制创立十年来，在五国领导人的共同引领下，各方秉持开放、包容、合作、共赢的金砖精神，各领域合作取得长足发展。民心相通对于金砖国家合作至关重要，而文化交流是促进民心相通的重要途径。加强文明交流互鉴，推动文化领域务实合作，在多元共享的基础上培育金砖价值理念，夯实金砖合作民意基础，是金砖各国共同的愿望。

巴西、俄罗斯、印度、南非代表分别发言，就未来金砖国家文化领域务实合作发表见解。各方一致认为，加强金砖框架下文化领域的交流与互动，有利于促进金砖国家整体的可持续发展，增进金砖国家人民间的友好感情，对金砖国家合作和发展具有重要的现实意义和深远的历史影响。

会后，雒树刚与梅津斯基、夏尔马、恩迪玛、穆尼兹共同签署了《落实〈金砖国家政府间文化协定〉行动计划（2017—2021年）》，并一同见证南非、巴西、中国、俄罗斯、印度五国代表共同签署了《金砖国家美术馆联盟成立意向书》，正式明确金砖各国共同促进美术馆领域紧密交流与合作的意愿。中国美术馆作为联盟牵头机构，将推动落实制定金砖国家美术馆联盟章程，建立联展及论坛机制。

The Second Meeting of BRICS Ministers of Culture was held in Tianjin, China on 6 July, 2017. Those who participated the Meeting included: Luo Shugang, Chinese Minister of Culture; Vladimir Medinsky, Russian Minister of Culture; Mahesh Sharma, Indian Minister of Culture; Gerald Vusithemba Ndima, Minister's Representative and Acting Director

General of Departments of Arts and Culture of South Africa; and Adam Muniz, Minister's Representative of Brazilian Ministry of Culture and Director of International Promotion Department.

Luo Shugang pointed out in his keynote speech that BRICS countries represent not only the emerging

countries but also the diversity of human civilizations. Over the past decade since the establishment of BRICS mechanism, all parties, under the joint leadership of BRICS leaders, have made tremendous progress in the cooperation in various fields while upholding the BRICS spirit of openness, inclusiveness, cooperation and mutual benefits



中国文化部部长雒树刚作主旨发言
Keynote speech by Luo Shugang, Chinese Minister of Culture

第二届金砖国家文化部长会议 Second Meeting of BRICS Ministers of Culture

中国 天津

Tianjin, China

2017年6月6日



People-to-people exchanges, which are crucial to BRICS cooperation, can be greatly boosted by cultural exchanges. It is the common wishes of all BRICS countries to strengthen cultural exchanges and mutual learning to promote practical cooperation in the field of culture, to cultivate BRICS values based on diversity and sharing, and to consolidate the foundation among our people for BRICS cooperation.

Representatives of Brazil, Russia, India and South Africa also spoke at the Meeting, addressing the topic of practical future cooperation between BRICS countries in the field of culture. All parties agreed that strengthening exchanges and interactions in the field of culture under the BRICS framework is crucial to promoting sustainable development for all BRICS countries and enhancing friendly relations among the BRICS people. It is of great practical significance and profound historical impact on the cooperation and development of the BRICS countries.

After the Meeting, Luo Shugang, Medinsky, Sharma, Ndima and Muniz signed the Action Plan for the

Implementation of the Agreement between the Governments of the BRICS States on Cooperation in the Field of Culture (2017-2021). Then they witnessed the signing of the Letter of Intent on the Founding of the BRICS Alliance of Art Museums and National Galleries by representatives from BRICS countries including South Africa, Brazil, China, Russia and India which formally clarified

the willingness of BRICS countries to jointly promote close exchanges and cooperation between art museums and galleries. National Art Museum of China, which plays a leading role in the alliance, will promote the construction and implementation of the Charter of BRICS Alliance of Art Museums and Galleries and establish a mechanism for joint exhibitions and exhibition forums.

雒树刚与梅津斯基、夏尔马、恩迪玛、穆尼兹共同签署了《落实〈金砖国家政府间文化协定〉行动计划（2017—2021年）》
Luo Shugang, Medinsky, Ndima and Muniz Signed the Action Plan for the Implementation of the Agreement between the Governments of the BRICS States on Cooperation in the Field of Culture (2017-2021)

第二届金砖国家文化部长会议

Second Meeting of BRICS Ministers of Culture

中国 天津

Tianjin, China

2017.07.06



南非、巴西、中国、俄罗斯、印度五国代表共同签署《金砖国家美术馆联盟成立意向书》
BRICS Representatives Signed the Letter of Intent on the Founding of the BRICS Alliance
of Art Museums and National Galleries

**Letter of Intent on the Founding of the BRICS Alliance of Art
Museums and National Galleries**

Upon the opening of the Second Meeting of BRICS Ministers of Culture, in light of the principles of openness, equality, mutual respect, and mutual learning and understanding, with an aim to deepen cultural cooperation, mutual trust and friendship in terms of visual arts, the representatives of national art museums and galleries in Brazil, Russia, India, China and South Africa gathered and attended the meeting on the founding of the BRICS Alliance of Art Museums and National Galleries (hereinafter referred to as "BRICS AAMNG") organized on 5 July 2017, in Tianjin, China, and reached the following consensus after negotiation:

National art museums and national galleries in the BRICS countries concur that we are willing to establish BRICS AAMNG, and hope that BRICS AAMNG serves as a platform to showcase the latest achievements in visual arts development and disseminate the colorful cultures and arts of BRICS countries across the world. The key areas of interest of BRICS AAMNG include establishing a forum and joint exhibition mechanism, so as to conduct exchange and cooperation among BRICS art museums and national galleries on a regular and systematic basis, and promote cooperation in various areas such as academic research and personnel exchange by organizing exhibitions and forums.

We agree that the first meeting of BRICS AAMNG will be held in Beijing, in early 2018, to pass the BRICS AAMNG Charter and confirm the relevant issues regarding the first BRICS AAMNG Forum and Joint Exhibition. We strongly believe and anticipate that the founding of a BRICS Alliance of Art Museums and National Galleries will promote the communication and cooperation among art museums and national galleries in relevant countries, new contributions will be made to the art development of each country and preservation of cultural diversity of the world, so as to facilitate the development of BRICS arts, cultures and human civilization as well as deepening ties among peoples of BRICS countries and the world.

6 July 2017, Tianjin

For the Ministry of Culture of Brazil

Adam Jayme Muniz

Director General

Department of International Promotion



For the State Museum of Oriental Art,

Russia

Aleksandr Sedov

Director General

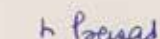


For the Ministry of Culture of the Republic

of India

Sujata Prasad

Additional Secretary



For the National Art Museum of China

Wu Weishan

Director



For the Department of Arts and Culture of
the Republic of South Africa

Gerald Vusithemba Ndima

Acting Director General



金砖国家美术馆联盟第一次会议暨联盟宣言签署仪式在中国美术馆举行

First Meeting and Declaration Signing Ceremony of BRICS Alliance of Art Museums and Galleries Held in NAMOC



金砖国家美术馆联盟第一次会议暨联盟宣言签署
First Meeting and Declaration Signing Ceremony of BRICS Alliance of Art Museums and Galleries

2018年4月12日，金砖五国美术馆代表在中国美术馆举行了金砖国家美术馆联盟第一次会议暨联盟宣言签署仪式，五国美术馆代表签署了共同宣言，这标志着金砖国家美术馆联盟的正式成立。会议代表一致决定由中国美术馆馆长吴为山担任金砖国家美术馆联盟秘书长，任期五

年。在此期间，联盟秘书处设在中国美术馆，负责联盟成员机构之间的日常联络工作。“第二届金砖国家美术馆联盟论坛及联展”将于2019年在印度国家现代美术馆举办，该馆馆长阿德维塔·戈拉纳雅克成为联盟执行秘书长，任期1年。金砖国家美术馆联盟成立后，将通过定期举办论坛、联

展，以研究、互访等方式实现交流与互动，更好展现金砖五国的文化力量。本着互尊互谅、平等相待、团结互助、开放包容、互惠互利的金砖精神，为进一步深化艺术与文化领域合作、鼓励金砖国家间文明交流互鉴，中国美术馆馆长吴为山、南非Iziko博物馆联盟核心职能部代理

执行主任苏珊·葛兰威尔-兹尼、巴西博物馆事务局局长马塞洛·马托斯·阿劳若、俄罗斯国家东方民族艺术博物馆馆长亚历山大·谢多夫、印度国家现代美术馆馆长阿德维塔·查兰·戈拉纳雅克五位金砖五国国家美术馆代表于2018年4月12日齐聚中国美术馆，召开联盟第一次会议，会议达成以下成果：

1. 金砖国家美术馆联盟宣言正式签署，金砖国家美术馆联盟正式成立，首批成员单位为：巴西国家美术馆、俄罗斯国家东方民族艺术博物馆、印度国家现代美术馆、中国美术馆、南非Iziko博物馆联盟。

2. 确定金砖国家美术馆联盟论坛及联展同期举办，每年举办一次，每次会议确定下一年度活动的承办单位。在本次会议上，印度国家现代美术馆提出申请，希望于2019年4月举办第二届联盟论坛及联展，经全体成员美术馆表决同意后，确认由印度国家现代美术馆举办下届联盟活动。
3. 确定了各方“策划、组织、支持各国艺术家相互交流”的意向，并写入章程4.3条，具体实施方案随后议定。
4. 经商议，五国代表一致同意：为确保联盟联络的稳定性及灵

活性，确定联盟秘书处每五年轮换一届，第一届秘书处设立于中国美术馆，年限为2018年至2022年，负责联盟成员机构之间的日常联络工作。本届联盟秘书长为中国美术馆馆长吴为山，每年具体举办联盟活动的国家馆馆长为该年度执行秘书长。由于印度国家现代美术馆成功获得2019年联盟论坛和联展的举办权，该馆馆长阿德维塔·戈拉纳雅克成为2018至2019年度联盟执行秘书长。在此期间，联盟秘书处将与印度方面密切联系、共同协作，筹备好2019年的论坛和联展活动。

2018年4月 中国北京



金砖国家美术馆联盟第一次会议暨联盟宣言签署仪式
First Meeting and Declaration Signing Ceremony of BRICS Alliance of Art Museums and Galleries

On April 12th, 2018, the First Meeting and Founding Ceremony of BRICS Alliance of Art Museums and Galleries was held in the National Art Museum of China (NAMOC). Representatives of the five national art museums and galleries signed a joint declaration, marking the formal establishment of BRICS Alliance of Art Museums and Galleries. The conference unanimously decided that, Mr. Wu Weishan, Director of NAMOC, would be the Secretary-General of the Alliance for the next five years. During this period, its Secretariat would be set up in NAMOC for daily contact between the members. The Second Forum of BRICS Alliance of Art Museums and

Galleries and Joint Exhibition will be held at the National Gallery of Modern Art in New Delhi of India in 2019. Adwaita Charan Garanayak, Director-General of the Gallery, will be the Executive Secretary of the Alliance for a term of one year. After the establishment of the Alliance, regular forums and joint exhibitions will be held for exchanges and interaction through joint studies and mutual visits, thus better demonstrating the cultural synergy of BRICS.

