

# 第四届广州三年展项目展第三回

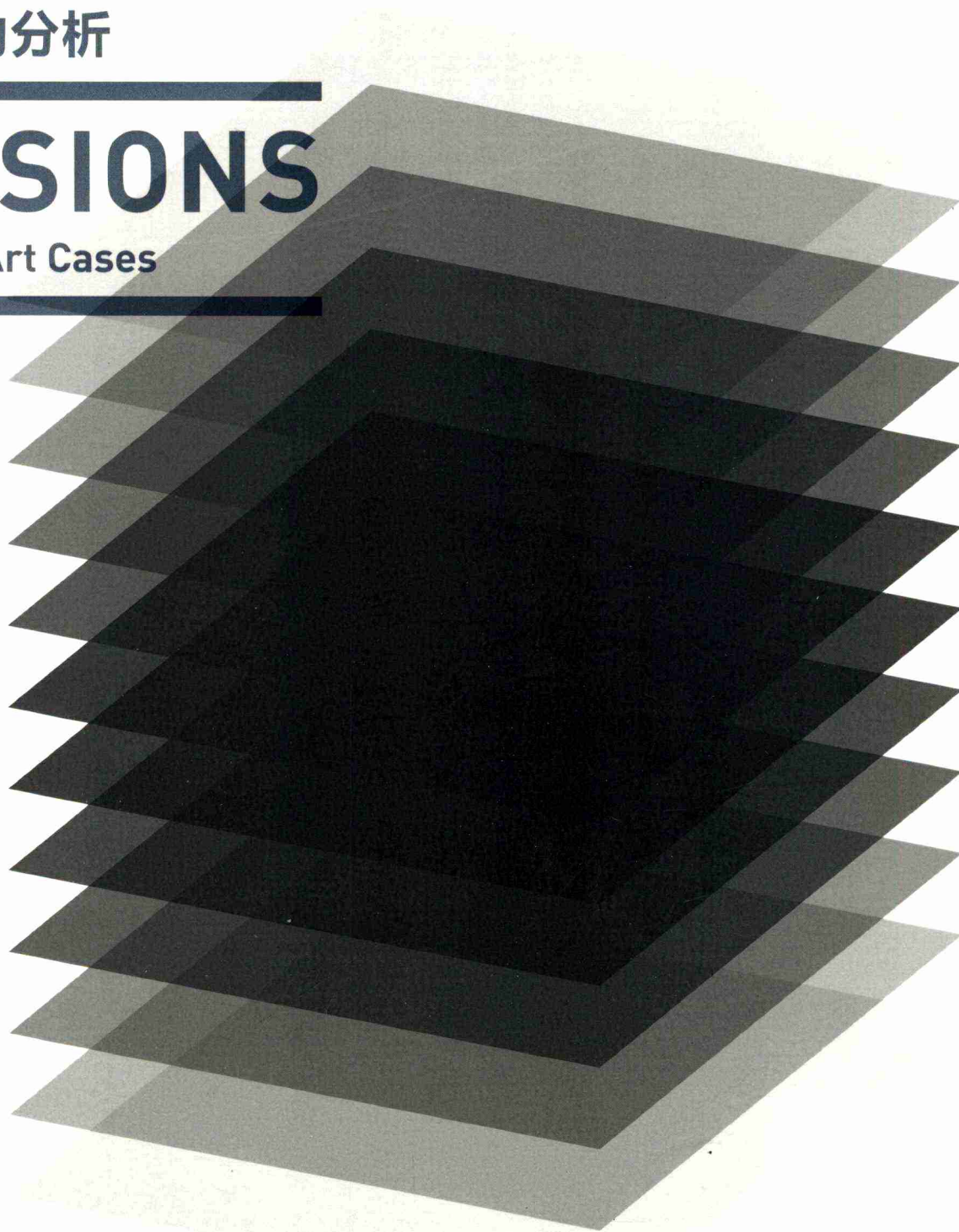
The 3<sup>rd</sup> Project Exhibition of the 4<sup>th</sup> Guangzhou Triennial

