



艺术地图

2015 · 第四届湖北美术节丛书

刘永泽 编

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2015

第四届湖北美术节暨第二届湖北国际当代艺术节

2015 THE 4TH HUBEI FINE ARTS FESTIVAL & THE 2ND HUBEI INTERNATIONAL CONTEMPORARY ART FESTIVAL

► 时间 Exhibition Date

2015/9/29

► 地点 Venue

湖北美术学院美术馆/Hubei Academy of Fine Arts

► 主办单位 Organizers

中共湖北省委宣传部/Propaganda Department of the CPC Hubei Provincial Committee

湖北省文学艺术界联合会/Hubei Provincial Federation of Literary and Art Circles

湖北省文化厅/Hubei Province Department of Culture

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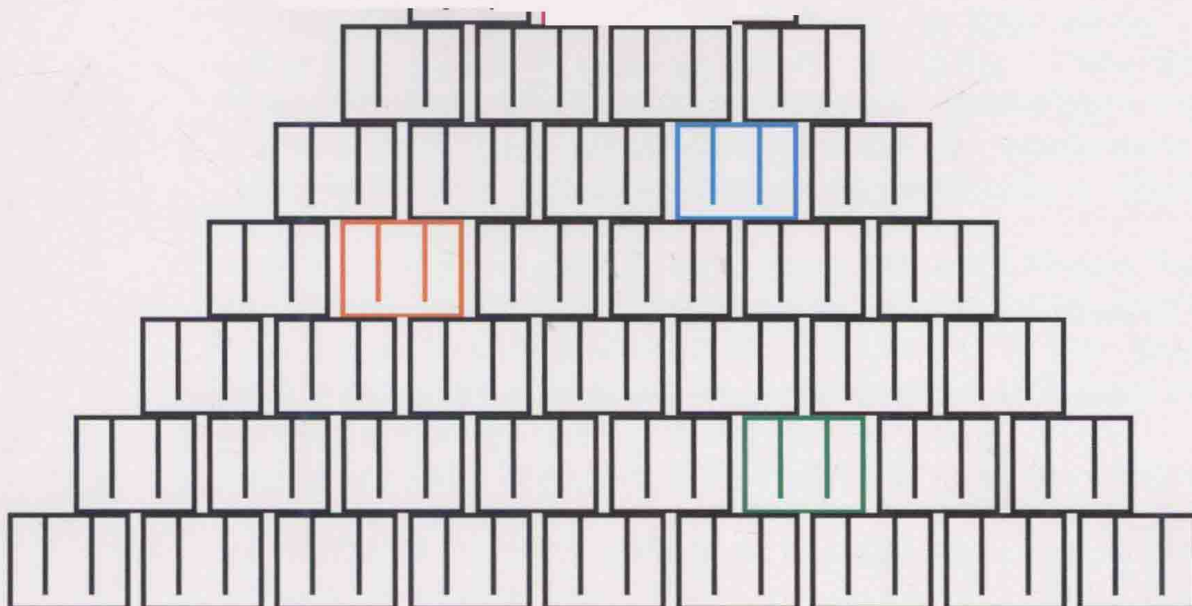
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武汉教育电视台



武汉电视台

湖北日报

武汉晚报

长江日报

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艺术+

艺术派

前言

湖北艺术节又来了!

时隔两年,第四届湖北艺术节在社会各界的殷勤期盼下,如期举办,活动丰富,赞誉颇多。艺术节,顾名思义,是美术的节日,美术界值得庆祝的日子。迄今为止,湖北艺术节也已举办三届,自2009年首届湖北艺术节,到2015年第四届湖北艺术节暨第二届湖北国际当代艺术节,可谓是成绩斐然,影响甚广,成为展现湖北美术事业整体面貌和阶段创作成果的重要平台。第四届艺术节承续了上一届艺术节国际展的主题,进一步加强了对外艺术交往,扩大了湖北艺术的国际影响力。

20世纪80年代以来,湖北美术事业取得了非凡的成就,越来越受到社会各界的关注,研究愈加深入,成果不断涌现。梳理和探求湖北当代艺术的发展脉络,已成为我们理解和提升自身要义的借鉴,推广和宣传荆楚文化艺术更是我们实现并弘扬自身价值的根本。此二者之交汇,乃是塑造现代湖北美术之精神品格的必要进路。倾力举办艺术节的宗旨亦在于此。