Guided by the BRICS spirit featuring mutual respect and understanding, equality, solidarity, openness, inclusiveness and mutually beneficial cooperation, and in the hope of deepening artistic and cultural cooperation and encouraging communication and mutual learning among the BRICS countries, the First Meeting of the BRICS Alliance of Art Museums and Galleries was held on April 12, 2018 at the National Art Museum of China (NAMOC). Attend-



金砖国家美术馆联盟第一次会议暨联盟宣言签署仪式现场
First Meeting and Declaration Signing Ceremony of BRICS Alliance of Art Museums and Galleries



金砖国家美术馆联盟第一次会议暨联盟宣言签署仪式与会人员合影
Group Photo of First Meeting and Declaration Signing Ceremony

ants included Wu Weishan, Director of NAMOC, Susan Glanville-Zini, Acting Director of Core Functions of Iziko Museums of South Africa, Marcelo Mattos Araujo, President of the Brazilian Institute of Museums, Alexander Sedov, Director-General of the State Museum of Oriental Art of Russia, and Adwaita Charan Garanayak, Director-General of the National Gallery of Modern Art, New Delhi. The Meeting has yielded the following results:

1. The declaration of the BRICS Alliance of Art Museums and Galleries was officially signed, which marked

the founding of BRICS Alliance of Art Museums and Galleries, whose first members include National Museum of Fine Arts, Brazil, the State Museum of Oriental Art of Russia, the National Gallery of Modern Art, New Delhi, National Art Museum of China, and Iziko Museums of South Africa.

2. It has been decided that the Alliance's Exhibition will be held annually together with the Forum, during which the organizer for the next year's program will also be determined. At the Meeting in April, the National Gallery of Modern Art, New

Delhi applied to host the Second Forum and Exhibition of the Alliance in April 2019 and was approved unanimously.

3. It has been agreed by all parties that all members will "curate, organize and support the communication among artists from all five countries", which has been added to Article 4.3. Its detailed executive plan will be discussed later.

4. After negotiation, it has been unanimously approved by representatives from five countries that the secretariat will be rotated every five years for the sake of stabi



Declaration on the Founding of the BRICS Alliance of Art Museums and Galleries



In the light of the BRICS spirit featuring mutual respect and understanding, equality, solidarity, openness, inclusiveness and mutually beneficial cooperation, with an aim to deepen cultural and art cooperation, to encourage BRICS countries to engage in cultural exchanges and mutual learning, to foster BRICS practical cooperation on the basis of diversity and sharing, art museums and galleries in BRICS countries agree to establish the BRICS Alliance of Art Museums and Galleries (hereinafter referred to as "BRICS AAMG") for common development which benefits the world at large.

Representatives from national art museums and galleries in Brazil, Russia, India, China and South Africa issued the following Declaration:

The cultures of BRICS countries, with their long histories, are key components of world cultures. As BRICS enjoy rapid growth in economy, their treasured cultural and art traditions are gaining popularity and a high profile around the globe. The style, expression, artistry and flair of the arts of each BRICS country are locally inspired, with unique charisma and distinctive features. In the new global landscape of culture, the culture and arts of BRICS countries are of increasing importance.

Art museums and galleries in BRICS countries hope that BRICS AAMG serves as a platform to showcase both the latest achievements of contemporary arts development and research of BRICS and the characteristic collections of art museums and galleries in BRICS, and disseminate the colorful cultures and arts to the rest of the world. In the meantime, we will conduct dialogues to identify individual or common challenges faced by art museums and galleries in BRICS countries so as to facilitate best practices on arts collection, presentation and research and the regular exchanges among museums for substantial cooperation at bilateral and multilateral levels.

The BRICS AAMG strongly believes and anticipates that, through exchanges and cooperation among art museums and galleries in BRICS countries, new contributions will be made to the arts development of each country and preservation of cultural diversity of the world, so as to facilitate the development of arts and cultures in BRICS and of human civilization as well as to strengthen friendship among peoples of BRICS countries and the rest of the world at large.

April, 2018, Beijing

Signature

Representative from the National Art Museum of China

Wu Weishan
Director of the National Art Museum of China

Representative from the State Museum of Oriental Art, Moscow, Russia

Alexander Sedov
Director-General of the State Museum of Oriental Art of Russia

Representative from the Iziko South African National Gallery

Susan Glavinille-Zini
Acting Director, Core Functions of Iziko Museums of South Africa

Representative from the National Gallery of Modern Art, New Delhi

Adivaita Charan Garandayak
Director-General of the National Gallery of Modern Art, New Delhi

Representative from the National Museum of Fine Arts, Brazil

Marcelo Mattos Araújo
President of the Brazilian Institute of Museums

艺术特色与文化融汇 的国际意义 ——金砖国家美术馆联盟 论坛纪实

International Implications of Artistic Uniqueness and Cultural Convergence

An Account of the Forum of BRICS Alliance of Art
Museums and Galleries



论坛现场 Alliance Forum

2018 年 4 月 12日,由中国美术馆主办的“特色·融汇——金砖国家美术馆联盟论坛”在中国美术馆报告厅开幕。参与论坛的嘉宾为联盟各成员机构的代表:中国美术馆馆长吴为山、南非博物馆联盟核心职能部门代理执行主任葛兰威尔·兹尼、巴西博物馆事务局局长马塞洛·马托斯·阿劳若、俄罗斯国家东方民族艺术博物馆馆长亚历山大·谢多夫、印度国家现代美术馆馆长阿德维塔·查兰·戈拉纳雅克,以及特邀的中国美术馆副馆长张晴、《美术》杂志主编尚辉、北

京大学教授丁宁。与会者还有来自北京大学、清华大学、中国艺术研究院、中央美术学院等高校的师生以及中央美术学院美术馆、北京画院美术馆、中华世纪坛艺术馆、炎黄艺术馆、民生美术馆、天津美术馆、天津美术学院美术馆、时代美术馆的专家。吴为山担任论坛学术主持人,论坛以“特色·融汇”为主题,分议题为:一、本国国家美术馆馆藏及艺术创作发展动向;二、金砖五国间艺术的合作模式探索;三、金砖五国间艺术对话形式的拓展。吴为山介绍了

论坛诞生的背景:2017年7月,金砖国家美术馆联盟意向书在天津签订。2017年9月,金砖国家领导人在厦门通过了金砖国家领导人的厦门宣言,重申了“开放、包容、合作、共赢”的金砖精神。这次论坛是联盟意向书签署以来的首次论坛,于倡导“文明互鉴”的语境中应运而生,主旨是品鉴与沟通,并推进五国之间的文化艺术交流。此次论坛的举办得到了中国文化和旅游部部长雒树刚的大力支持。世界是多元文化协同发展的,只有文明互鉴,才能更加美好。金砖五国的国

家美术馆都有着共同愿望,要把联盟做好,做成实实在在为推动五国文化发展和交流思想、情感、艺术、文化等多方面互动的平台,也通过金砖国家之间很好的文化合作来推动世界人类命运共同体的构建。金砖五国相当于一只手的五个指头,当我们会开放,会包容,会合作,团结在一起,共同向着一个共赢的理想来发展时,我们的力量将无限之大,金砖五国体现了五彩缤纷的气象。在对五国国家博物馆、美术馆简要介绍之后,吴为山引用习近平主席的讲话:“相信通过各国各界的共同努力,金砖合作的前景一定会更加光明,金砖国家的未来也一定会更加的美好。”做为发言的总结。

南非博物馆联盟核心职能部门代理执行主任葛兰威尔·兹尼女士介绍了南非国家美术馆和南非博物馆联盟的基本情况。重点介绍了近年来南非国家美术馆以及南非博物馆联盟的主要展览、藏品、艺术品保护教育和观众发展项目。去殖民化,社会性别等议题都会进入到展览中。他们是以一种创新的方式开展项目,因此具有很多战略性的扩展。在20世纪,南非国家美术馆缺乏非洲黑人的作品,因此收藏需要加以全面化。通过南非博物馆联盟平台,能够把自由思想传递出去。通过创新的和非传统的做法,南非国家美术馆能够继续与时



中国美术馆馆长吴为山出席论坛
Wu Weishan, Director of NAMOC, attended the forum

俱进。作为一个艺术博物馆,不光是要让大家参观,更重要的是要融入到当地群体中去,能够让当地群众的生命更加完美。当然,在这个过程中会面对很多挑战,也面临很多机会。

中国美术馆副馆长张晴围绕“中国写意——来自中国美术馆的艺术”演讲,这是中国美术馆策划的品牌性国际交流展览,是对馆藏作品进行专题性研究的重要成果。他介绍道,“中国写意”是由吴为山馆长提出并在中国美术馆的重要展览中实施、落实,在对外国际展览中彰显中国精神。“中国写意”折射出中国之意、传统之意、现代之意。弘扬“中国写意”,使我们能够触摸到漫漫五千年风尘烟雨中延续的传统中国文脉中的人文精神,体会神畅自如、纯粹明净的审美境界。展览由三个部分组成:意笔、意

象、意境,在中国写意的创造中,它们之间既是独立的,也是重叠的。中国20世纪以来的艺术家在中西融合过程中,在写意中找到新的养料、新的生命,实现了新的转换、新的创造。

巴西博物馆事务局局长马塞洛·马托斯·阿劳若介绍了巴西博物馆的多元化趋向,以及其中所展示的多元文化,并从艺术角度给大家展示了来自不同文化背景下的民众对于巴西文化的影响,包括西方、东方文化在巴西的移民和体现。与此同时,这些不同种类的、公众的、私人的、收藏家的博物馆,现当代的博物馆,展示了博物馆长远的故事以及其中收录的艺术品。所有的这些博物馆建筑和藏品在不断地繁荣,焕发着生命,也促进博物馆在当代社会发挥重要作用。他还介绍了2004年在巴西建立的非洲裔博物馆,这是巴西首间用于展出非洲裔文化和作品的博物馆,对于巴西文化至关重要。该博物馆主要研究非洲裔文化对于巴西的影响,不仅有很多很好看的藏品,也展示了巴西19世纪的殖民及奴隶历史。

《美术》杂志主编尚辉以《中国现代美术的国家形象与国际视野》为题阐述了三个方面的内容:第一是中国美术现代性转型所凸显的国家形象;第二是在本土与引进之间的中国美术现代性探索;第三是在国际视野中