## 维度

——三个案例的分析

## DIMENSIONS

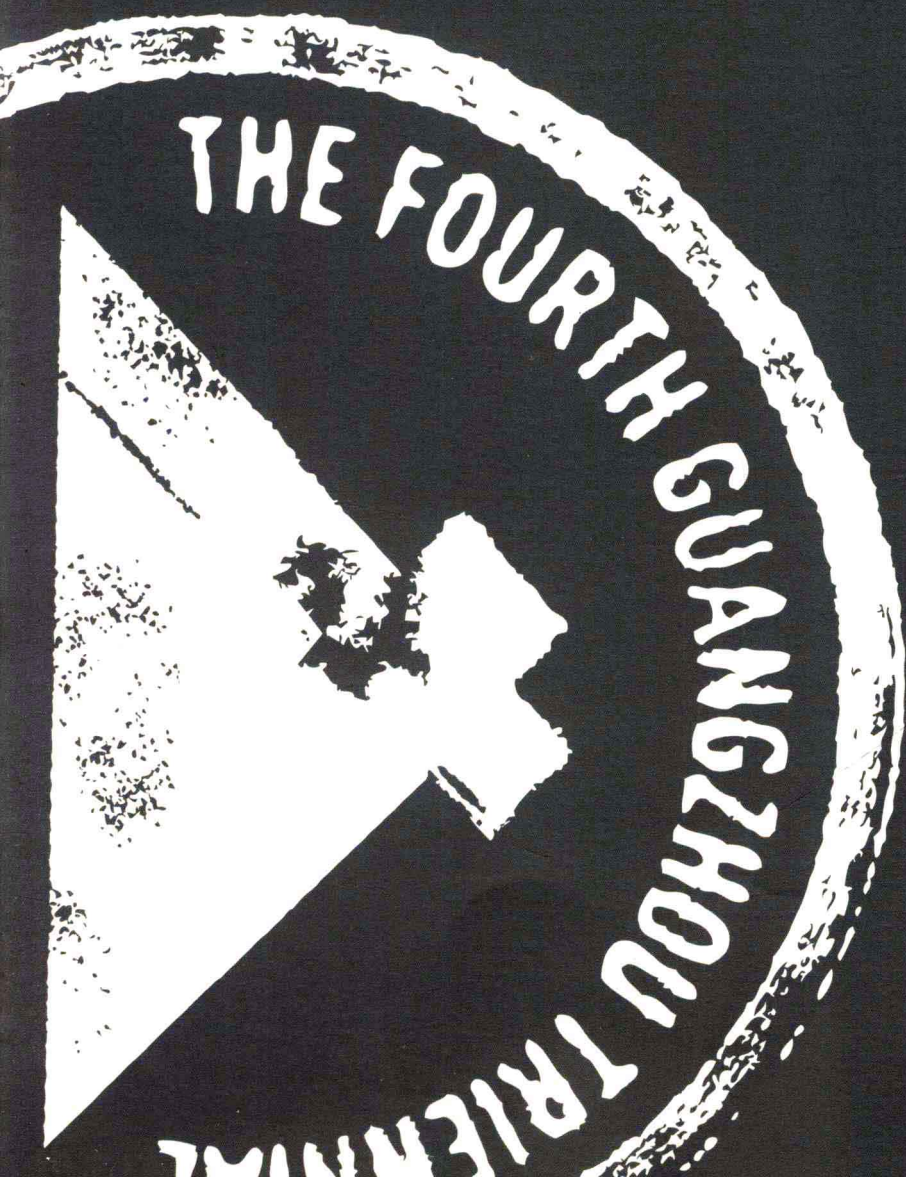
Analysis of Three Art Cases













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Analysis of Three Art Cases

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DIMENSIONS

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# 前言

作为中国人观察与表现世界的重要方式，水墨画在民族绘画中成为将文化传统切入到现实语境中的独特产物。而基于中国传统水墨画在新时代文化语境下发展而来的当代水墨，也越来越多地成为艺术界所关注的话题。由于水墨画赖以生存的书写程式和审美规范深深地根植于中国的文化传统，加之笔墨语言和媒介的局限性，致使中国画很难从内部开展全新的艺术实践，因此长期以来都未能适时地加入到当代的艺术进程中。但凡谈及当代水墨便逃脱不了“传统水墨”这一概念，从上个世纪七十年代对传统水墨提出质疑并试图突破传统笔墨的话语规约，到八十年代对传统的反叛以及对西方艺术的借鉴，再到九十年代全面开展的一系列水墨实验，至今水墨画的发展仍旧与“传统”进行着各方面的博弈。换言之，当代水墨画创作其实就是一个解构传统并重新构建水墨画维度的文化现象。

当代水墨画家通过对传统语言系统进行分解、借鉴、转换、重组，使水墨画创作格局在当代文化理论中寻找新的突破口。此次展览以案例分析的方式在普遍的艺术现象中窥视其中的个别性，从而更加准确地总结当代水墨研究的理论方向。参展艺术家左正尧用传统的笔墨语言营造出蕴含观念性的水墨图示，其作品充盈着浓淡墨迹的抒写、直立个体的叠加组合，给人以铺天盖地之感、力不可挡之势。作品对女性问题的呈现夹杂着殖民主义、身份问题、话语权问题甚至都市文化、消费文化等一系列社会与文化问题，从而揭示出社会内部整体的不合理性，并试图寻找改善此问题的合法性途径。相对于左正尧，刘庆和的作品更进一步地分解了传统的笔墨意味，并有意识地把描绘的重心放在对现实和社会问题的关注上。艺术家从水墨的材料特点出发，通过笔墨意象表现出都市文化下人类的失落感，及其生活状态的荒谬与无奈。左正尧与刘庆和作品中严肃的主题，在武艺的作品中被各种荒诞不经的事物并置所代替。轻松淡雅的画中流露出含情脉脉的乐趣，传统水墨的意境轻而易举且直截了当地被更换为雅致的趣味性。

三个艺术案例中看似简单的转变，实则都蕴含着艺术家对传统丰厚的认识以及对当下文化境遇的理解。

近些年在传统与水墨名义下的理论探讨和艺术展览开始粉墨登场，其中虽不乏具有引领性与批判性的研究，但假借传统而投市场之所好的数不胜数。此次参展的三位艺术家作为具有代表性的艺术个案，以不同的角度在不同的层面上为传统绘画的当代转型进行着不懈的实践。针对截取肤浅的传统形式与符号的泛滥，三位艺术家在解构、突破传统水墨价值观与笔墨规约的同时，构建了符合当下文化语境的水墨性表达新维度。

广东美术馆馆长 罗一平  
2012 年 4 月



# FOREWORD

As an important way of observation and expression for the Chinese, Chinese ink painting has become the unique product through the process of planting the traditional culture into a real context. And therefore the contemporary ink painting that develops under a new cultural context is gaining more and more attention in the art world. Since the writing program and norm of aesthetics that Chinese ink painting lives on have rooted in the Chinese cultural tradition, and the limitation of ink language and media, it is hard for the Chinese ink painting to extend a new artistic practice internally. Therefore it has never gained a proper opportunity to enter the contemporary progress. Whenever the contemporary ink is mentioned, the traditional ink painting will be reminded. From a doubt towards the traditional ink painting was raised and then a breakthrough for the rule of ink painting undertook in the 1970s, the rebel to the tradition and reference from the West in the 1980s, till the series of experiments of ink painting in 1990s, the development of ink painting still bears a conflict with the "tradition". In other words, the contemporary ink painting is in fact a cultural phenomenon of deconstructing and reconstructing the new dimension of ink painting.

