

Contemporary ink-wash paintings  
from the collections of GDMOA

# The Swaying “Boundary”

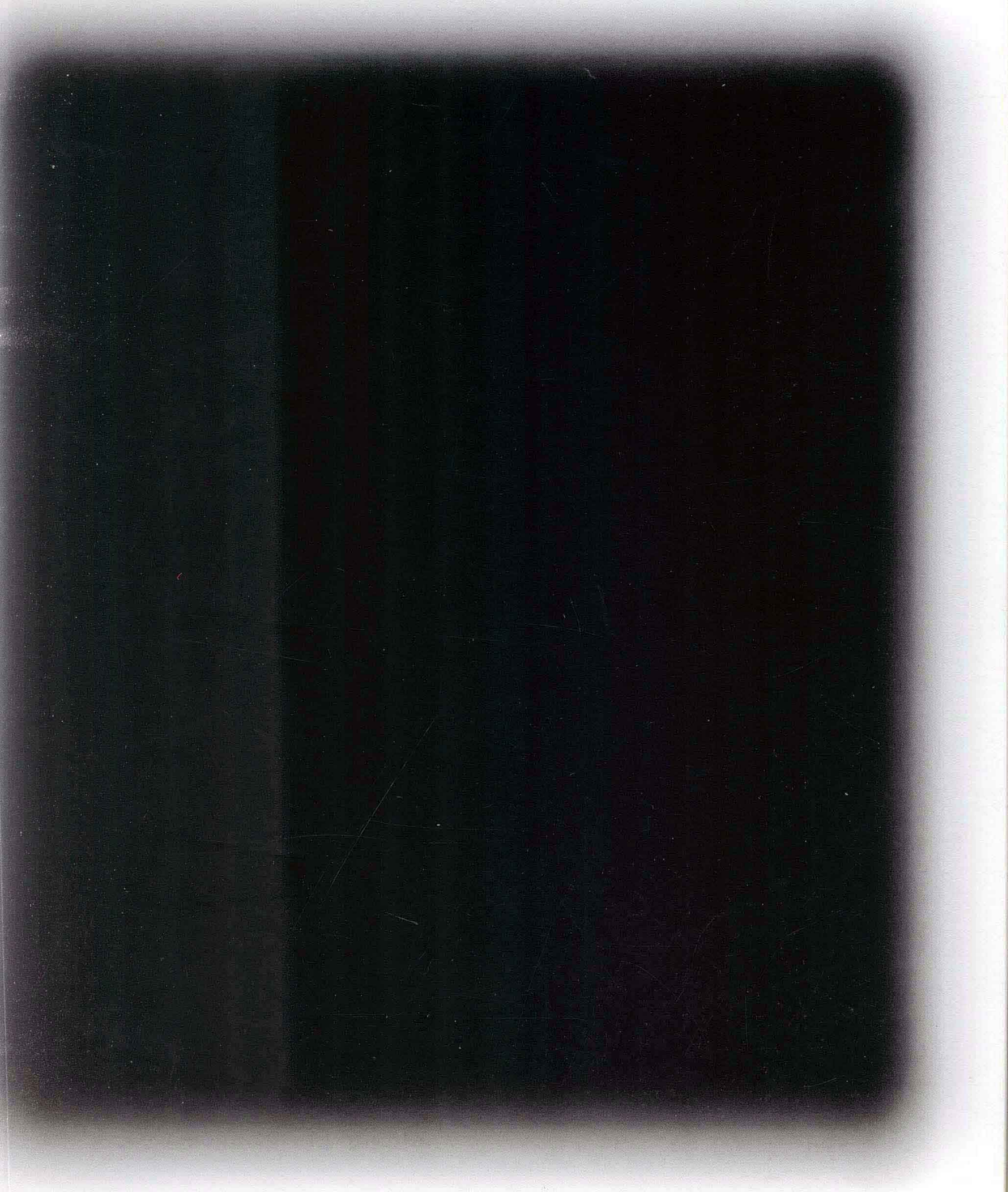
## 游移的“界”