中国美术馆馆长吴为山
馆长发表演讲
Speech by Wu
Weishan,
Director of NAMOC



中国美术馆副馆长张晴
发表演讲
Speech by Zhang
Qing, Deputy
Director of NAMOC



北京大学教授丁宁发表
演讲
Professor Ding Ning
of Peking University



《美术》杂志主编尚辉发
表演讲
Editor-in-chief Shang
Hui of Art Magazine

对中国美术现代性的重塑。通过对中国美术馆收藏的20世纪经典美术作品的评介，尚辉概括性地展现了中国从民族解放到民族独立、再到民族富强的伟大复兴历程，并系统呈现了中国画、油画、版画和雕塑等造型艺术面向现实、面向本土的现代性转型与民族化创造，阐述了中国美术现代性探索和表达中国现代社会人文精神与审美诉求之间的内在联系。正是对俄罗斯、法国、印度等国家美术的学习和借鉴，才使中国美术获得了新的

发展空间，进而在与世界美术的互动中形成了广阔的国际美术视野。

俄罗斯莫斯科国家东方民族艺术博物馆馆长亚历山大·谢多夫在演讲《俄罗斯艺术家作品中展现的东方》中提出，从俄罗斯国家东方民族艺术博物馆馆藏可见，19世纪与20世纪交汇之际的欧洲和俄罗斯都对东方传统产生了兴趣。起初，瓦西里·韦列夏金、尼古拉·卡拉津等俄罗斯画家以欧洲艺术的方式描绘东方国家。之后，大量于俄罗斯接受教

育的优秀画家前往东方创办艺术学校并进行艺术及其教育的传播。亚历山大·沃尔科夫对中亚艺术传统与俄罗斯艺术最新潮流的独特反思使其成为俄罗斯艺术先锋。帕维尔·本科夫于20世纪30年代前往乌兹别克斯坦，成为外光派绘画大师。那些最为生动并深入了解东方独特艺术的作品直到上世纪60-80年代才被俄罗斯国家东方民族艺术博物馆收藏。

北京大学教授丁宁以《走向令人向往的艺术交流胜景》为题演讲，认为金砖国家是21世纪崛起的5个令世人瞩目的经济体以及世界新兴市场的力量。中国和巴西、俄罗斯、印度、南非都曾有过文化艺术的交流与互鉴。国际艺术交流共建还有很多工作可做。首先，美术史学者、美术活动批评家、策展人可开展互访与讲学。其次，可举行艺术家作品交流展。由对方国家策展的展览甚至更有看点，北京双年展捐赠作品国际巡展有一个好例子。2016年，中方作品抵达丹麦，丹麦国家历史博物馆腾挪重要展品，以最好空间展出中国艺术品。中国艺术品在丹麦同行的策展下呈现出迷人面貌，比如一件雕塑与一幅山水画搭配放在一个展柜里。此外，还可举办艺术工作坊，让金砖各国艺术家面对面交流和创作。

印度国家现代美术馆馆长阿德维塔·查兰·戈拉纳雅克演讲的主题是《像我们的先人那样，把印中艺术纽带传递下去》。他认为金砖国家人口约占世界41%，因此彼此之间应该加强艺术交流，艺术家不拘泥于政治边界，即使属于不同国家，也会受到其他国家的影响。他还介绍代表印度参加此次金砖国家美术馆联盟特展的拜尔斯沃·森，其小幅风景画强调自然与人类的联系，作品中的广阔苍茫之感会深刻在观展者记忆中。戈拉纳雅克认为，印度和中国有着深厚的佛教渊源，这对两国艺术有着重要的启迪作用，应珍惜两国交往的历史。印度文学巨匠泰戈尔和现代艺术先驱博斯都曾到访中国，在这里收获灵

感。所以是时候记起这段历史，让文化纽带重现活力，变得更加牢固。

中国美术馆吴为山以《以经典作品构建人类命运共同体》为题展开演讲，他提出，以经典作品构建人类命运共同体，其关键在于心与心之间的相通。经典艺术作品是国家、民族的心灵图像，通过经典作品的交流可以增加人与人、国与国、民族与民族之间心灵的沟通，以中国美术馆馆藏优秀作品为代表的经典艺术作品展的传播是让世界正确、深刻认识中国的重要途径。2016年，中国美术馆以

On April 12th, 2018, the opening ceremony of the “Uniqueness and Convergence: Forum of BRICS Alliance of Art Museums and Galleries” organized by the National Art Museum of China (NAMOC) was held at the Lecture Hall of NAMOC. Representatives from member institutions of the Alliance attended the event, including: Wu Weishan, Director of the National Art Museum of China; Susan Glanville-Zini, Acting Director



将大型《孔子》铜像立于库里蒂巴市政中心广场，并将广场命名为“中国广场”；《孔子问道于老子》雕像在新加坡、法国等国落成，向世界讲述礼仪之邦的故事；2018年是马克思诞辰200周年，德国议会决定于5月5日把吴为山所塑马克思像立于其故乡特里尔市，受到当地民众欢迎。《纪念南京大屠杀遇难同胞主题组雕》相继在俄罗斯、以色列、韩国永久陈列，并收入韩国小学课本，它呼唤着世界和平，为人类命运的悲情奏上安魂曲。

of Core Functions of Iziko Museums of South Africa; Marcelo Mattos Araujo, President of the Brazilian Institute of Museums; Alexander Sedov, Director-General of the State Museum of Oriental Art of Russia; and Adwaita Charan Garanayak, Director-General of the National Gallery of Modern Art, New Delhi. The special guests were Deputy-Director Zhang Qing of NAMOC, Editor-in-Chief Shang Hui of Art mag-

azine, and Professor Ding Ning of Peking University. Other participants included teachers and students from Peking University, Tsinghua University, Chinese National Academy of Arts, and Central Academy of Fine Arts (CAFA), as well as experts from the Art Museum of CAFA, Art Museum of Beijing Fine Art Academy, Beijing World Art Museum at the China Millennium Monument, Yan Huang Art Museum, Minsheng Art Museum, Tian Jin Art Museum, Art Museum of Tianjin Academy of Fine Arts, and Times Museum.

Chaired by Director Wu Weishan, the Forum was themed on “Uniqueness and Convergence” with three sub-topics: 1) development trends of national art museum collections and art creations; 2) exploration in BRICS art cooperation models; 3) expansion of the forms of BRICS art

巴西博物馆事务局局长马塞洛·马托斯·阿
劳若发表演讲
Speech by President Marcelo Mattos
Arajo of IBRAM



俄罗斯国家东方民族艺术博物馆馆长亚历山大·谢多夫发表演讲
Speech by Alexander Sedov, Director-General of the State Museum of Oriental Art in Russia



印度国家现代美术馆馆长阿德维塔·查兰·戈拉纳雅克发表演讲
Speech by Adwaita Charan Garanayak, Director-General of the National Gallery of Modern Art, New Delhi

dialogue. Director Wu gave a brief introduction to the background of the Forum: the letter of intent for establishing the BRICS Alliance of Art Museums and Galleries was signed in July 2017 in Tianjin; state heads of the BRICS nations released a joint declaration in Xiamen in September 2017, reiterating the BRICS spirit of

“openness, inclusiveness, cooperation and mutual benefits.” As the first forum following the signing of the letter of intent, it is a concrete fruit due to “mutual reference of civilizations”, with an aim to promote appreciation and communication and facilitate cultural and art exchanges among BRICS nations. The

program has gained the vigorous support of Mr. Luo Shugang, Minister of Culture and Tourism of China. Around the world, diverse cultures coexist and coordinate, and through mutual reference of different civilizations, it could become a better world. National art museums of the BRICS nations share the same vision for developing the alliance into a platform for the development of the BRICS cultures and the promotion of exchanges of ideas, emotions, art and culture among the five nations. Meanwhile, it seeks to build a community of shared future for humankind through cultural cooperation among the BRICS nations. If we compare the BRICS mechanism to a hand, its five members are the five fingers. If we open themselves to each other, and accept and cooperate with one another, and if we can unite and strive for a common goal of win-win development, we will generate infinite power. Director Wu introduced the 5 participating institutions and quoted the remark of President Xi Jinping: “I believe that, with the joint efforts of all nations and all sectors, BRICS cooperation enjoys a promising future, and BRICS nations a better one.”

Ms. Susan Glanville-Zini, Acting Director of Core Functions of Iziko, briefed guests on the South African National Gallery and Iziko. Her speech highlighted important exhibitions, collections, art conservation education and audience development projects of the South

African National Gallery and Iziko in recent years. Many topics, such as de-colonization and social gender, have been incorporated in these exhibitions. Many innovative, strategic approaches are used in these exhibitions. The collection of the South African National Gallery should be more encompassing because it only housed very few works by African blacks back in the 20th century. Iziko sets out to spread free thoughts through Iziko. Moreover, the South African National Gallery keeps abreast of the times through innovative and unconventional practices. As an art gallery, it is a place for people to visit and, more importantly, it should become part of the local community to render a better and more complete life to local people, which naturally brings about many challenges as well as opportunities.

Deputy-Director Zhang Qing of NAMOC delivered a speech themed on “Xieyi — Art from the National Art Museum of China,” which is a flagship exhibition for international exchanges curated by NAMOC and represents important studies on NAMOC collections. He said that the conception of “Xieyi” (also known as “Chinese freehand style”), proposed by Director Wu Weishan, is a major topic in important NAMOC exhibitions, advocating Chinese spirit in international exhibitions. He emphasized that Xieyi reflects Chinese spirit, traditions and modernity. By promoting Xieyi, we get to experi-

ence the humanistic spirit throughout the five-thousand-year Chinese history and appreciate free and pure aesthetic implications. Xieyi exhibition consists of three parts: *Yibi* (a freestyle Chinese painting technique), *Yixiang* (image representation) and *Yijing* (image realm). The three concepts are independent yet overlapped in the Chinese Xieyi creation. Chinese artists have found new nourishment and life in the fusion of Chinese and western art and realized fresh transformation and creation since the 20th century.

President Marcelo Mattos Araujo of IBRAM introduced the diversified trends of the Brazilian museums and the multiculturalism displayed in it, and shows the influence of people from different cultural backgrounds on Brazilian culture from the artistic point of view, including the immigration and embodiment of Western and Eastern culture in Brazil. At the same time, these different kinds of public, private, collector's museums, modern and contemporary museums showcase the museum's long-

term stories and the artworks it contains. All of these museum buildings and collections are constantly prospering, rejuvenating and promoting museums to play an important role in contemporary society. He also introduced the African-American Museum established in Brazil in 2004, the first museum in Brazil to display African-American culture and works, which is essential for Brazilian culture. The museum focuses on the influence of African-American culture on Brazil. It not only has many beautiful collections, but also shows the colonial and slave history of Brazil in the 19th century.