回顾湖北当代艺术三十余年的发展轨迹,获益匪浅,感慨良多。事实上,当代艺术已进入了一个以图像为中心,以网络、电影、电视、绘画、雕塑、装置和多媒体为媒介的形态阶段。现代艺术受到一系列哲学思潮和研究转向的影响,传统艺术适度的使用理性被覆盖,理性平衡被打破,出现了强烈的矛盾,艺术家们竞相从观念的方式上呈现个体内心感受,理性反思和对工具理性的质疑已成为当代艺术的重要显著特点。马克思在关于费尔巴哈的提纲中说:哲学家们只是用不同的方式解释世界,问题在于改变世界。同样,本届湖北艺术节的举办动机亦是如此。尤其是,开

幕展恰当地体现了这一点：中国当代艺术仍然处于一种现在进行时的状态，尚未达到它的顶点。

“情动而言形，理发而文见。”（《文心雕龙》）展览活动的筹备者都具有各自的审美个性和切入角度，各自认识中的主观性和局限性是不可避免的。“文律运周，日新其业。变则可久，通则不乏。”在这种意义上说，艺术节是许多人对当下美术现状思考、阐释与创新的总和，反映了人们认识的过程而不是结果。这种认识和阐释可能是整体上的概括或是对基本性质的把握，也可能是对艺术某一门类、某一方面或某一问题的具体索解。因此，艺术节是从多角度、多层面和多领域，对近期诸美术现象和热点问题的研究和探讨。

艺术节作为我省文化艺术事业的重要实践活动，旨在以广泛的展览形式推动美术的发展和建设，坚持“百家争鸣、百花齐放”的文艺方针，不断深化、完善和更新，为之持续发展提供了可能条件。当然，谁都不会以为，美术节的开发和建设可以毕其功于一役，如同美术创作繁荣的出现一样，它需要政府有关部门、艺术机构和社会各界人士直接或间接地持续投入，甚至须数十载的努力。我们这里做的只是一个开端。

刘永泽

中国文联委员

湖北省文联党组书记、常务副主席

Preface

Here we are again witnessing the new session of Hubei Arts Festival!

With earnest expectation of the arts world, the fourth arts festival was reopened two years after the previous session. The festival has many activities which have won widespread recognitions. The arts festival is a great moment for the arts world. Up to now, three sessions of Hubei Arts Festival have been held. The first event was held in 2009. In 2015, the fourth session of arts festival was held in simultaneously with the Second International Contemporary Arts Festival. The arts festival has far-reaching influence and has become an important platform of presenting the overall state and periodic creative results of Hubei fine arts. This event continued the theme of previous international arts exhibitions. More efforts have been exerted to promote international communications and to improve the reputation of Hubei arts in the world.

Since 1980s, the fine arts cause of Hubei has achieved unprecedented development, and attracted ever-increasing attention of the public. The researches thereof have been pushed forward, and fruitful results have been obtained. Summarizing and exploring the history of modern fine arts of Hubei can help us better understand local fine arts and improve our artistic practice. The popularization and publicity of Hubei culture and arts is the basis of promoting our core values. The ultimate purpose is to build the modern arts spirit of Hubei. These concerns are the reasons of this arts festival.

Looking back on the development of Hubei contemporary arts in the last three decades, I have many reflections and many inspirations arising out of it. At present time, contemporary arts is in a new stage which is centered on graphics and based on Internet, film, TV, painting, sculpture, devices, multimedia and other media forms. The philosophical thoughts have also exerted significant influences on modern arts. The research trend has transformed to pragmatic rationality. The imbalance of rationality gives rise to dramatic conflicts. The artists express their inner feelings through some conceptual vehicles. Rational reflection and the questioning on

instrumental reason are two characteristics of contemporary arts. In Karl Marx's Theses on Feuerbach, he argued that "Philosophers have hitherto only interpreted the world in various ways; the point is to change it." The intention of Hubei Arts Festival is also for this concern. The opening exhibition clearly indicates that Chinese contemporary arts are still in the progress of transformation. The culmination takes yet more time to reach.

"Speech is the expression of feeling, and essay is the presentation of reasoning" (Wen Xing Diao Long). The organizers of exhibition events have their unique aesthetic ideologies and viewpoints. The subjectivity and limitation in their thinking are inevitable. The evolution of literary arts is endless. "Change makes things last long. Things in endless evolution won't get exhausted." The arts festival is an occasion that collectively presents people's thinking, interpretation and innovation of contemporary arts. It is a process of cognition instead of some fixed results. The thinking and interpretation are general summaries, fundamental nature, or truthful revelation of specific aspect or problem. For this reason, the arts festival is a conveyance of studies and explorations of contemporary phenomena and topics of general interest from multiple aspects and angles.