The contemporary ink painters find a new breach in contemporary culture theory through deconstructing, transforming, and rearranging of the traditional language system and adopting other experiences. This exhibition shows the individual personalities from a universal artistic phenomenon through an analysis of cases, so that a more accurate direction for the research of contemporary ink painting could be found. The works of Zuo Zhengyao gain a strong trait of ink expression, combination of up-right individuals, forming an overwhelming power. He utilizes the traditional ink language to create a pattern of ink

painting which is full of conception. Through a presentation of femininity issue, the colonialism, the issues of identity and right for speaking, and even the urban consumption, consumer culture and other social as well as cultural issuers are mirrored inside his works. Therefore the irrationality of the internal society is unveiled, and an attempt to find a legal way for an improvement is carried out. Compared with Zuo, Liu Qinghe disassembles the traditional ink one step further in his works. He consciously puts the focus on the reality and social issues. The artist starts from the peculiarity of the ink material, and depicts the sense of loss in man, the absurdity and helplessness in life through a stroke image of ink painting. The solemn themes in the works of Zuo and Liu are replaced by various absurd matters in the works of Wu Yi. A languishing joy is reflected in the simple and elegant pictures. The poetic elegance in traditional ink painting is easily and directly shifted to a fun of grace. The changes showed in these three art cases look simple, but underneath is the rich knowledge of tradition and understanding of the current cultural situation from the artists.

In recent years the researches for Chinese ink painting and all kinds of exhibitions have vied with each other. Though some did produce cutting-edge value and criticalness, most of them emerged for a profit in the market. As three typical art cases, the three artists showed in this exhibition have all worked hard for the transition of traditional painting through various aspects. They have built new dimensions for the Chinese ink painting that fits the current cultural context as they deconstruct and break the value and rules of the traditional ink painting.

Director of Guangdong Museum of Art Luo Yiping  
April, 2012



# 目录 Contents



前言 Foreword	8
维度——三个案例的分析 文 / 左正尧 Dimension—Analysis of Three Cases Zuo Zhengyao	12
左正尧 / 水墨下的蛋 Zuo Zhengyao-Eggs Laid By Ink And Wash	18
回到原点 文 / 左正尧 Back to the Basic Zuo Zhengyao	20
矛盾的水墨图式——左正尧绘画中的女性关怀 文 / 罗一平 Zuo Zhengyao-Eggs Laid by Ink and Wash Luo Yiping	32
寻找女性——左正尧创作说略 文 / 王 林 Looking for Females-Notes On Zuo Zhengyao's Creations Wang Lin	46
文人的瓷艺——读左正尧的“釉下彩”近作 文 / 孙振华 Porcelain of Literati—Appreciation of “Underglaze” of Zuo Zhengyao Sun Zhenhua	54
刘庆和 / 隔岸·水墨 Liu Qinghe—The Other Bank-Ink And Wash	62
奢侈的主题 文 / 刘庆和 A Luxurious Theme Liu Qinghe	64
距离的意味 文 / 范迪安 Taste of a Distance Fan Di'an	76
混沌里的微光 文 / 冯博一 Gleams in Chaos Feng Boyi	88
关于刘庆和的艺术 文 / 范迪安 On the Art of Liu Qinghe Fan Di'an	96
武艺 / 与记忆有关 Wu Yi—In Regard To The Memories	108
与记忆有关 文 / 武 艺 In Regard to the Memories Wu Yi	110
老武好玩 文 / 申 玲 Mr. Wu Is Funny Shen Ling	128
看武艺《逸品图册》所想 文 / 怀 一 Impression of Album of Cozy Life by Wu Yi Huai Yi	142
艺术家简历 Artists' Profile	152
策展人简历 Curator's Profile	164