Editor-in-Chief Shang Hui of Art magazine delivered a speech titled National Image and International Vision of Chinese Modern Art, which consisted of three parts. First of all, he talked about the national image highlighted by the modernity transformation of Chinese art; secondly, he discussed the exploration of modernity of Chinese art between domestic and foreign arts; thirdly, he elaborated on the reshaping of



南非Iziko博物馆联盟核心职能部代理执行主任葛兰威尔·兹尼女士发表演讲
Speech by Ms. Susan Glanville-Zini, Acting Director of Core Functions of Iziko

the modernity of Chinese art from international perspectives. By reviewing the classical artworks of the 20th century collected by NAMOC, Shang presented a general picture of the great rejuvenation of China from national liberation to independence and to prosperity. Also, he systematically demonstrated the reality-oriented, localized modern transformation and national creation of plastic arts, including Chinese paintings, oil paintings, prints, and sculptures, and elaborated on the internal links between exploration into the modernity of Chinese art and expression of humanistic spirit and aesthetic demands in the modern Chinese society. By learning from art in Russia, France and India, to name a few, artists have further advanced Chinese art. On this basis, interaction with global art helps Chinese art foster extensive international perspectives.

Director-General Alexander Sedov of State Museum of Oriental Art in Russia delivered a speech titled *East in The Works of Russian Artists*. He observed that the collection of State Museum of Oriental Art showed that both Europe and Russia seemed to be interested in east traditions at the turn of the 20th

century. At first, Russian painters including Vasily Vereshchagin and Nikolai Karazin depicted oriental nations in a European art style. Afterwards, a good number of well-educated excellent Russian painters left Russia to establish art academies in the east and engaged in the promotion of art and art education. Alexander Volkov is famous for his unique method of rethinking Central Asian art traditions and the latest trends of Russian art and this puts him in the forefront of the masters of Russian avant-garde. Pavel Benkov, who went to Uzbekistan in the 1930s, eventually became a master of plein-air painting. Those highly vivid works with profound insights into the unique oriental art did not enter the museum collection until the 1960s-80s.

Professor Ding Ning of Peking University delivered a speech titled *A Path to the Glamorous Prospects of Art Exchanges*, arguing that the five BRICS nations represent five emerging economies and forces in the global emerging market in the 21st century. China, Brazil, Russia, India and South Africa have carried out culture and art exchanges and engaged in mutual reference of civilizations once. In spite of that, we

still have a long way to go in terms of international art exchanges. First of all, art historians, critics and curators can exchange visits and lectures. Moreover, art exhibitions can be held. Exhibitions curated by other nations can be more inspiring. A case in point presented itself on the International Tour Exhibition of Donated Works of Beijing Biennale. In 2016, when Chinese works arrived in Denmark, the Museum of National History of Denmark moved away important works to present Chinese art pieces in the best space, where the Danish peers revealed the glamorous charm of Chinese art pieces. For instance, a sculpture and a landscape painting were put together in the same booth. Art workshops can be launched to enable face-to-face communication and exchanges among artists from the BRICS nations.

Director-General Adwaita Charan Garanayak of NGMA made a speech titled *Reflections: Man and Nature in the paintings of Bireswar Sen*. He said that the BRICS nations took up approximately 41% of the world's population. Hence, the BRICS nations must strengthen art exchanges and BRICS artists should not be constrained by polit-

ical boundaries, because they are subject to the influence of other nations even though they come from different nations. At the same time, he introduced Bireswar Sen, whose artworks represented India to participate in this year's Special Exhibition of BRICS Alliance of Art Museums and Galleries. The small-frame landscape paintings by the artist highlight the relationship between nature and humans and leave a deep impression on viewers with a sense of vastness. Mr. Garanayak believed that China and India share profound ties of Buddhism, which serves as an important source of inspiration for art in both nations. The history of the bilateral exchanges should be cherished. Both the renowned Indian poet Rabindranath Tagore and the forerunner of modern art Nandalal Bose visited China in the past and gained inspiration from there. Therefore, it is the time to bring the history alive and revitalize and consolidate cultural ties.

Director Wu Weishan of NAMOC delivered a speech titled *Building A Community of Shared Future for Mankind with Classical Works*. As he noted, the key to building a community of shared future for humankind with classical works lies in spiritual

connection, for classical artworks are the spiritual images of a country and a nation. The exchanges on classical works will increase spiritual communication between people, countries and nations. The spread of classical artworks as represented by NAMOC collections is an important way for the world to gain a proper and profound understanding of China. A large exhibition themed on Chinese spirit was held at Antiguo Colegio de San Ildefonso in Mexico in 2016, which was so well received that the long queue of local visitors became a beautiful scene there. A total of 150 Mexican volunteers dressed in traditional Chinese garments introduced Chinese art to Mexican audience in Spanish. Another exhibition of classical works named "Beauty in the New Era" was staged at NAMOC in November 2017. Even the chilly weather could not stop visitors from waiting in line to see these works. Sometimes the line could be as long as nearly two kilometers. This phenomenon shows that the classic works of humanity's most beautiful soul have been loved by the people. Director Wu went on to illustrate the role of excellent works in the building of a community of shared future for mankind with his own representative sculptures: in

October 2017, his work Confucius, a large statue, was erected at the municipal square of Curitiba which was renamed as "China Square"; the statues titled A Discussion between Confucius and Lao Tzu have been established in Singapore and France, telling the story of China, a nation of courtesy; and as the year 2018 marks the 200th anniversary of Karl Heinrich Marx's birth, the German Parliament decided to erect the statue of Marx by Wu Weishan in Marx's hometown Trier on May 5th, and the decision was well received by local people. The Group Sculpture in Commemoration of Victims of the Nanjing Massacre has been permanently displayed in Russia, Israel and South Korea and included in textbooks of South Korean elementary schools, as it calls for world peace and performs a requiem for the tragedy of human destiny.

“特色·融汇——金砖国家美术馆联盟特展”在中国美术馆启幕

“Uniqueness and Convergence — Special Exhibition of BRICS Alliance of Art Museums and Galleries” Unveiled in NAMOC



中国美术馆馆长吴为山先生、南非Iziko博物馆联盟核心职能部代理执行主任葛兰威尔·兹尼女士、巴西博物馆事务局局长马塞洛·阿若若先生、俄罗斯国家东方民族艺术博物馆馆长谢多夫先生、印度国家现代美术馆馆长戈达纳雅克先生、
Mr.Wu Weishan, Director of the National Art Museum of China; Ms.Susan Glanville-Zini, Acting Director, Core Functions of Iziko Museums of South Africa; Mr. Marcelo Mattos Araujo, President of the Brazilian Institute of Museums; Mr.Alexander Sedov, Director-General of the State Museum of Oriental Art, Moscow, Russia; Adwaita Charan Garanayak, Director-General of the National Gallery of Modern Art, New Delhi, India

2018年4月13日，在春意盎然、百花盛开的日子里，在南非驻华大使馆、巴西驻华大使馆、俄罗斯联邦驻华大使馆、印度驻华大使馆的全力支持下，在中华人民共和国驻南非共和国大使馆、中华人民共和国驻巴西联邦共和国大使馆、中华人民共和国驻俄罗斯联邦大使馆、中华人

民共和国驻印度共和国大使馆的鼎力襄助下，由中国美术馆主办的“特色·融汇——金砖国家美术馆联盟特展”在中国美术馆一层2、3号厅开幕。展览展出金砖国家美术馆联盟成员中国美术馆、南非Iziko博物馆联盟、巴西国家美术馆、俄罗斯国家东方民族艺术博物馆、印度国家现

代美术馆收藏和遴选的经典作品62件。

文化和旅游部党组成员、国家文物局局长刘玉珠，全国政协外事委员会副主任、察哈尔学会会长韩方明，全国政协常委、中国美术馆馆长、金砖国家美术馆联盟秘书长吴为山，文化部外联局副局长翟德玉，

中国国家画院党委副书记张兵，中国艺术研究院研究生院副院长兼中国画院副院长刘万鸣，中国美术馆副馆长安远远，中国美术馆副馆长张晴，中国国家博物馆藏品保管二部主任刘罡，北京民生现代美术馆馆长周旭君，著名艺术家杨力舟、王迎春等中方嘉宾及南非驻华大使多拉娜·姆西曼，巴西驻华大使马尚，巴西驻华大使馆公使衔参赞赵昂，俄罗斯文化中心主任、俄罗斯大使馆参赞梅利尼科娃·奥莉加，印度驻华大使馆新闻文化处参赞纪提卡，南非Iziko博物馆联盟核心职能部门代理执行主任葛兰威尔·兹尼，巴西博物馆事务局局长马塞洛·阿劳若，俄罗斯国家东方民族艺术博物馆馆长谢多夫，印度国家现代美术馆馆长、金砖国家美术馆联盟执行秘书长戈拉纳雅克，南非iziko博物馆联盟策展人温蒂·布莱克，巴西参展艺术家阿丰索·托斯特先生等外方嘉宾一同出席了展览开幕式。开幕式由中国美术馆党委书记张士军主持。

金砖五国不仅在经济建设和社会发展方面取得了巨大成就，同时也是人类多元文明的重要代表，在新的世界文化格局下，金砖国家文化艺术正在发挥着愈来愈重要的作用。为推进本国艺术发展、加强五国艺术交流、维护世界文化多样性，我们深感金砖五国美术馆同行团结对话的必要性。

2017年7月，在第二届金砖国家文化部长会议举办期间，在文化和旅游部部长雒树刚的见证下，巴西、俄罗斯、印度、中国、南非五国代表共同签署了《金砖国家美术馆联盟成立意向书》，正式明确了金砖各国共同促进美术馆领域紧密交流与合作的意愿。自此，中国美术馆积极与四国美术馆联络，共同推动落实制定金砖国家美术馆联盟章程，建立联展及论坛机制。

文化和旅游部党组成员、国家文物局局长刘玉珠先生在致辞中说：“志合者不以山海为远。金砖国家来



全国政协常委、中国美术馆馆长、金砖国家美术馆联盟秘书长吴为山致辞



文化和旅游部党组成员、国家文物局局长刘玉珠先生致辞

自四大洲，各自丰富灿烂的文化传统和艺术创造是人类文明的重要代表，体现了文化多样性和人类的创造力，凝聚着追求美好生活的价值共识。这是金砖国家合作的重要基础。金砖国家美术馆联盟特展以及美术馆联盟论坛是继2017年第二届金砖国家文化部长会议成功举办以后，专业机构合作机制启动的首个具体活动，为金砖国家开展文化领域的务实合作迈出了第一步。”

中国美术馆馆长吴为山先生向
中国国家文化和旅游部、外联局、金
砖国家驻华大使馆、金砖国家各美术

联盟机构及参展艺术家的大力支持深表感谢。他在致辞中介绍了金砖五国美术馆联盟第一次会议的几个方面内容：“一是这个展览‘特色·融汇’。五个国家选出了自己的代表性作品和具有特色的作品在这里进行交流。二是昨天举办的金砖五国美术馆联盟论坛，有八位嘉宾分别做了主题演讲。三是成立了金砖五国美术馆联盟，发表了宣言，同时也制定了章程。”他还表示“五个国家的艺术家所创造的作品在题材、风格、手法、表现的意韵方面有所不同，但是他们都融汇在一个美的氛围当中，