The arts festival is one of the most important cultural events of Hubei. It is intended to promote the development of fine arts through various exhibition activities. The culture and arts policy of "letting a hundred flowers blossom and a hundred schools of thought contend" has set the foundation for continuous innovation and sustainable development. The organization and development of arts festival is not the end of such endeavor. Like artistic creation, the arts festival also needs the continuous input of various agencies, art organizations and interested parties. This will be a long campaign. What we are doing now is just the commencement.

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2015
第四届湖北美术节

国际交流展区

展览时间
2015.9.11
—9.20

开幕时间
2015.9.11
15:00

展览地点
新保利大厦 6F
北京市朝阳区朝阳门
北大街1号

主办单位
北京保利艺术博物馆
周韶华艺术中心

协办单位
武汉周韶华艺友会
威海周韶华艺友会
深圳周韶华艺友会
湖南周韶华艺友会

周韶华艺术精品展
A Land of Grandeur : Selected Works of Zhou Shaohua
策展人：谢海

大美山河





展览地点：北京市朝阳区朝阳门北大街1号新保利大厦6楼

展览时间：2015/9/11-2015/9/20



山河大地纪行

周韶华

我认为，生活积累、文化内涵和形式语言是构成作品的三大元素。任何以艺术为专业的人，都必须全力以赴地去解决和充实作品的这三大元素。这三大元素是艺术生命之根本。每一种元素的取得都离不开走进生活现场。所以我走进自然，走进生活，走进西部，在祖国的大好山河中去发现我艺术的场，也把西部作为我的创作基地。

选择西部的原因主要有以下三个：

其一，秦岭、大巴山、横断山以东的三山五岳，前人大都已画过了，并且形成了他们的一整套表现套路和程式规范，我再照葫芦画瓢就没有新意。所以西部之行就是要走出一条自己的路。

其二，西部的大山是群山之祖，万龙之母；三江源头，是万水之源，万水之宗，它们能最本真地体现中华民族的大气魄、大灵魂、大境界，这都要靠亲临其中才能感受到。

其三，更重要的是，西部的大山是最切合我的艺术气质、性格和个人爱好。其中最愉快的是不走古人走过的路，并且可以自由自在地进行表现，不为成法所囿。



周韶华 / 巴山蜀水 / 纸本水墨

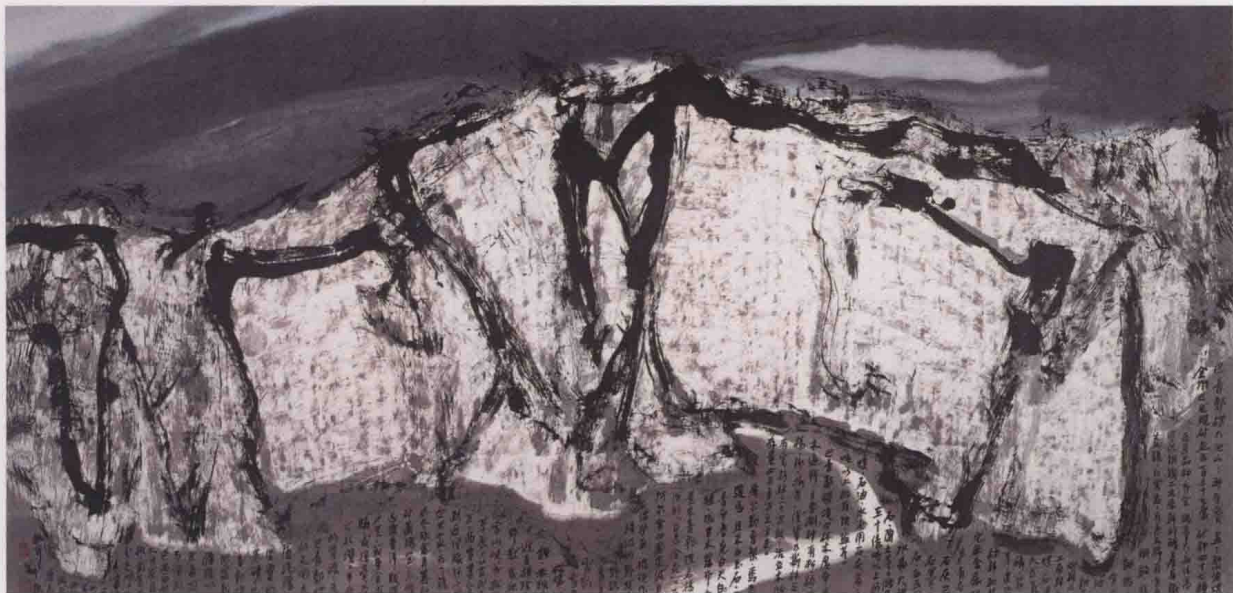
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走进西部，感受中国之大，更感慨于西部之大，以至于感觉它没有尽头。我几乎每天要跑几百公里，在跑的过程中，来得及就写生，来不及就按快门，留下记忆，留下素材。诚然，照相机不能替代写生的感受。写生既能画出感受，又能画出“迁想妙得”，从自然中找到绘画语言的第一手资源，所以不可放弃手中的画笔。但照相机可以帮助我收集一时还画不出来的更为丰富多样的素材，是一种更为便捷的科技手段，况且，它本身也是我的艺术的一部分。

