



後水墨·新語境

——李廣明“自然呈現主義”藝術 主編 劉悅笛 Editor Liu Yuedi

Post-Ink-and-Wash & Neo-Contexts: Li Guangming's Naturalness-Embodimentalism Art

後水墨 · 新語境 —— 李廣明『自然呈現主義』藝術

Post-Ink-and-Wash & Neo-Contexts

Li Guangming's Naturalness-Embodimentalism Art

主編 劉悅笛

Editor Liu Yuedi



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解構“抽象表現模式” 建構“自然呈現主義”

劉悅笛 [國際美學協會 (IAA) 總執委, 中華全國美學協會 (CAA) 秘書長]

當代中國藝術, 在新的世紀, 需要新的突破。李廣明的“后水墨”與“新語境”, 恰恰成爲這種突破的最新生長點。

經過三十多年的“你方唱罷我登場”, 當代藝術的創新何其難也? 廣明的藝術探索, 一直在找尋這個“創新點”。這本《后水墨·新語境》通過“水·炁·風·影”四個板塊的設計, 展現了廣明近十年來整個的藝術歷程及其創辦“上上美術館”的經歷。真正發展到“冰墨”階段, 廣明的藝術臻于成熟高境, 這位嚴謹的藝術家才第一次將他的藝術整體推出來。通過這次極其有力量的登場, 廣明終於找到了 innovation 的那個“點”, 我想直接將他的最新藝術稱之爲——“自然呈現主義”!

廣明的“后水墨”的創新何在?

實際上, 真正的創新總是難以用傳統的模式與語言加以言說, 廣明的藝術給批評家提出的難題, 就在于究竟該如何言說他的藝術。一方面, 他的“冰墨”藝術一反“中國實驗水墨”的慣常模式, 這些水墨實驗只要一落筆, 就難逃東方筆墨的窠臼, 而廣明則獨創出讓“冰”融化爲“墨”的自然筆法。另一方面, 他又超越了“抽象觀念”上的西方强大影響, 特別是解構了居于主流的“抽象表現模式”的既定習慣, 從而原創出一條獨屬於東方藝術的藝術新路。

按照藝術家本人的理解, 當代全球藝術創新的“氣場”目前就在東方。這是由于, 西方藝術經歷了貢布裏希意義上的“再現”階段之后, 進入更爲廣義的“表現”階段, 而今則到了“讓自然本身去說話”的時代了。“再現”是主體面對客體的模仿, “表現”是主體對主體自我的表露, “呈現”則是讓自然“作爲自然”去自然性地呈現。即使是“抽象表現主義”, 仍是一種極端的表現主義, 藝術家以抽象化的“滴彩”抑或“筆觸”, 所表現的無非還是主觀的情感、思緒與無意識而已。即使是藝術家的“行動”, 也只是作爲“姿態”而存在的, 他的情緒到達什么狀態, 畫面就能達到什么程度, 這仍是無視于自然呈現的“自我表現主義”。

實際上, 當代中國的抽象水墨繼承了這種“抽象表現模式”, 只不過, 藝術家在運用這種模式時已將本土文化融會在內。中國抽象水墨的獨特性究竟何在? 這就是圍于西方視角所謂的“極多主義”(高名路)與“第三種抽象”(朱青生), 或者出自東方意味的“念珠與筆觸”(栗憲庭), 所試圖要捕捉的那種東方的意味。但是這種將“抽象表現”模式化的藝術, 或者聚焦于抽象語言, 或者側重于文化顯現, 都仍關注創作者對藝術材料的控制。然而, 假如藝術家讓材料本身去言說, 那將會如何? 廣明的藝術創新就在這裏自然生長了出來。

簡言之, 由廣明所獨創的“冰墨”藝術, 就是這樣一種“自然而然的呈現主義”或者“呈現的自然而然主義”, 可以簡稱爲“自然呈現主義”。

廣明讓冰的融化本身來說話, 他首先創造出“冰墨”的“三維裝置”, 進而讓冰的融化自身形成一種“冰墨行爲”, 進而將三度空間化作二度的“冰墨抽象”平面。這意味着, 廣明突破水墨抽象藝術的第一步, 就是先將水墨固化起來與立體起來, 從而再造出一個“第二自然”。在中國傳統繪畫語言被創新之后, 第二步則是讓這些立體的“冰墨”“再度”化作平面, 在藝術