廣東美術館館藏當代水墨藝術展

Curator 策展人

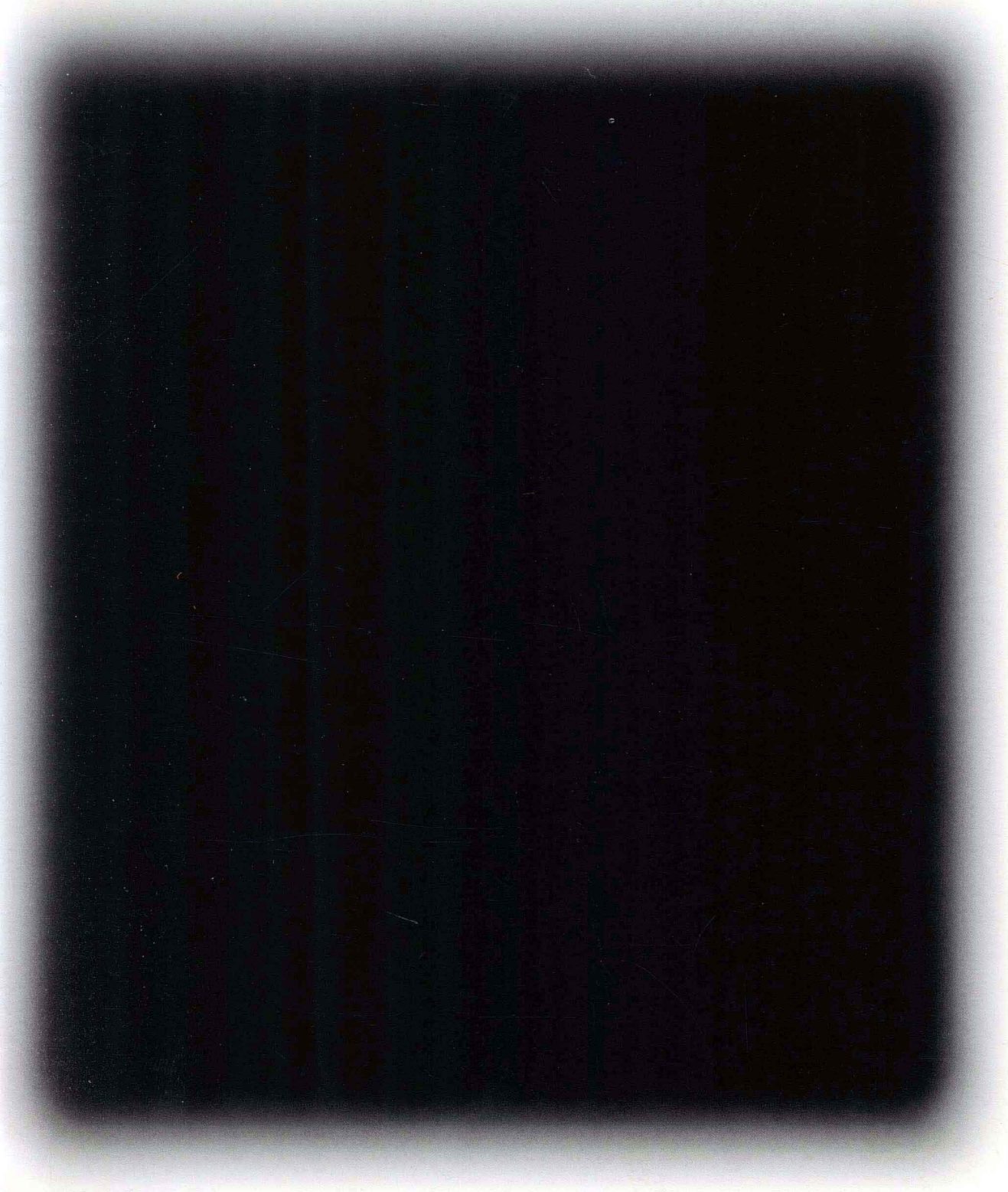
Wang Huangsheng 王璜生

Sun Xiaofeng 孫曉楓



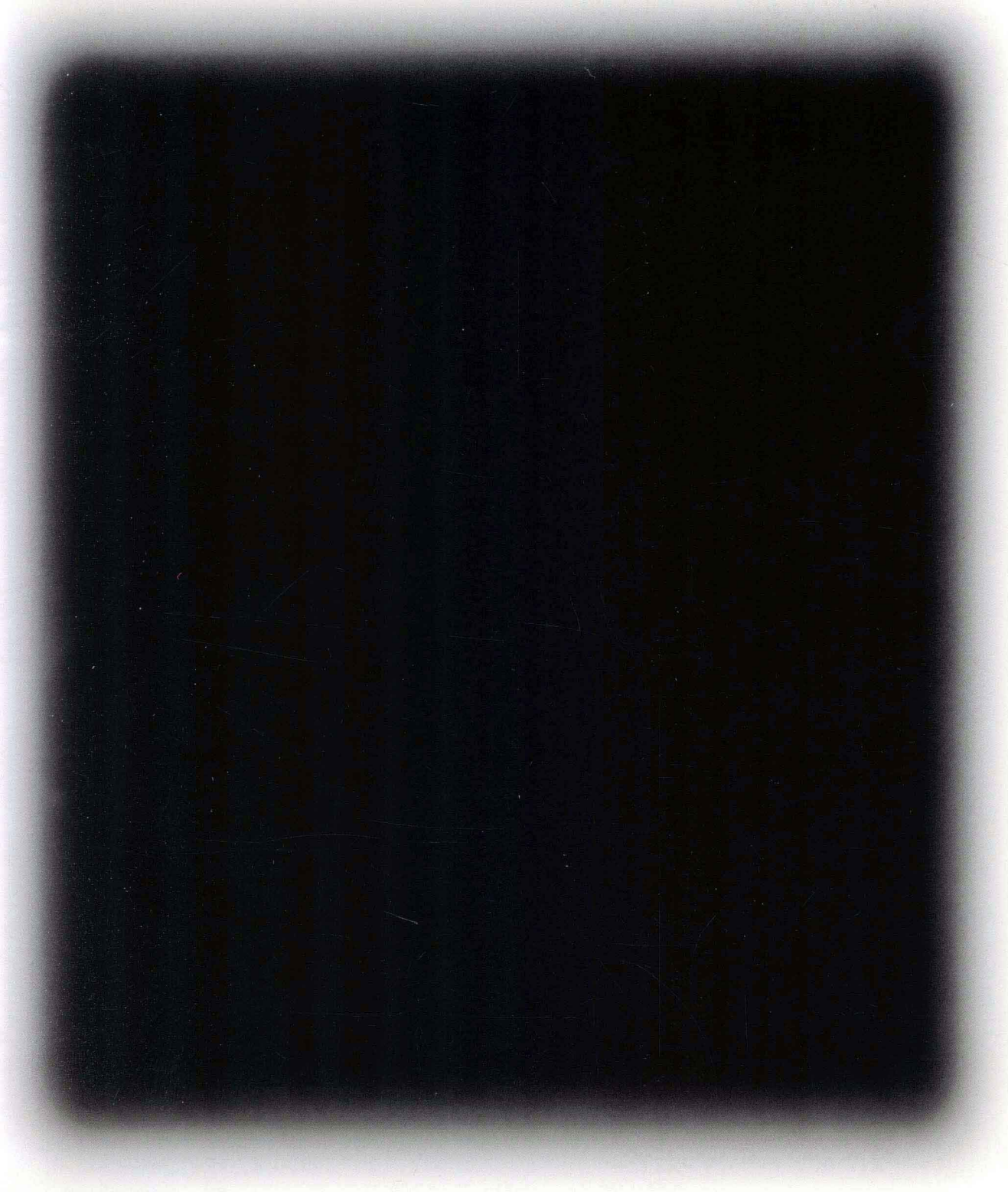
















 广东美术馆  
GUANGDONG MUSEUM OF ART





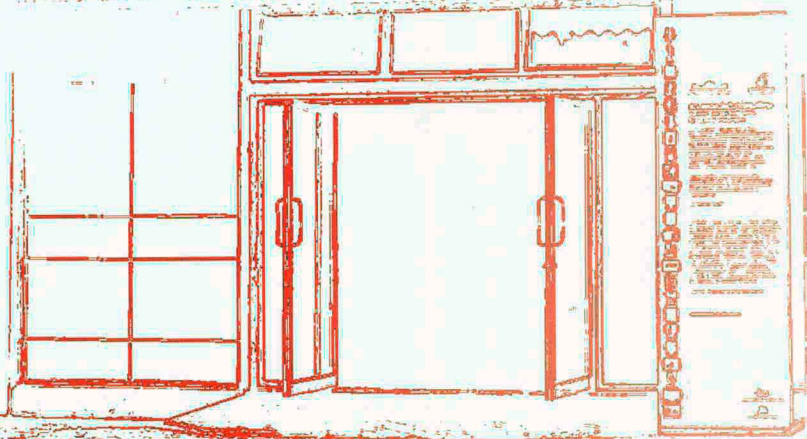
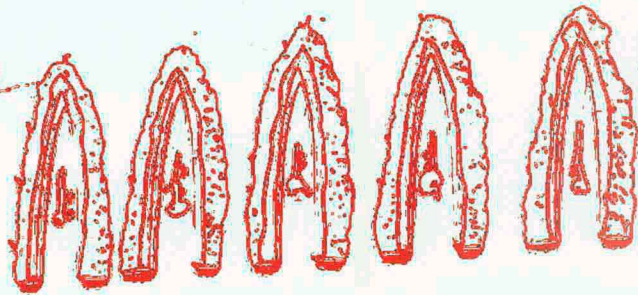
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BANGKOK SCULPTURE CENTER'S SPECIAL COLLECTION EXHIBITION  
AT THE NATIONAL GALLERY







## 泰國國家美術館簡介

1974年，泰國國家財政部將國王拉瑪五世期間的皇家鑄幣局贈予國家藝術廳作為泰國國家美術館。該機構作為國家重要的藝術組織，一直致力於收藏、保護、研究、展示傳統和當代藝術品。美術館的建築是由意大利建築師設計的西式建築，這種建築風格在當時皇家建築中非常流行，被認為是泰國最美麗的建築之一。1977年8月8日，泰國國家美術館舉行了盛大的開館儀式慶祝詩麗吉皇后殿下的華誕，儀式由瑪哈節基 詩琳通公主殿下主持。作為贊助人之一，詩麗吉皇后也一直支持泰國各種藝術活動。泰國國家美術館，作為國家藝術展覽中心，在對國家藝術珍品進行收藏、保護、研究、展示、教育的同時，積極推動國家之間的藝術文化交流。