中国美术馆党委书记张士军主持展览开幕式
Zhang Shijun,
Secretary of the CPC
Committee of NAMOC,
hosted the opening
ceremony



印度国家现代美术馆馆长、金砖国家美术馆联盟
执行秘书长戈拉纳雅克
先生致辞
Speech by Adwaita
Charan Garanayak,
Director-General
of NGMA and the
executive director of
the Alliance

这就说明了金砖精神的八个字‘开放、包容、合作、共融’。我们将在以后的工作、合作中让金砖国家的五朵美的金花盛开得更加灿烂。”

印度国家现代美术馆馆长戈拉纳雅克在致辞中说：“我们所处的地球上，不管是文化、历史，还是个人，都站在这个大地上。无论是文化，还是人类，都有这样的根系。我们需要让彼此的根系紧紧地联系在一起，才能抵抗不管多大的风暴。在印度，我们的想法是与自然相接近的，通过对自然的感受，将想法运用到艺术创作之中。只要我们的根系紧紧相连，通过艺术表达是可以相互理解、相互欣赏对方艺术的。如果我们能够这样站在一起就一定可以共同面对任何未来。”

金砖国家美术馆联盟成立后，将通过定期举办论坛、联展，鼓励研究互访等方式实现交流与互动，更好地展现金砖五国的文化力量。

借此机会，中国美术馆特聘请南非Iziko博物馆联盟首席执行官鲁克萨娜·奥玛尔女士、巴西博物馆事务局局长马塞洛·阿劳若先生、印度国家现代美术馆馆长戈拉纳雅克先生为中国美术馆国际顾问，并向他们颁发证书。俄罗斯国家东方民族艺术博物馆馆长谢多夫先生在2017年9月“文明互鉴——雕塑艺术学术论坛”之际已经受聘为中国美术馆的国际顾问，所以本次他见证了其他三位嘉宾的聘任仪式。

开幕式最后，中国美术馆馆长吴为山先生、南非Iziko博物馆联盟核心职能部代理执行主任葛兰威尔·兹尼女士、巴西博物馆事务局局长马塞洛·阿劳若先生、俄罗斯国家东方民族艺术博物馆馆长谢多夫先生、印度国家现代美术馆馆长戈拉纳雅克先生共同为金砖国家美术馆联盟标识揭幕。展览媒体见面会于当日上午在中国美术馆举行。

关于此次展览，中国美术馆馆长吴为山谈到：“深信通过艺术这扇心灵之门，可以让我们彼此之间更加互信、互爱、互助，建立更加真诚而深厚的友谊。而每一个国家美术馆收藏的经典艺术作品，则是一个国家、民族的心灵图像。我坚信通过经典作品的相互交流，可以增强人与人、国与国、民族与民族之间心灵的沟通。经典作品具有超越性，是构建‘人类命运共同体’的重要纽带。而纵观人类文明史，我们就能发现多元文化的交流与互动，会使所有的文化体更具有生命的活力与张力；我们更会发现，伴随着文化体的生长与交融，我们都在追寻着相近的命题，我们也在彼此的观照中更加清晰地认识着自己、丰富着自己，我们有着越来越多的文化认同感。金砖国家美术馆联盟的成立，必将开创多边文化合作、多边文化交流的新局面，意义深远。”

在此次展览项目的寄语中，俄罗斯国家东方民族艺术博物馆馆长亚历山大·谢多夫先生坦言：“我相信这个项目将有助于加强金砖国家间的友好合作伙伴关系，促进并帮助我们更好地理解金砖各国人民的独特文化。”南非Iziko博物馆联盟首席执行官鲁克莎娜·奥玛尔女士则表示：“我们期待在未来与所有的金砖国家美术馆联盟成员进行更密切的合作。”

吴为山馆长介绍，中国美术馆作为美术馆联盟中方的牵头机构，此次在主办“金砖国家美术馆联盟论坛”的同时，策划和实施主题为“特色·融汇”的特展，目的就是要开展形式更为多样、丰富的对话平台和空间。在细读作品的时候就会发现，五国美术作品之间有着共同的温度，有着共同的情怀，也有着不同的智慧和创造，相互补充，相得益彰。在“文明互鉴”的大背景下，金砖五国美术馆和博物馆收藏和征集的作品，以彰显不同国家的文化形态和思想样式，最终达到品鉴交流、观摩共

赏，相信此举对于推进国际间文化交流具有更为深远的意义。

在此次展览主题的框架下，金砖国家美术馆联盟成员都遴选了本馆收藏的经典作品，并推出了多位艺术家的代表性创作，力图概括性地彰显自身的文化形态和思想气质。中国美术馆推出了任伯年、吴昌硕、齐白石、于非闇、潘天寿、陈大羽、饶宗颐、吴冠中、刘巨德创作的9件水墨画作品，由象征祥“和”与和平的荷花、鸽子题材的中国花鸟画组成，以及吴为山创作的以老子为主题的1件雕塑作品，呼应“和平发展，共同繁荣”的主题与“文明互鉴”的宗旨，响应习近平总书记2017年在联合国日内瓦总部所提出的推进“共同构建人类命运共同体”的新型国际关

系主旨演讲的精神。

南非Iziko博物馆联盟推出了考古发掘出的古文化遗产物和艺术家伊尔玛·斯特恩、阿扎里亚·巴萨·威利·贝斯特、瓦尔特·巴蒂斯、潘尼·西佩斯、萨拉·尼西等艺术家创作的油画、木版画和雕塑作品10件（套），目的在于展现在多元且古老的南非社会中，传统、精神与文化元素的碰撞与现当代作品的融合。巴西则推出了活跃在当代艺术创作领域中的艺术家维克·穆尼斯、贾奈娜·查普、克劳迪娅·加瓜里贝、克里斯图斯·诺布莱加、奇亚拉·班菲、弗朗西斯科·加雷诺、阿丰索·托斯特创作的8件作品，尝试展现巴西当代艺术创作的活力。俄罗斯国家东方民族艺术博物馆展出了馆

藏的N.K.廖里赫、P.P.本科夫、弗拉基米尔·安德烈耶维奇·沃沃尔斯基、R.马泽尔、亚历山大·尼古拉耶维奇·沃尔科夫、L.T.戈达耶夫、D.V.托马耶夫、V.I舒科哈耶夫、G.I古尔金、V.B索斯基耶夫创作的11件油画、版画和雕塑作品，力图反映出居住在俄罗斯的不同民族、不同信仰的人们的独特文化互动体验。“他们的作品保留和反映了世纪之交古老传统与巨变并存的生活。”印度国家现代美术馆则推出了馆藏的拜尔斯沃·森创作的20件纸上水彩、蛋彩风景画作品，分为自然的壮丽、探索者、神圣的居所以及生活的韵律四个板块，呈现着人的渺小与大自然的壮阔的视觉关系，表现出强烈的个体生命意识。

On April 13th, 2018, a spring day blooming with flowers, “Uniqueness and Convergence: Special Exhibition of BRICS Alliance of Art Museums and Galleries” was held at Hall 2 and Hall 3 on Floor 1 in the National Art Museum of China (NAMOC). The exhibition was hosted by NAMOC under the utmost support of South African Embassy in China, Embassy of Brazil in China, Russian Embassy in China, and Embassy of India to China and the great help of Embassy of the People's Republic of China in the Republic of South Africa, Embassy of the People's Republic of China in the Federative Republic of Brazil, Embassy of the People's Republic of China in Russian Federation, and Embassy of the People's Republic of China in the Republic of India. It featured 62 works of art collected and selected by member institutions of the BRICS Alliance of Art Museums and Galleries, including the National Art Museum of China, the Iziko Museums of South Africa, the National Museum of Fine Arts in Brazil, the State Museum of Oriental Art of Russia, and the National Gallery of Modern Art, New Delhi.

Chinese guests present at the opening ceremony included: Liu Yuzhu, member of the Leading Party Members' Group of the Ministry of Culture and Tourism and Director of the State Administration of Cultural Heritage; Han Fangming, Vice Chairman of the Foreign Affairs Com-



刘玉珠局长为印度国家现代美术馆馆长戈拉纳雅克先生颁发中国美术馆国际顾问证书
Director Liu Yuzhu presented the Letter of Appointment to Adwaita Charan Garanayak, Director-General of the National Gallery of Modern Art, New Delhi, India



刘玉珠局长为巴西博物馆事务局局长马塞洛·阿劳若先生颁发中国美术馆国际顾问证书
Director Liu Yuzhu presented the Letter of Appointment to Mr. Marcelo Mattos Araujo, President of the Brazilian Institute of Museums



刘玉珠局长为南非Iziko博物馆联盟首席执行官鲁克萨娜·奥玛尔女士颁发中国美术馆国际顾问证书,由南非Iziko博物馆联盟核心职能部代理执行主任葛兰威尔·兹尼代领
Director Liu Yuzhu presented the Letter of Appointment to Ms.Susan Glanville-Zini, Acting Director: Core Functions of Iziko Museums of South Africa, who recieved the Letter on behalf of Rooksana Omar, Chief Executive Officer: Iziko Museums of South Africa

mittee of the National Committee of the Chinese People's Political Consultative Conference (CPPCC) and Chairman of the Charhar Institute; Wu Weishan, member of the CPPCC Standing Committee, Director of NAMOC, and Secretary-General of the BRICS Alliance of Art Museums and Galleries; Zhai Deyu, Deputy Director-General of the Bureau for External Cultural Relations of the Ministry of Culture and Tourism; Zhang Bing, Deputy Secretary of the Committee of the Communist Party of China (CPC) of the China National Academy of Painting; Liu Wanming, Deputy Dean of the Graduate School of Chinese National Academy of Arts and Vice Chairman of the China National Academy of Painting; An Yuanyuan and Zhang Qing, Deputy Directors of NAMOC; Liu Gang, Director of the Collection Department II of the National Museum of China; Zhou Xujun, Director of the Minsheng Art Museum in Beijing; and renowned artists like Yang Liz-

hou and Wang Yingchun. Foreign guests attending the event included: Dolana Msimang, South African Ambassador to China; Marcos De Paiva, Brazilian Ambassador to China; João Marcos Paes Leme, Minister-counsellor of the Brazilian Embassy in China; Olga Melnikova, Counsellor of the Russian Embassy in China and Director of the Russian Cultural Center in Beijing; Geetika Srivastava, Counsellor (Press & Culture) of the Indian Embassy in China; Susan Glanville-Zini, Acting Director of Core Functions of Iziko; Marcelo Mattos Araujo, President of the Brazilian Institute of Museums (IBRAM); Alexander Sedov, Director-General of the State Museum of Oriental



嘉宾合影 Group photo

Art of Russia; Adwaita Charan Garanayak, Director-General of NGMA and Executive Secretary-General of the BRICS Alliance of Art Museums and Galleries; Wendy Black, Curator of Iziko; and the Brazilian artist Afonso Tostes, whose work was presented in the exhibition. The opening ceremony was hosted by Zhang Shijun, Secretary of the CPC Committee of NAMOC .