# 维 度

## ——三个案例的分析

文 / 左正尧

纸本水墨作为艺术媒材，它的发展在中国可谓久远。作为一种特殊的艺术形式，纸本水墨一直是东方文化与审美的象征。“水墨”的发展一直深受中国传统绘画的影响，这种影响不仅体现在“谱系化”的创作章法上，比如“笔墨”便是其中无法回避的重要视觉元素；它同时还体现在独具浓厚东方精神与审美价值中，又如“写意”的个性表达模式也同样根深蒂固；特别是文人画作为一种有特定意义的文化内涵，深刻地影响了水墨的创作思维。然而，无论何种艺术形式，其内在精神必定会跟随着时代的发展而发展。处于不断变化与转型的多元时代，同时面临着传统文化与外来文化多种不同的选择，中国当代水墨主要发展出了三种不同的学术脉络。

首先是那些多数有学院背景的艺术家长们，在“画什么”和“怎么画”这两个根本的创作问题上，相比传统的中国画家融合了更多的时代精神，艺术视野也更为广阔。另外则是以策展人为主导的水墨创作实验，通常由策展人以特定的主题与题材作为实验线索，组织艺术家进行群体性地水墨艺术试验和创作。最后一种便是以艺术家个人的水墨实践为主的探索，这使中国当代水墨艺术能够始终处于一种个性语言的持续变革状态中。可见，水墨艺术家的个案实践在当代水墨艺术发展过程中所起的作用非同寻常。也正是因为这样的持续摸索、一次次的推倒、重组才有水墨艺术语言风格的更多可能性，乃至直接影响了中国当代水墨艺术领域日新月异的面貌和整体的活跃局面。

本届“广州三年展”第三回项目展邀请的三位艺术家，在纵横审视中国当代纸本水墨发展进程中，不仅重视作品的形式语言和个性风格努力呈现出新意，而且在作品的精神内涵上也尽量以这个活跃的时代作为创作背景。三位艺术家立足于继承传统“文人”精神为基础，运用当代媒介语言架构去创作属于个人的艺术形式。在回应中国当代艺术的现时发展层面上，三位艺术家又试图跨越多种创作媒介的艺术表达，并不局限于“纸本”和“水墨”两种传统中国画的基本材料，还涉及陶瓷、雕塑、装置等多种姊妹艺



术门类。这样做无非想在深厚的传统文化基础上，开拓更广阔的艺术视野，更多地参与当代性的艺术创作与展览。也许，能否从传统的桎梏中转身而出正是水墨创新者的共同愿望。

左正尧的艺术状态主要建立在个性化语言与多元表达的实验上，他习惯于以近景入画，并拓展多种媒材对同一主题的反复探索，由此获得“深远”效果。左正尧的艺术媒材涉及纸本、瓷器和镀锌铁，他企图以此对应本雅明提出的“机械复制时代”概念。在现实生活中，每天都在发生生活碎片的叠加和日常劳作的重复，尽管人类不能同时踏进同一条河流，但实质上人们丰富的生活却是可以被还原为重复而又单一的模式。那么，左正尧想回到原点，从建构到解构，打破二元对立的场，在极多的语言中去表现简约的理念，这便是加法中的减法。如果将不断叠加的重复元素简化为“一”的单元，而“一”便是反复叠加的单元的最元初形象。那么左正尧用微距式的女性特写代表“一”的单元，又以全景式的壁画效果展示单元的叠加与重复，便是为了回到“原点”的母体，寻找“原点”的最原始的变化轨迹，以使用这样的过程去彰显泥土中生长出来的生命厚度。

刘庆和的创作一向围绕当代众生相展开，可以说“当代众生相”是其“平远”生长的肥沃土壤。“最近一段时间里，脑子里时常闪现出一些熟悉的情景。与以往不同的是，曾经是一闪即逝的画面，如今会久久地停留在那里，这让早已熟悉的画面反而变得陌生了。是因为慢下来才开始注意过往，还是熟悉与陌生只是个随意的置换呢？生活是继续着的，停下来懈怠是浪费生命，急匆匆地暴走是珍爱时光。于是，看着前方，过往就这样远去了。”这是刘庆和描述自己的近期状态。范迪安先生认为刘庆和的作品特点，是在都市化这个最大的中国现实情境中，以一种与现实若即若离的态度作“在场”的悠游，他观察日常生活中的许多具体事件和人物既贴近生活的实相，同时也保持着与真实的距离。回到绘画的叙述中表达具有体验性质的感受，刘

