

纸上方式

567 当代中国水墨艺术家作品集

ON THE PAPER

567 CONTEMPORARY CHINESE INK AND WASH ARTISTS COLLECTION



NLIC2970826428

主编 樊杰颖

河北美术出版社

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567 CONTEMPORARY CHINESE INK PAINTING EXHIBITION



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序

在当代中国美术发展过程中，有这样一批优秀画家，他们上秉画学传统正源，下领时代风气之先，在传统与现代、东方与西方之间做着艰难而卓越的艺术探索，取得了令人瞩目的艺术成就并积极有效的推动着当代中国绘画艺术的发展。

“纸上方式—567 当代中国水墨艺术作品展”试图对活跃在当代画坛 50 一代至 70 一代三代人在中国绘画领域中所作出的判断与富有探索精神和实践活力的作为进行深入的研究与展示；以宏观的眼光品读和判断中国画发展的未来，把握当代中国美术新格局下重要的认识意义和学术价值，集中诠释当代美术发展过程中这些重要而鲜活的个案与群体学术倾向。对他们在美术创作已极度丰盛的格局下所呈现出自我的艺术价值给予展示与梳理，并满足“补偿”和“释放”的社会文化需求。

在中国文化改革开放宽松的环境中，艺术家的探索热情和创造力得到充分激发，其个性追求和绘画风格日趋自由多样，本次展览所选择的 50 一代艺术家是在中国 85 文化思潮影响下成长起来的一代人，他们在中国社会文化思潮转变的趋势下，在面临西方文化艺术的严峻挑战下，在反思、探索其价值观、人生观和社会观等等问题的过程中，积极进取，立足于中国传统绘画艺术根脉，通过系统的文化整合，努力吸收有益的文化营养，从而创作出一批批当代绘画力作，引领中国当下美术创作并走向一个很高的学术层面，以对绘画的认知方式为后来者提供了一个关于艺术表达的真正内涵，成为当代社会绘画艺术的精神指向。60 一代艺术家的作品带有明显的学院倾向，他们没有涉足文革与知青的经历，当 85 文化思潮和前卫艺术运动轰轰烈烈进行时，他们大都是在校学生，他们的绘画艺术传递出的信息是对现实经验的反映与对都市文化与生活状况的直接表述；60 一代艺术家的一个共同特点是将艺术的本土化和个性化重新梳理，他们在关注西方现代艺术如影像、装置、行为等等艺术形式的同时，也在关注当代中国的现状和个人的生活感受，并在绘画语言的实验上，在追求个人的表达方式上寻找自我。而 70 一代的青年画家则是在文化空前繁荣，艺术主张及其多元的情况下，又秉承 50 一代 60 一代艺术家的学术导向并相对完成自我判断的情况下浮现出的一批青年画家。三代人之间既有相同的追求，也有各自的文化判断与艺术主张，绘画面貌的各异从某种角度可以看作是中国艺术阶段的发展史……

所有这些，都极大地促进了当代美术事业的繁荣与发展。举办“纸上方式—567 当代中国水墨艺术作品展”的本意也即在此。希望此展览能留下一点关于对中国绘画艺术本体性格的思考，以及对未来中国绘画艺术发展轨迹的判断。

目录

孙志钧 / 096	曹宝泉 / 256
田黎明 / 104	张正民 / 264
范扬 / 112	张捷 / 272
老圃 / 120	王晓辉 / 280
张立柱 / 128	蔡广斌 / 288
梁占岩 / 136	李晓柱 / 296
白云乡 / 144	贾广健 / 304
刘进安 / 152	刘泉义 / 312
赵卫 / 160	唐辉 / 320
纪京宁 / 168	盛天晔 / 328
李洋 / 176	杨怀武 / 336
陈钰铭 / 184	李岗 / 344
林容生 / 192	樊杰颖 / 352
李孝萱 / 200	徐冬青 / 360
袁武 / 208	杜小同 / 368
纪连彬 / 216	党震 / 376
蒋世国 / 224	秦修平 / 384
邢庆仁 / 232	沈沁 / 392
张江舟 / 240	徐加存 / 400
卢禹舜 / 248	赵飞 / 408