到生活现场摄影与写生证明了一个重要真理，就是：艺术道路就在脚下，艺术道路是靠一步一步地走出来的。艺术气质、艺术风格的形成也是在“走”中感受到、体验到和干出来的。如果不到生活现场去探险，照走别人的老路，很难到达理想境界。也真正悟到了老子讲的“千里之行，始于足下”这句经典语言。

在我看来，崇高雄浑是华夏山水画的主流特征，是我国五千年文明的神韵风貌，是中华艺术的意象结晶，也是山水画的生命灵魂。巍巍昆仑的苍莽壮阔，宏伟高耸的珠穆朗玛峰的神圣，三江横流的浩然之气，岱宗观日的神秘火焰，这些壮丽景观的交织，构成了泱泱大国的文化神魂。所以我一贯把它们视为中华龙骨和大血脉来表现，把奔腾不息的生生为易的文明精神视为文化底蕴，崇尚大美成了我的艺术信仰和精神寄托。我在自然世界中几乎到处都可聆听到近似龙吟虎啸的声音，这是我对中国山水的特殊感受。我认为中国画向现代转型就要抓住这种大美、大生命的崇高境界。在走进自然、道法自然的过程中，彻底改变逃避山林的旧画习，对中国画进行再创造，使之获得新生，使之走进当代，是一种历史担当。

走进西部的过程中我最大的收获是找到了自己的生活场、对创作具有决定意义的艺术气场。最现实的收获是取得了新的生活经验和新的艺术经验，有了这种经验，艺术创造才能一气运化，别构出一种灵奇的意象世界。也只有在这个场中，才能搜妙创真，妙创神奇，实现对物的实体性超越，对主体的自我超越，再回到人与万物一体的自然本原状态，回到人生的自由境界，一个充满意味和情趣的意象创造世界。这一切都发功于场，成功于场。我把这个场视为终极宇宙观之场。它



周韶华 / 白云岩 / 纸本水墨

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给我的最大恩典是：永远不要离开大自然；我所面对的这个大自然就是我的艺术生命元素。为此，我采取先难后易，先远后近，趁生理条件可能的时候先做以后做不到的事。即先到巴颜喀拉山、喜马拉雅山、三江源头、可可西里，再到帕米尔高原，从昆仑山脉东端走到西端，整体地把我国山河的雄伟壮丽走出一个整合性的思维和大视野，以形成自己的艺术价值观并激活自己的艺术灵感。概括地说，就是博览天地大观，得天地之道、人文之助。

到大自然中去，就是去聆听大千世界的回声，领略物我超越的奥秘。只有当自己聆听到大千世界的回声，敏锐地感应到万籁在如诉如泣，才能表现出宇宙大生命。这实际上是在对象世界中观照自身，也是在加深亲临其境的生活感受，增加对生活资源的占有，对东方文化神韵的感悟。因为这些关系是互为因果的一种合力，只有它们的有力之合才会有力地支持自己的艺术创造。

一个自尊、自信、一心为民富国强的画家，作为精神财富的创造者，担当着呼唤民族大灵魂，唤起全民族振奋、阳刚、积极进取和豪迈奋进的大美精神的历史责任。山水画能够做到以雄浑深厚、气势磅礴的大风格来参与盛世文化的建设，才能与时代相匹配。在文化内涵方面，选择了跨越中古、上溯远古，以此为文化基因把山水画推向现代。在大千世界中，在我走进西部的过程中，我与大自然神往互通，激情如同电闪雷鸣；拥抱自然宇宙的意识，如摄魂动魄的音乐交响，如回肠荡气的诗情画意。我将其统统转化为对西部大山大水的主体建构，形成了山水画的现代图式语境。使山水画基本上做到了既具有传统元素又是当代的，既具本土风神又能与国际对话，从而贯古通今，坐东化西，使传统山水画走向新生，走向现代形态。