庆和娴熟地运用了“平远”的维度去创造一种从艺术语言到艺术观念的“蝴蝶效应”：在他的信手挥洒间，人物形象便游离在混沌、无序与梦境的边缘，并以此引领观者进入一种接近边缘的现实生活以及嵌入当代文化空间的传统文人水墨逸趣图像。其中放诞的姿态、游戏的形式表达了人的个性化状态与集体性宿命的二元同一关系，这对于揭示当代都市浮尘下人类共同生存境遇是有着普遍意义的。

武艺的水墨近乎脱去了传统水墨的痕迹，恍恍惚惚的画风反而能产生一种视觉上高深莫测的因子，正如范迪安先生所说他的作品“显露出一种轻松与随意，与已有的传统形式远去，与自己的心性贴近。”武艺自己也认为，“笔墨最终是性情的产物，为笔墨而笔墨，或不断地重复某种笔墨样式未免显得概念和表面”，只有在“笔墨恢复了它的本来面目”时，才“更接近于直觉和本性。”武艺的水墨已然到达“高远”的境界，他的画风平和，不急不躁，清清淡淡，这种不张扬的视觉效果引导了他平实拙趣的笔墨趣味，这将是水墨维度无限延伸的空间。

“维度”之“维”，在于图像视野的特殊性，左正尧以“深远”、刘庆和以“平远”、武艺以“高远”，形成了“维度”的“新三远”风格；而对于“度”的理解与把握，左正尧、刘庆和、武艺都不约而同地选择了立足于传统经验与当代立场纵横剖析。这或许可以看作左正尧和刘庆和、武艺对于水墨的态度，他们以各自关于“水墨”与“维度”定位的高度进行创作，并通过这一展览进行一次关乎艺术传统与当代视点的学术对话。



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# DIMENSION

## —ANALYSIS OF THREE CASES

By Zuo Zhengyao

In terms of art media, the development of the Chinese ink painting has gained a long history in China. As an artistic form, ink painting has been long the symbol for the oriental culture and esthetics. However, the inner spirit in all artistic forms will definitely step forward with the time. Under the background of an era that keeps changing and transforming, the contemporary ink painting in China reflects mainly three different states under the influence of academics as it faces various choices from the traditional culture and exotic cultures.

The development of ink painting in China has been influenced by the Chinese traditional painting. Such an influence is not only mirrored in the skills of "pedigree" such as "stroke", but also in the artistic logic that is full of the oriental spirit and esthetics such as "artistic conception". As a cultural phenomenon that possesses meanings, the literati painting have set a deep influence on the Chinese ink painting. Many artists from the art schools focus on two issues: what to paint and how to paint. Compared to the traditional artists they have absorbed a modern spirit and therefore their art careers are widened. The second form is the experimental ink painting that led by the curators. Generally such a way of artistic activity in ink painting is directed with a certain theme and topic by a curator and then a group of artists work together. The third form is an art exploration practiced mainly by an individual. The Chinese ink painting stands right now under a process of exploring an individual language. The individual practice is essential to the development of contemporary ink painting. Thanks to such an exploration that is overturned and rearranged time after time the ink painters and such a various and active environment of the contemporary Chinese ink painting appear.

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The three artists invited in the 3rd Project Exhibition of the 4th Guangzhou Triennial have brought not only new ideas to the language and personal style in ink painting, but also added new meanings to the spirit of painting through the development of contemporary Chinese ink painting. Putting the feature of the present as background, they have built their own art form through multiple media while inheriting the spirit in traditional ink painting.