The five BRICS nations have not only made great economic growth and social progress, but also become very important representatives of diverse human civilizations. In the new international cultural landscape, the culture and art of BRICS nations are playing an increasingly significant role. In order to promote BRICS art development, enhance art exchanges, and uphold cultural diversity of the world, we believe it is necessary to consolidate the unity and enhance dialogue between counterparts from art museums and galleries of all BRICS member nations.



嘉宾合影 Group photo

During the Second Meeting of BRICS Ministers of Culture held in July 2017, representatives of Brazil, Russia, India, China and South Africa signed the Letter of Intent on the Founding of the BRICS Alliance of Art Museums and Galleries in the presence of Luo Shugang, Minister of Culture and Tourism of China. The Letter officially specified the aspiration of all BRICS nations to jointly promote close exchanges and cooperation between art museums and galleries. Since then, NAMOC has been proactively engaging with art museums and galleries from the other four BRICS nations, so as to work together to frame a charter for the BRICS Alliance of Art Museums and Galleries and establish a mechanism of joint exhibitions and forums.

Liu Yuzhu, member of the Leading Party Members' Group of the Ministry of Culture and Tourism and Director of the State Adminis-

tration of Cultural Heritage, stated in his speech: "Nothing, not even mountains and oceans, can separate people with shared goals and vision. BRICS nations come from four continents, and our splendid cultural traditions and artistic creations are important representation of human civilizations. Their cultures are embodiments of cultural diversity and human creativity, as well as the shared vision to pursue better lives, which is an important foundation underlying BRICS cooperation. The Special Exhibition and Forum of BRICS Alliance of Art Museums and Galleries is the first event launched by the cooperation mechanism of professional institutions following the Second Meeting of BRICS Ministers of Culture in 2017, representing the first step in the pragmatic cultural cooperation between BRICS nations."

Director Wu Weishan expressed

gratitude to the Ministry of Culture and Tourism, Bureau for External Cultural Relations, Embassies of the other four BRICS nations in China, member institutions of the BRICS Alliance of Art Museums and Galleries, and artists joining in the exhibition for their vigorous support. In his speech, Wu introduced several aspects of the first meeting of the Alliance: "First of all, the exhibition features 'uniqueness and convergence.' Each nation selects its representative and distinctive works for the exhibition. Secondly, eight guests delivered keynote speeches at the Forum of the BRICS Alliance of Art Museums and Galleries yesterday. Thirdly, we have established the BRICS Alliance of Art Museums and Galleries, signed a joint declaration, and formulated its charter." He also noted that "though the works created by artists from the five nations are different in terms of theme, genre, technique and expression,



展览现场 In the Gallery



展览现场 In the Gallery

they all converge in the field of aesthetics. This reflects the BRICS spirit of openness, inclusiveness, cooperation and mutual benefits. We will further promote the aesthetic prosperity of BRICS nations in future work and cooperation.”

“Culture, history and individuals are all rooted in the land of the Earth. That is to say, both culture and hu-

mans have the same roots,” stated Adwaita Charan Garanayak, Director-General of NGMA. “The roots must be tied together, so that we can withstand all storms however cataclysmic they are. In India, we seek to interact with the nature and apply our thoughts and feelings of nature to art creations. As long as our roots are tied together, we can understand and appreciate

each other’s arts through artistic representations. If we can stand together like this, we will be able to embrace any future challenges.”

After the founding of the BRICS Alliance of Art Museums and Galleries, forums and joint exhibitions will be held regularly, and measures will be taken to facilitate exchanges and interactions in the forms of studies and mutual visits, so as to better demonstrate the cultural synergy of the BRICS nations. NAMOC, taking this opportunity, engaged Chief Executive Officer Rooksana Omar of Iziko, President Marcelo Mattos Araujo of IBRAM, and Director-General Adwaita Charan Garanayak of NGMA as its international consultants, and presented them with certificates. As Director-General Alexander Sedov had been appoint-

ed as international consultant for NAMOC at the “Mutual Reference of Civilizations: High-end Art Forum on Sculpture” held in September 2017, he witnessed the appointment of the three other guests.

At the end of the opening ceremony, Director Wu Weishan of NAMOC, Acting Director Susan Glanville-Zini of Core Functions of Iziko, President Marcelo Mattos Araujo of IBRAM, Director-General Alexander Sedov of the State Museum of Oriental Art, and Director-General Adwaita Charan Garanayak of NGMA jointly

other, and develop more sincere and profound friendships. The classical artworks collected by art museums and galleries are the spiritual images of a country and a nation. I am fully convinced that through the exchanges on classical works, we can strengthen spiritual communication between people, countries and nations. Classical works feature transcendence and play a crucial role in the building of a community of shared future for mankind. We can find that, throughout the history of human civilization, exchanges and interactions between diverse cultures can enhance cultural vitality and liveliness. Moreover, with the evolution and convergence of different cultures, we are all seeking similar propositions. In this process, we can gain a clearer understanding of ourselves and improve ourselves through insights into each other — and eventually, we will develop a stronger



新闻发布会现场
The Press Conference

unveiled the logo of the BRICS Alliance of Art Museums and Galleries. The press conference for the special exhibition was held in NAMOC that morning.

Concerning the exhibition, Director Wu Weishan of NAMOC said: “I believe that through art, the gate to people’s soul, we are more trusting, loving each other and helping each

sense of cultural identity. The founding of the BRICS Alliance of Art Museums and Galleries will certainly open up a new chapter of multilateral cultural cooperation and exchanges, which is of far-reaching significance.”

“I believe that the program will help enhance the friendly partnerships between BRICS nations and enable us to gain a better understanding of different cultures of every nation,” said Director-General Alexander Sedov of the State Museum of Oriental Art in his message to the exhibition. Chief Executive Officer Rooksana Omar of



展览现场 In the Gallery



展览现场 In the Gallery

Iziko noted that “we hope to cooperate more closely with all member institutions of the BRICS Alliance of Art Museums and Galleries in the future.”

Director Wu Weishan elaborated that as the leading Chinese institution in the Alliance, NAMOC hosted the Forum of BRICS Alliance of Art Museums and Galleries and, at the same time, curated and presented the special exhibition themed on “Uniqueness and Convergence.” These initiatives were aimed at creating more diversified forms of plat-

forms and space for dialogs. When delving into the artworks from the five BRICS nations, we can find that they boast similar human sentiments and feelings, and demonstrate different wisdoms and creations — hence they can bring out the best in each other. Against the backdrop of “mutual reference of civilizations,” the works, collected by art museums and galleries in five BRICS nations, display cultural patterns and ideological styles of different countries and provide an opportunity for art communication and appreciation events. It is believed that this initia-

tive will have far-reaching implications for international cultural and artistic exchanges.

In line with the theme of this special exhibition, member institutions of the Alliance selected some classical works from their collections and exhibited representative works of several artists, striving to offer a general picture of cultural patterns and philosophies, NAMOC presented nine ink wash paintings by Ren Bonian, Wu Changshuo, Qi Baishi, Yu Fei'an, Pan Tianshou, Chen Dayu, Jao Tsung-I, Wu Guanzhong, and Liu Jude — which are all bird-and-flower paintings featuring lotuses and doves which stand for harmony and peace — as well as Wu Weishan's sculpture of Lao Tzu. These



展览现场 In the Gallery

works echoed the theme of “peaceful development and common prosperity” and the mission of “mutual reference of civilizations,” as well as the spirit of “building a community of shared future for mankind” proposed by President Xi Jinping in his keynote speech on a new type of international relations in the UN Office at Geneva in 2017.

The Iziko showcased excavated cultural relics and ten pieces (sets) of paintings, woodcut paintings and engraving by artists like Irma Stern, Azaria Mbatha, Willie Bester, Walter

Battiss, Penny Siopis, and Sarah Mnisi. They were selected to demonstrate how the traditional, spiritual and cultural elements of the diverse and ancient traditions of South African society collide and blend together in modern and contemporary works.

The Brazil side presented eight works created by artists who are active in contemporary art like Vik Muniz, Janaina Tschäpe, Claudia Jaguaribe, Christus Nobrega, Chiara Banfi, Francisco Galeno, and Afonso Tostes, in an attempt to show the vitality of contemporary art creations in Brazil.

The State Museum of Oriental Art in Russia exhibited 11 oil paintings, printmaking paintings and sculptures by N. K. Rörich, P. P. Benkov, Vladimir Andreevich Favorski, R. Mazel, Alexander Nikolaevich Volkov, L.T. Gadaev, D. V. Tomayev, V.I. Shukhayev, G. I. Gurkin, and V. B. Soskiev, representing the unique cultural interactions between people from different ethnic backgrounds and with different beliefs in Russia.



展览现场 In the Gallery

“Their works preserve and reflect the life at the turn of the century when ancient traditions and radical changes coexisted.”

NGMA brought 20 watercolor and tempera landscape paintings created by Bireswar Sen. These works

were grouped into four sections, including Splendid Nature, Explorers, Sacred Dwellings, and Rhythm of Life, aiming to present the visual contrast between the insignificance of humans and the magnificence of nature and demonstrate an intensive awareness of individual lives.