## **Thailand National Art Gallery**

In 1974, the Treasury Department, Ministry of Finance, presented the building that housed the Royal Mint during the reign of King Rama V to the Fine Art Department on the foundation of the National Gallery. The institute devotes itself to collecting, preserving, studying, and displaying works of art, traditional and contemporary, and is the leading art organization of the country. The museum building is an example of the Western style of architecture created by Italian architects that was popular for royal buildings of that period. It is recognized as one of the most beautiful buildings in the country.

The grand opening of the National Gallery was held to celebrate Her Majesty Queen Sirikit's birthday, with Her Royal Highness Princess Maha Chakri Sirindhorn presiding, on August 8, 1977. As a patron of Thai arts and crafts, Her Majesty devotes herself to supporting art of all kinds.

National Gallery, as a art national exhibition center, devotes itself to collecting, preserving, studying, and displaying works of national art, consequently, to encourage exchange programs of exhibitions between nations.



# 游移的“界”

廣東美術館館藏當代水墨藝術展

新中國成立以後，意識形態的轉變和文化政策的轉移使“中國畫”——這一作為中國傳統的、主流的藝術形式同樣面臨着被“改造”的處境，中國畫的傳統筆墨和前蘇聯的學院教學相結合，并以一種高漲的革命現實主義理想滲透于其中，形成了一種全新的美學思潮——社會主義的“新國畫”——一筆墨擺脫了原來的舊文人情調，變成了一種建立在嚴謹的結構分析和扎實的學院基礎上的嚴格的造型手段，這一時期內，涌現出許多充滿革命熱情、謳歌社會主義建設和深刻現實關懷的優秀作品，這一批作品奠定了新中國“新國畫”的美學基礎和社會責任承擔的具體內容，內在深刻地包涵着強烈的集體主義情結。