PREFACE

In Contemporary Chinese art in the development process, has a number of outstanding artists, they done painting is the source of the times, first, in the tradition and modern, between East and West, doing difficult and outstanding artistic exploration, obtained remarkable achievement in the arts, effective to promote the contemporary Chinese Paintings Art development." Paper,567 contemporary Chinese ink painting art exhibition" attempts to active in contemporary painting50s to 70 s three generations in the Chinese painting in the field of judgment and full of the spirit of exploration and practice activity as to conduct in-depth research and demonstration. In macro vision to read and judge the development of Chinese painting in the future, to grasp the contemporary Chinese art under the new pattern of important significance and academic value. Focus on interpretation of contemporary art in the process of the development of these important and vivid case and group academic tendency. In their art creation has extremely rich pattern shown by the art of self value to display and comb. And to meet the" compensation" and" release" social and cultural needs.In Chinese culture, reform and opening up comfortable environment, artists exploration enthusiasm and creativity adequately stimulate, artistic individuality and style form with each passing day freedom diversity, this part of the selected 50generation of artists in China85 culture ideological trend influence grew up in a generation, they are social and cultural trends change trend next, in the face of western culture and art of the austere challenge, on reflection, to explore its values, outlook on life and social values and so on in the process, active enterprising, based on the traditional Chinese painting art roots, through the system of cultural integration efforts to absorb the beneficial cultural nutrition, thus to create a batch of contemporary painting. And lead the Chinese contemporary art and to a very high academic level, to drawing on cognitive styles later provided a on the artistic expression of real connotation of contemporary society, become the spiritual direction of painting art. 60's artists with a clear tendency in college, they have not the cultural revolution and the educated youth experience, when the 85cultural thoughts and avant-garde art movements with vigour and vitality are, most of them are students at school, their art message was on realistic experience and reflect on urban culture and the life condition of direct presentation;60a generation of artists is a common feature of the art of localization and personalized comb afresh, they focus on the western modern art such as imaging, device, behavior and so on art style at the same time, also pay attention to China's reality and personal experience, and in language experiments, in pursuit of personal expression way in search of self. In 70 years the young painter is the cultural unprecedented prosperity, arts advocate and multiple circumstances, and our 50's 60's artists academic orientation and relatively complete self judgment of the case to emerge from a group of young artists. Between three generations of people who not only has the same pursuit, also have their own cultural judgment and artistic view, drawing appearance different from a certain angle can be regarded as the art history of the development of Chinese stageAll these, have greatly promoted the prosperity and development of contemporary art. " Paper,567 contemporary Chinese ink painting art exhibition " the intention that this. Hope this exhibition can leave a little about Chinese character on body painting art.◦

GENERAL PLANNER

CAO BAOQUAN

PLAN

FAN JIEYING

EXHIBITION DATE

2012. 7. 13 — 2012. 7. 18

EXHIBITION LOCATION
ART MUSEUM OF BEIJING FINE ART ACADEMY

EXHIBITORS (ordered by age)

50' S ARTISTS

SUN ZHIJUN TIAN LIMING FAN YANG LAO PU LIANG ZHANYAN BAI YUNXIANG ZHANG LIZHU LIU JINAN
ZHAO WEI JI JINGNING LI YANG CHEN YUMING LIN RONGSHENG LI XIAOXUAN YUAN WU