家本人看來，這種對平面的回歸其實更有意義，因為水墨藝術最終還是要“回到平面”來解決問題。

但廣明所回歸的抽象水墨無疑成為“另一種平面”。在整個創作過程中，藝術家的參與也許只占到30%，更多70%的藝術效果則是“冰墨”融化本身塑造而成的，這個融化的時間可能要持續四到五天。廣明這位有志氣的藝術家，最終讓他的藝術回歸平面來參與水墨藝術的競爭，而每張水墨及其背后的過程都是不可重復的，這種“偶然性”在他作品當中的充滿，迥然不同于筆墨化的藝術的那種通過人手的制作，中國水墨由此獲得了“新的生命”。

這套廣明原創的“繪畫視覺語言”，關鍵就在于與自然的直接對話與融合的關係，而遠離了那種人手對於顏料水墨及其在畫布上的控制，這只有東方水墨的“水之暈”與“墨之染”才能出此效果，因為固態的油彩一經落上畫布，就已經凝滯了，那種微妙與奇妙的水墨變化只能獨屬於東方。中國道家的“道法自然”的規律，“道之為道”的法則，都在廣明“冰墨”創作當中得以自然地運用。

這裏的“自然”是“自然而然”的自然 (naturalness)，廣明的創作遵循的是一種順應“自然性”規律的藝術之法，這種“無法之法，乃為至法”。在藝術家看來，水屬陰，墨屬陽，在“由冰化墨”的過程中，居然形成了一種相互謙讓與主動融會之勢，這恰恰又是“陰陽相合”的東方智慧。與此同時，面對這種“冰墨”抽象的感悟，也就是在“自然化的感悟”當中，又包孕了中國的禪宗的“頓悟”的神秘智慧，這是對於自然本身、對於道之本身的尊重。所以說，廣明對“水·炁·風·影”這四種中國審美意象的靈性把握，都充滿了陰陽莊禪的東方美學智慧。

藝術家的基本藝術訴求，就是希望“讓自然本身來創造奇蹟”。當“冰墨”從一個點逐漸擴散成為水綫，又從一條條水綫放射為墨面的時候，這種虛實相生的變化：從客觀來看，就是道家的“道生萬物”的融化過程；從主觀來看，就是禪宗的“明心見性”的經驗歷程。廣明的創造已經打造出一整套的“自然呈現主義”的藝術語言，他已經將東方文化的深度智慧浸漬在當代藝術之內，并用獨有的表達方式呈現出來，這才是一種對本土傳統的“創造性的轉化”與對當代藝術的“轉化性的創造”。

廣明的獨創藝術，既是對“抽象表現模式”的解構，又是對“自然呈現主義”的建構，期待他在找到“突破口”之后，將自己的藝術激情更迅猛地噴發出來！

Introduction: Farewell to Abstract-Impressionism's Modes Towards a Naturalness-Embodimentalism Art

by liu Yuedi

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In the new millennium, Chinese Contemporary Art needs a new breakthrough, and Chinese famous artist Li Guangming's Post-Ink-and-Wash and Neo-Contexts is the exact kind of breakthrough in China actually.

More than thirty years after the Cultural Revolutionary, how difficult is the situation for Chinese art innovation by now? Li Guangming was seeking for the breakthrough in his art development especially in the past ten years. This art book of Post-Ink-and-Wash and Neo-Contexts: Li Guangming's Natureless-Emodimentalism Art, is divided into four basic parts, and their themes are "Water" "Air" "Wind" and "Shadow" respectively. The four Chinese aesthetic images could represent Li Guangming's different art periods.

After long exploration, Li Guangming found his own breakthrough in the end, and I call it with a special new name: Naturalness-Embodimentalism.

On the one hand, Li Guangming is against the mode of original Chinese experimental ink and wash art which isn't outside its oriental conventions; on the other hand, as a creative artist, he has already shaken off the influence from western abstract's concept, especially by his deconstruction of Abstract-Impressionism's Modes. So, he has won a new oriental road for his art ultimately.