Their artistic accomplishment has contained both the Chinese traditional culture and a wide art vision. They have gained a much closer relationship with contemporary art and thus possess rich experiments of the contemporary art exhibitions. Base on the solid skills trained in art schools, they purify the artistic language and strengthen the power of personality, putting themselves in the context of contemporary art. At the mean time they periodically extend and explore their art boundary in different phases. All these have made them outstanding from the traditional painting. In the works of Zuo Zhengyao the female has always been the theme. As the main content in picture, the figures seem flat and faraway. The paintings of Liu Qinghe reflect a dimensional relationship, which is deep and remote. But in the pictures of Wu Yi the figures are weakened. With a large area of white space, a sense of loftiness is created.

The “parallel” in “Dimension” stands for the particularity of view. The “deep and remote” view in Zuo Zhengyao and Liu Qinghe, and the lofty view in Wu Yi have formed the “New Three Remote” style in “Dimension”. As for the “longitude”, Zuo Zhengyao, Liu Qinghe and Wu Yi coincidentally choose to manipulate and express it under a stand of contemporaneity:

Zuo Zhengyao’s ink painting is built from a personal artistic

language and a multi-expressing layer. The picture is started from a fine and smooth depiction of the views in foreground. Various media are applied to deepen the same theme, so that a “deep and remote” view is produced, bringing about a continual influence. Such as “the egg painted in ink” that adopts the paper as the medium and extends two dimensions into three through the skill of collage and mount. Zuo sufficiently applies a “Caoyi Style Painting for Folds” in ceramics. Sun Zhenhua identifies his works as “Porcelain of Literati”. This is a different concept from the traditional “Painting of Literati”. “Painting of Literati” refers to the cultural heritage that left by the ancient scholars, while “Porcelain of Literati” is created by the present scholar under a basis of the traditional ceramics. It is extremely ancient but also totally fresh. Zuo’s “Porcelain of Literati” has mingled a concept and pattern of contemporary Chinese ink painting. It has raised the bar of the porcelain, bringing a new vision to audiences. Zuo’s “Porcelain of Literati” is a combination of the ancient media and modern artistic idea, providing a new face and possibility for the development of ceramics. Zuo’s “Porcelain of Literati” has overshadowed the power of expression in ink and rice paper. The soft stroke is extended to the solid and eternal material through an artistic form. The artistic expression of ink painting is widened. It has found a road to the contemporary for the traditional ceramics. That is exactly the value of Zuo’s “Porcelain of Literati”. With the skillful manipulation of multiple media such as zinc-plate, the close-up of female figure and the mural scene in a panoramic view, the concept and academics in art is bridged.

Liu Qinghe pays special attention to the present life through his paintings. “The looks of the common” is the fertilizer of his “flat and remote” view. Skillfully utilizing the “flat and



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remote" sense in picture, Liu creates a "butterfly effect": lives in the North, Liu's freewheeling stroke has caused a nine-grade typhoon in the South. Keeping a proper distance from chaos, disorder and dream, and relying on his personal living state and the direct-mannered observation, Liu has entered a personal reality of life and mind. As Liu interferes the contemporary art space with his traditional identity as a scholar of Chinese ink painting, his wild manner and relaxed gesture has become full of meaning for discovering the common living situation in the modern metropolises.

The traits in ink painting seem have all disappeared in Wu Yi's works. The moony style in picture could easily trigger an enigmatic feeling for vision, just as Fan Dian says: "... the more random and easiness it unveils, the farther the distance from the traditional form and the closer relationship with the heart is found." Wu Yi believes that "ink painting is a result of temperament... for ink painting's sake or constantly repeating a certain pattern is idealistic and skin-deep." Only when "the ink painting returns to its true color", can "the instinct and nature be approached". Wu Yi has created a lofty sense for his ink paintings. Simple, clam, modest, light, lazy, these have dominated Wu's taste for ink painting. And that is the unlimited space for the dimension of his paintings too.

The 3rd Project Exhibition of the 4th Guangzhou Triennial—"Dimension" of Zuo Zhengyao, Liu Qinghe and Wu Yi reflects their attitude towards art. Therefore it is a deliberate height! "The 'Dimension' of Zuo Zhengyao, Liu Qinghe and Wu Yi" is a work that created from their own height, and it is also the ultimate standard of this exhibition.

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