改革開放的八十年代的到來，同樣為中國畫的發展和嬗變提出要求，商品經濟中滋生的個人主義和自由主義使藝術家從宏大歷史敘事的情景中出走、從亢奮的理想主義激情和歷史幻覺中轉向對中國畫藝術本

體的深沉追問，其中有一撥中國畫家更是把眼光投向古代，從“文人畫”傳統中吸收養分，假古人之名來修正現實主義為中國畫創作劃定的邊界。與這種思潮和實踐相呼應的是“性靈論”、“性情論”的再一次流行。與此同時，另一批有着當代文化觸角和西方視野的藝術家開始向外、向西方的當代藝術尋找中國畫的出路，尋找一種“救死扶傷”的療傷劑，甚至把傳統中國畫看作是當代藝術的“假想敵”，展開高強度的批判，從“中國畫窮途末路”論的提出開始，中國畫界似乎瀰漫着一種哀傷的悲劇情緒或是激憤之情。一些具有批判意識和當下情結的藝術家，開始以一種不計成敗的實驗態度、以水墨作為媒材、作為一種精神立場切入到當代藝術思考和文化批判的立場之中。

與此同時，那些支持、同情“水墨實驗”的批評家們開始自覺地明確立場，並積極地為“水墨實驗”尋找堅實的理論支持，他們開始探討“中國畫”的命名，強調以“水墨畫”來代替“中國畫”，概念的重新定位其內在的目的是實現“水墨”的開

放性和作為一種文化生命體的活力。作為“戰略伙伴”，藝術家和批評家的共同努力終於為“水墨實驗”贏得了一個相對廣闊的生存空間，並作為中國特有的文化問題得到國際上的注目，從“水墨實驗”團隊近幾年來的各種活動觀察，暗示了“水墨實驗”將成為“新傳統”被繼承並迎接新一輪的批判。

從中國畫的發展史中，我們認識到加在某種藝術樣式上的“規範”和“邊界”其實是一種對應着政治時局和文化情景的描述，“邊界”的劃定最終目的是要被打破和被逾越的，真實的“邊界”其實是不存在的，在板塊和板塊之間，我們發現一道模糊的、不斷搖曳的界綫在不停地改變着文化闡述的角度和對抗力量的分配，並深深地影響着一個時代的情緒。

策展人：王璜生（廣東美術館館長）

孫曉楓（廣東美術館策展人）

# The Swaying “Boundary”

Contemporary Ink-wash painting  
from  
the collections of GDMoA

After the establishment of the new China, the change of ideology and the transfer of cultural policies forced “Chinese Painting”, a traditional mainstream art form in China, into a plight of “being reformed”. The traditional techniques of Chinese painting was combined with the academic teaching of the former Soviet Union, and mixed with some rising revolution realism, to generate a brand-new aesthetic thought. That is, the “new Chinese Painting” of the socialists. It casts off the emotional appeal of the old liberators and develops a strict modeling method based on precise structural analysis and solid academic foundation. During this period of time, excellent works that were laden with revolutionary enthusiasm, praise for the socialistic construction and deep concern to the reality mushroomed, and settled the aesthetic foundation and social responsibilities for the “new Chinese Painting” in the new China. Deeply inside, it contained strong collectivism complex.

The opening-up in the 1980's also raised new requirements to the development and evolution of Chinese painting. Individualism and liberalism derived from commodity economy took the artists out of the magnificent scene of historical narration. They switched their passion for idealism and illusion to history to the close questioning of artistic noumenon of Chinese painting. Some Chinese painters even shift their attention to the ancient times and absorbed nutrition from the “literator painting”. By the name of the ancient people, they corrected the boundary of Chinese painting defined by realism. Echoed with such thought and practice, there came again the popular statement of “natural disposition” or “personality”. At the same time, artists with modern cultural perception and western vision started to look for an outlet for Chinese painting from external, western modern art, and look for a therapy to “rescue the dying”. They even regarded traditional Chinese painting as the fictitious enemy of the modern art. High-strength criticism was fired from the proposition of “Chinese painting coming to a dead end” and flooded the Chinese painting world with sad mood of tragedy or indignation. Some artists with animadverting