60' S ARTISTS

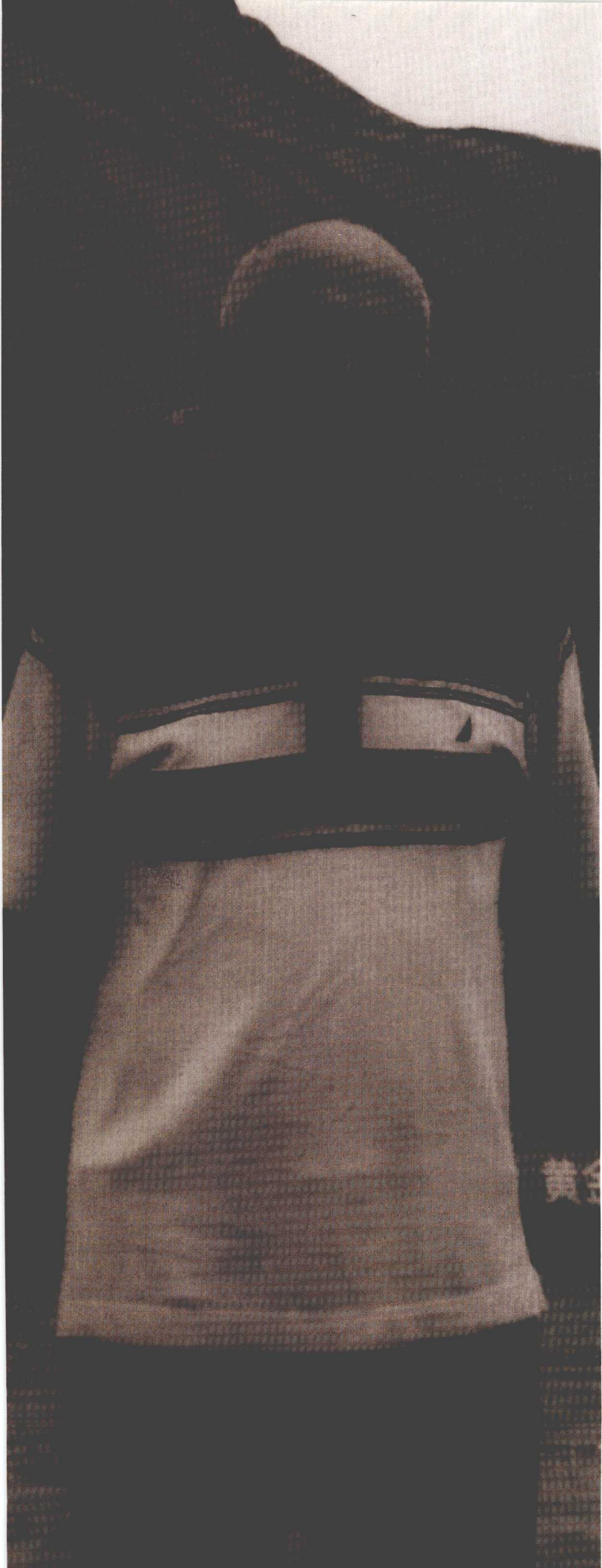
JI LIANBIN JIANG SHIGUO XING QINGREN ZHANG JIANGZHOU LU YUSHUN CAO BAOQUAN ZHANG ZHENGMIN
ZHANG JIE WANG XIAOHUI CAI GUANGBIN LI XIAOZHU JIA GUANGJIAN LIU QUANYI TANG HUII

70' S ARTISTS

SHENG TIANYE YANG HUAIWU LI GUANG FAN JIEYING XU DONGQING DO XIAOTONG
DANG ZHEN QIN XIUPING SHEN QIN XU JIACEN ZHAO FEI

孙志钧 = SUN ZHIJUN

1951年生于北京，1978年内蒙古师范大学美术系毕业，1987年中央美术学院国画系研究生毕业，获硕士学位，现为首都师范大学美术学院教授、博士研究生导师，中国美术家协会理事，教育部艺术教育委员会委员。





盛装 45cm×40cm 1997 年

田黎明 = TIAN LIMING

1955年生于北京，安徽合肥人，1989年考取卢沉教授研究生，1991年获文学硕士学位。历任中央美术学院学术委员会委员、教授、硕士生导师，中国画学院院长，中国国家画院副院长。现任中国艺术研究院副院长、研究生院院长、中国画学院院长、博士生导师、中国美术家协会理事、中国艺术委员会副主任、北京美协副主席。