展览现场 In the Gallery



展览现场 In the Gallery

特色 融匯

Special Exhibition of BRICS
Alliance of Art Museums
and Galleries of Art Museums
and Galleries

CONVERGENCE

金砖国家美术馆联盟特展

中国美术馆 主办

Organized by the National
Art Museum of China

中国美术馆

National Art Museum of China

2018

4/12-

4/22

2/3



金砖联盟国家美术馆介绍

Introduction to BRICS Alliance of National Art Museums and Galleries

CHINA

中国

SOUTH AFRICA

南非

BRAZIL

巴西

RUSSIA

俄罗斯

INDIA

印度

中国美术馆

NATIONAL ART MUSEUM OF CHINA

中国美术馆是中国唯一的国家造型艺术博物馆。1958 年开始兴建,1963 年正式开放,是新中国成立以后的国家文化标志性建筑。主体大楼为仿古阁楼式,黄色琉璃瓦大屋顶,四周廊榭围绕,具有鲜明的民族建筑风格。主楼建筑面积 18000 多平方米,一至五层楼共有 21 个展览厅,展览总面积 8300 平方米;建筑周边有 3000 平方米的中国美术馆雕塑园;1995 年新建现代化藏品库,面积 4100 平方米。

中国美术馆集展览、收藏、研究、公共教育、国际交流、艺术品修复、文创产业于一体,是中国美术最高殿堂,也是公共文化服务平台。中国美术馆的事业蓬勃发展得益于政府支持及文化和旅游部的直接领导,政府设立了专项收藏资金,为美术馆收藏艺术珍品奠定了良好基础。广大艺术家、收藏家出自社会使命感和把艺术奉献大众的信念,向国家无私捐献,为中国美术馆藏品提供了更为丰富的资源。

中国美术馆现收藏各类美术作品 11 万余件,包括毕加索、达利、珂勒惠支、安塞尔·亚当斯等国际著名艺术家的作品。从古代到当代,各时期的中国艺术名家代表作品构成中国美术发展序列,藏品中有苏轼、唐寅、徐渭、任伯年、吴昌硕、黄宾虹、齐白石、徐悲鸿、林风眠、刘海粟、蒋兆和、潘天寿、吴作人、李可染、董希文、吴冠中、朱德群等中国艺术大家的作品,于右任、林散之、高二适、沙孟海、启功等书法家的作品,刘开渠、滑田友、王临乙、曾竹韶、萧传玖、张充仁、王朝闻、潘鹤、刘焕章、文

楼、朱铭等雕塑家的作品。还藏有丰富的民间美术作品。

为适应国家文化建设发展的要求,中国美术馆将在北京奥林匹克公园的“鸟巢”旁兴建新的国家美术馆,面积达 12.86 万平方米。新馆建设受到习近平总书记的亲切关怀和国家的高度重视,为国家重点工程。

中国美术馆现任馆长吴为山,为著名雕塑家,全国政协常委,法兰西艺术院通讯院士。历任馆长刘开渠、杨力舟、冯远、范迪安。中国美术馆在文化和旅游部党组的领导下,在历任馆长的带领下致力于展示国内外美术史上的经典作品和最新创作成果。中国美术馆在引进外来艺术和将中国文化走出去这两方面不遗余力,与国内外许多著名艺术博物馆都保持良好的合作关系。金砖国家美术馆联盟秘书处、丝绸之路国际美术馆联盟秘书处设在中国美术馆,均由吴为山馆长担任秘书长。

中国美术馆已举办数千场具有影响的各类美术展览,反映了中国美术繁荣发展的态势,也成为中国与国际艺术交流的重要平台。近年来,中国美术馆设立并策划了“典藏活化”系列展、“弘扬中国精神”系列展、捐赠与收藏系列展、国际交流展系列、学术邀请系列展、“一带一路”特展等展览模式,产生广泛而持久的社会影响。

中国美术馆肩负着“弘扬优秀传统文化、典藏大家艺术精品、加强国际国内交流、促进当代艺术创作、打造美术高原高峰、惠及公共文化服务”的文化职责,正不忘初心,牢记使命,在习近平新时代中国特色社会主义思想道路上,向着中华民族伟大复兴的中国梦理想进发。

The National Art Museum of China (NAMOC) is the only national art museum of plastic arts in China. NAMOC, starting to be built in 1958 and officially open to the public in 1963, is a national cultural landmark after the founding of the People's Republic of China. The main building features the style of ancient Chinese attics, roofed with yellow glazed tiles and surrounded by corridors and pavilions, with a unique national architectural style. The main building covers an area of more than 18,000 square meters. The 21 exhibition halls on the 1st

to 5th floors boast a total exhibition area of 3000 square meters. Surrounding the building, there is a Sculpture Park covering an area of 3,000 square meters. In 1995, a modern collection storeroom was built with an area of 4,100 square meters.

NAMOC, with integrated functions of exhibition, collection, research, public education, international exchange, restoration of artworks, as well as cultural and creative industries, is the top hall of fine arts in China and also a

platform of public cultural services. The robust development of NAMOC benefits greatly from the support of the central government and direct leadership of the Ministry of Culture and Tourism of China. The government has established a special fund for collection, which laid a solid foundation for the museum's collection of art treasures. Collectors and artists donate their collections to the country out of their social responsibility and strong belief in “art serving the people,” which contributes to rich collections of NAMOC.

NAMOC now houses a collection of more than 110,000 pieces of fine art, including works of internationally renowned artists such as Pablo Picasso, Salvador Dalí, Kaethe Kollwitz and Ansel Adams. The museum also collects the representative works of Chinese art masters from ancient times till today, which constitutes the history of art development in China. Among the collections are works of many great Chinese artists such as Su Shi, Tang Yin, Xu Wei, Ren Bonian, Wu Changshuo, Huang Binhong, Qi Baishi, Xu Beihong, Lin Fengmian, Liu Haisu, Jiang Zhaohe, Pan Tianshou, Wu Zuoren, Li Keran, Dong Xiwen, Wu Guanzhong and Zhu Dequn; works of famous calligraphers such as Yu Youren, Lin Sanzhi, Gao Ershi, Sha Menghai and Qi Gong; works of sculptors such as Liu Kaiqu, Hua Tianyou, Wang Linyi, Zeng Zhushao, Xiao Chuanjiu, Zhang Chongren, Wang Zhaowen, Pan He, Liu Huanzhang, Wen Lou and Zhu Ming. What's more, NAMOC has a rich collection of folk art works.

In order to meet the requirements of national cultural development, NAMOC will build a new venue next to the “Bird's Nest” (the National Stadium) in Beijing's Olympic Park, covering an area of 128,600 square meters. The construction of the new venue was kindly cared by President Xi Jinping and highly valued by the state as one of the key national projects.

The incumbent Director of NAMOC is Wu Weishan, who is a famous sculptor, member of the Standing Committee

the CPPCC National Committee, and a corresponding member of Academy of Fine Arts (Académie des Beaux-Arts). Former directors include Liu Kaiqu, Yang Lizhou, Feng Yuan, and Fan Di'an. Under the leadership of the Ministry of Culture and Tourism of China, and with the guidance of successive museum's directors, NAMOC has aimed at showcasing classic works in the art history and latest art creations both at home and abroad. NAMOC has been dedicated to introducing international art to China and promoting Chinese cultures abroad, and has maintained good cooperative relations with many famous international art museums. NAMOC now serves as the Secretariat of both the BRICS Alliance of Art Museum and Galleries and the Silk Road International Alliance of Art Museums and Galleries. The first Secretary General of both the two Alliances is Mr. Wu Weishan.

Since its establishment, NAMOC has held thousands of various influential exhibitions, which not only reflects the development and prosperity of Chinese fine arts but also serves as an important platform of Chinese and international art exchanges. In recent years, NAMOC has organized new series of exhibitions such as “Collection Revitalization” series, “Promoting the Chinese Spirit” series, “Donation and Collection” series, “International Exchange” series, “Academic Invitations” series, and “Belt and Road” Special Exhibition. All these exhibitions have a broad and lasting social influence.

NAMOC shoulders the cultural responsibilities of “promoting outstanding traditional culture, collecting masterpieces of artworks by masters, strengthening international and domestic exchanges, facilitating contemporary artistic creation, building the plateau and peak of fine arts, and benefiting public cultural services.” Adhering to “Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era,” NAMOC will remain true to its original aspiration, keep its mission firmly in mind, and work tirelessly to realize the Chinese Dream of national rejuvenation.

南非Iziko博物馆联盟

IZIKO MUSEUMS OF SOUTH AFRICA

在科萨语中,Iziko是“壁炉”的意思。从传统和象征意义上讲,它是家庭的社交中心,会使人联想到温暖、亲情和祖先的精神。人们在这里准备并分享食物,讲述故事,长辈们还给小辈们口授知识。同样,Iziko联盟中的博物馆是进行文化互动的场所。我们骄傲地看到:我们共同的历史、传统和彼此间的联系在这里焕发生机。

南非Iziko博物馆联盟共由11家博物馆、美术馆组成,每个机构都有自己独特的历史和特征。它们分别是:

- 南非博物馆 & 圆顶数字天文馆
- 南非国家美术馆
- 海洋中心,包括舰船博物馆SAS Somerset
- 奴隶小屋博物馆
- 好望堡威廉·菲贺藏品馆
- 旧城屋米凯利斯藏品馆
- 勒斯特·梵尔德博物馆
- 博特伦之家博物馆
- 库普曼斯-德·怀特屋博物馆
- 古特·康斯坦提亚酒庄博物馆
- 波卡普博物馆

南非Iziko博物馆联盟的设想是为所有南非人提供空间,收集和分享故事与知识,代代相传。南非Iziko博物馆联盟旨在歌颂先人留给我们的遗产,同时为后代、为一个已经摆脱旧时枷锁的社会创造新的历史遗产。南非Iziko博物馆联盟凝聚了非洲各大博物馆中的精华,激发人们的灵感,使人们能够尊崇我们多样化的遗产。南非Iziko博物馆联盟将社会史、艺术和自然史进行了独特的结合,通过教育和公众项目展现给学习者和大众。此外,

南非Iziko博物馆联盟也迫切地希望能推广一系列价值观,为子孙后代保护好南非的遗产。

- Ubuntu——‘我因你而成’
- 社区活动和社会响应
- Batho Pele——‘以人为本’
- 通过教育和研究激发参观者的灵感
- 交流与信息共享——开诚布公的持续交流与信息共享
- 发展维持互利互惠的当地和全球合作伙伴关系
- 专业、可靠、始终如一的优质服务
- 相互信任、尊重、平等、正直与尊严——公平待人,维护人的尊严
- 良好透明的金融治理

Iziko is an isiXhosa word, meaning ‘hearth’, traditionally and symbolically the social centre of the home; a place associated with warmth, kinship and ancestral spirits. Here food is prepared and shared, stories are told, and knowledge passed from one generation to the next. Similarly, the museums that make up Iziko are spaces for cultural interaction. We are proud to ignite connections between our shared history, our heritage, and each other.

Iziko comprises 11 museums, each with their own history and character. These include:

- South African Museum&Planetarium and Digital Dome
- South African National Gallery
- Maritime Centre, including the museum ship, SAS Somerset
- Slave Lodge Museum
- William Fehr Collection at the Castle of Good Hope
- Michaelis Collection at the Old Town House
- Rusten Vreugd Museum
- Bertram House Museum
- Koopmans-de Wet House Museum
- GrootConstantia Museum
- Bo-Kaap Museum.

Iziko is envisaged as a space for all South Africans to gather and share stories and knowledge passed from one generation to the next. Iziko seeks to celebrate our heritage whilst generating new cultural legacies for fu-

ture generations, and a society that has moved beyond the shackles of the past. Iziko museums are African museums of excellence that empower and inspire all people to celebrate and respect our diverse heritage. Iziko promotes its unique combination of heritage collections that include Social History, Art and Natural History, made accessible to learners and the public through education and public programs. Iziko has a set of values it aspires to follow in order to protect South Africa’s heritage for future generations.

- Ubuntu – ‘I am because of you’
- Community engagement and social responsiveness
- Batho Pele – ‘Putting people first’
- Empower and inspire our visitors through education and research
- Communication and information sharing-Ongoing, open and honest communication and sharing of information
- Develop and sustain mutually beneficial local and international partnerships
- Professional, dependable and consistent service excellence
- Mutual trust, respect, equality, honesty and dignity-Treat everyone fairly and uphold human dignity
- Good and transparent financial governance

巴西国家美术馆

NATIONAL MUSEUM OF FINE ARTS IN BRAZIL

巴西国家美术馆坐落于里约热内卢的历史中心的一座折中主义风格的建筑中。该建筑由洛斯里奥斯省的建筑师Adolfo Morales为国家美术学院设计建造，后留给巴西皇家美术学院。巴西国家美术馆诞生于城市现代化的过程中，由当时的市长Pereira Passos主持建造于当时的首都。

巴西国家美术馆根据Getúlio Vargas总统1937年的正式法令创办，占地18000平米，是巴西最为重要的艺术博物馆。它收录了绘画、素描、蚀刻版画、雕塑、物品、文献及书籍等六万件藏品，成为学习知识和传播巴西以及国外艺术的文化中心。

有着两百年历史的巴西国家美术馆的馆藏来源于三种相互区分的流派：Joaquim Lebreton带来的画作，他是法国艺术传播团(French Artistic Mission)的领头人，于1816年到达里约热内卢；传播团成员的画作，其中较为突出的有Nicolas-Antoine Taunay、Jean-Batiste Debret、Grandjean de Montigny、Charles Pradier 以及Ferrez兄弟；以及D. João 六世在1821年启程返回葡萄牙时留在巴西的藏品。

通过外部捐赠获取的重要藏品正在不断丰富博物馆的馆藏。比如说D. Teresa Cristina 女王1880年捐赠

给巴西皇家美术学院的一座极为稀有的大理石雕塑作品——安提诺乌斯半身像。

博物馆向公众开放永久及临时展厅，以及覆盖博物馆学、建筑学、艺术史、保存与修复等专业知识的图书馆。其它区域，比如历史档案馆和科技保护与修复实验室则需要提前预约安排才能参观。巴西国家美术馆/巴西博物馆事务局/文化部就不同主题、年代和艺术家开展了许多短期的展览，出版了技术资料和书籍，还开展了一系列研讨会、交流会以及课程，希望赋予自己的藏品更多大众性和包容性，让社会参与到博物馆的各项活动中来。

最近，巴西文化部巴西博物馆事务局下属的巴西国家美术馆的部分重要档案得到了联合国教科文组织的认可，并且授予了它们世界文化遗产的称号。

Located in the historical Center of Rio de Janeiro, in an architecturally eclectic building, designed by the architect Adolfo Morales de Los Rios to house the National School of Fine Arts, heir to the Imperial Academy of Fine Arts, the National Museum of Fine Arts, Brazil was built during the urbanistic modernization carried out by the mayor Pereira Passos at the then Federal Capital.

Created officially in 1937 by decree of President Getúlio Vargas, it takes up 18.000 m² area, being the country's most important art museum. It includes a collection of sixty thousand items among paintings, drawings, etchings, sculptures, objects, documents and books, comprising a radiating center for knowledge and spreading of Brazilian and foreign art.

The two hundred year old National Museum of Fine Art's Collection originated from three distinct sets of works; the paintings brought by Joaquim Lebreton, chief of the French Artistic Mission, who arrived in Rio de Janeiro in 1816; the works belonging to or produced by the mission member, among which stand out Nicolas- Antoine Taunay, Jean-Batiste Debret, Grandjean de Montigny, Charles Pradier and the Ferrez brothers; and the pieces from D. João VI Collection, left by him in Brazil, upon his return to Portugal, in 1821.

These nuclei are being enriched by important donations acquisitions, such as a bust of Antinous, a rare marble

archeological piece, donated by Empress D. Teresa Cristina to the Imperial Academy of Fine Arts in 1880.

The museum keeps open, to public visitation, galleries for permanent and temporary exhibitions, as well as its library specialized in museology, architecture, history of art, conservation and restoration. The other areas, such as the historical archives, the technical reserves and the restoration laboratories can be accessed by means of previously scheduled appointments. The National Museum of Fine Arts/IBRAM/MinC has systematically carried out temporary exhibitions on different themes, periods and artists, published technical texts and books, as well as promoted seminars, colloquia, and courses, with the aim of rendering knowledge of its collection more democratic and increasing inclusion and the participations of society in all its activities.

Recently, part of the archive of the National Museum of Fine Arts/IBRAM/MinC had its importance recognized by the UNESCO and was awarded with title World's Patrimony.

俄罗斯国家东方民族艺术博物馆

STATE MUSEUM OF ORIENTAL ART OF RUSSIA

俄罗斯国家东方民族艺术博物馆是俄罗斯唯一一家专门收藏、研究和推广东方国家和民族艺术作品的博物馆。该馆收藏了来自中国、日本、韩国、越南、印度尼西亚、缅甸、柬埔寨、老挝、泰国、印度、伊朗、阿富汗和其他中东国家的艺术品，以远北地区、高加索地区和非洲的作品。目前，该馆共计收藏了亚洲和非洲一百多个国家和民族的杰出艺术与文化作品。此外，该馆还收藏有著名的俄罗斯和印度艺术家尼古拉斯·洛里奇（Nicholas Roerich）和斯维托斯拉夫·洛里奇（Svetoslav Roerich）的大量作品。他们的作品和哲学思想与东方文化紧密相关，其文化遗产在俄罗斯乃至全球范围内都受到了高度赞赏。

多年来，博物馆一直在积极扩充馆藏，开展一项兼具恢复性、科学性和教育性的伟大工作，同时引进现代博物馆技术。博物馆的研究人员研究藏品，出版文章和书籍，参加考古探险，还常常在俄罗斯和国际科学会议上发表演讲。博物馆会定期发布博览会的参观路线；举行东方艺术文化讲座，放映相关电影；时常举办“年轻艺术家”、“年轻东方学者”等儿童工作室和俱乐部活动。参观俄罗斯国家东方民族艺术博物馆是莫斯科大部分学校教育计划的重要环节。

俄罗斯国家东方民族艺术博物馆内有一个大型科学图书馆，藏书八万余卷，其中不乏俄罗斯出版的关于东

方、远北和非洲艺术书籍的孤本。俄罗斯国家东方民族艺术博物馆的临时展览为公众提供了一次独一无二的机会，让他们可以了解许多国家和民族艺术最与众不同的方面。自1985年以来，博物馆在北高加索地区成立了分馆。该分馆的主要目的是研究、收集和推广从古至今整个北高加索地区各族人民的艺术和文化作品。

俄罗斯国家东方民族艺术博物馆于1918年10月30日成立，将在2018年庆祝百年华诞。

未来几年，俄罗斯国家东方民族艺术博物馆远东分馆将在符拉迪沃斯托克对公众开放。

The State Museum of Oriental Art is the only museum in Russia that specializes in storage, study and popularization of works of art of the countries and peoples of the East. The collection of the museum presents the art of China, Japan, Korea, Vietnam, Indonesia, Myanmar, Cambodia, Laos, Thailand, India, Iran, Afghanistan and other countries of the Middle East, the art of the Far North, the Caucasus and Africa. In total, the museum's collection now houses the monuments of art and culture of more than a hundred countries and peoples of Asia and Africa. In addition, the State Museum of the East has a rich collection of works by famous Russian and Indian artists Nicholas Roerich and Svetoslav Roerich, whose work and philosophy are largely connected with the East and whose cultural heritage is highly appreciated both in Russia and abroad.

For many years the Museum has been actively replenishing collections, carrying out a great restorative, scientific and educational work, introducing modern museum technologies. Research fellows of the museum study the collection, publish articles and books, participate in archaeological expeditions and regularly speak at Russian and international scientific conferences. Excursion routes on the museum's expositions are being developed regularly; lectures on the art and culture of the East and film screenings are held in the museum; children's studios and clubs, such as "Young Artist", "Young Orientalist", etc., are functioning constantly. Visiting the State Muse-

um of Oriental art is an important part of the educational program of most of Moscow schools.

In the State Museum of Oriental Art there is a large scientific library (over 80 thousand items). It houses rare and sometimes the unique for Russia books and publications on the Eastern art, art of Far North and Africa.

The temporary exhibitions of the State Museum of Oriental Art give the general public a unique opportunity to get acquainted with the most diverse aspects of the art of many countries and peoples. Since 1985 there is a North Caucasian branch of the State Museum of Oriental Art. The main purpose of this branch of the museum is to study, collect and promote works of art and culture of the peoples of the entire North Caucasus from antiquity to modern times.

Since the State museum of Oriental Art was founded on October 30, 1918, the museum celebrates its centenary in the year of 2018.

In the coming years, the Far Eastern branch of the State Museum of Oriental Art will open its doors in Vladivostok.

印度国家现代美术馆

NATIONAL GALLERY OF MODERN ART, NEW DELHI

1954年3月29日，印度国家现代美术馆落成，印度前副总统萨瓦帕利·拉达克里希南爵士（Dr. S. Radhakrishnan）出席开幕典礼。该美术馆前身为斋浦尔王公府（Jaipur House），是鲁琴斯新德里（Lutyens' Delhi）的主要建筑之一，该选址也反映出发起者对画廊寄予的高度期待。建立印度国家现代美术馆的想法最初源于1949年。美术馆由时任总理贾瓦哈拉尔·尼赫鲁（Jawahar Lal Nehru）和学者毛拉纳·阿扎德（Maulana Azad）精心打造而成，成为一个活跃的艺术社区。

作为印度政府文化部的下属机构，该馆由文化部经营和管理，是印度该类机构的典范。印度国家现代美术馆是国家文化精神的宝库，展示了自1857年左右起在视觉与造型艺术领域不断变化的艺术形式。尽管仍存在空缺或琐碎之处，印度国家现代美术馆目前无疑拥有印度现当代艺术领域最重要的藏品。

The National Gallery of Modern Art, New Delhi, was inaugurated on March 29th, 1954 by Vice-President, Dr. S. Radhakrishnan. The choice of Jaipur House, one of the premier edifices of Lutyens' Delhi, signified the envisaged high profile of the institution. The idea of a national art gallery was first conceived in 1949. It was nurtured carefully by Prime Minister Jawahar Lal Nehru and Maulana Azad and an active art community.

The Gallery is the premier institution of its kind in India. It is run and administered as a subordinate office to the Ministry of Culture, Government of India. The gallery is a repository of the cultural ethos of the country and showcases the changing art forms through the passage of the last hundred and fifty years starting from about 1857 in the field of Visual and Plastic arts. Notwithstanding some gaps and some trivia, the NGMA collection today is undeniably the most significant collection of modern and contemporary art in the country today.



中國美術館
NATIONAL ART MUSEUM OF CHINA