According to artist Li Guangming's understanding on the diversity of east and west cultures, perhaps, the new start or battlefield for global art is located in China now. In his own point, inside the whole western art history, there are at least two paradigms in a broad meaning: one is representationism, the other is expressionism. But his Naturalness-Embodimentalism, not only refuses the paradigm of representationism which just focus on object, but also opposes the paradigm of expressionism which only services for subject. Li Guangming's art, as a new direction, is interested in the communication and unity between subject and object, and he let nature to say its own words.

It relates itself to the traditional Daoist thought that the way models (fa) itself to that which is so on its own (ziran), and particularly to Daoist aesthetic thought that heaven and earth have supreme beauty. Chinese philosopher Zhuangzi said: "The universe is very beautiful, yet it says nothing. The four seasons abide by a fixed law, yet they are not heard. All creation is based upon absolute principle, yet nothing speaks." Accordingly, Li Guangming's creation is reduced into a very small part in his art, while the majority of artistic creation is completed spontaneously by nature. In terms of traditional Chinese aesthetics, his art adopts "no-rule" (wu fa) in its treatment of heaven and earth, but "no-rule" is just the "ultimate rule"(zhi fa). This is what famous artist Shi Tao explained in his <the rule of 'no-rule' (wu fa zhi fa)> : " the 'ultimate rule' and 'no-rule' bring forth the general rule and the general rule governs all specific rules."

As a result, Li Guangming's new art, farewell to Abstract-Impressionism's Modes, at the same time, towards the Naturalness-Embodimentalism in the end. And in America philosopher and art historian Mary B. Wiseman and I together edited a new book, *Subversive Strategies in Contemporary Chinese Art* (Brill, 2011), I seek for a "Neo-Chineseness" for Chinese contemporary art, and Li Guangming's new art is on behalf of "Neo-Chineseness".

李廣明的“冷墨”境象： “中國性”水墨實驗的真正突破

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李廣明的藝術探索, 始終處于一種不斷找尋的新鮮狀態——尋找本土的文化根基, 尋找獨特的藝術語言。從“殤城”的架上材料綜合到“招魄”系列的“捕風捉影”, 從“療傷”的藝術行爲到“霧裏看花”系列的氣體裝置, 他一次又一次地堅持將成熟的作品呈現在觀者面前。直至走到自創門派的“冷墨”系列這個更高的階段, 藝術家似乎終於真正找到了厚積薄發的突破口, 從而將他的獨創力迅猛地噴發出來。

走到如此這般的境界, 那是因爲, 李廣明目前的藝術創作狀態已然達到兩點: 一方面, 他終於找到了中國水墨語言的當代藝術表達方式, 從而在當代水墨實驗當中可謂獨樹一幟; 另一方面, 他又將國際視野與本土追求融會貫通起來, 進而在當代藝術探索中開拓出一條“中西視界融合”的新路。

一、厚重與飄逸: 從“玩土”、“玩炆”到“玩冰”

第一次觀李廣明的畫, 還是帶現任國際美學學會 (IAA) 主席柯提斯·卡特 (Curtis L. Carter) 來到他所創辦的上上美術舊館, 當時就曾感嘆那巨幅的《殤城》呈現的歷史滄桑感。卡特本人也贊嘆這位藝術家扎實的造型語言能力, 並爲他表現出來的“東方氣息”所深深嘆服。盡管他們的藝術觀念并不相同, 在後來還形成了當面的爭論, 但是這位老外非常喜歡構成的畫面。而這些都使我看到, 李廣明的確是一位具有自我原則、堅持自我原則的藝術家。與此同時, 他的創作又具有某種面向當代的開放性。

“殤城”系列的當代性, 首先就在于一種材料的使用, 那就是用“長城土”去畫長城。這實際上是一種文化上的尋根, 用長城的土本身來呈現“長城之殤”, 既呈現出了一種唐代墓室濕壁畫 (Fresco) 效果一般的粗獷質感, 也體現出一種對“黃色文明”命運的象征與隱喻。但在技術上, 還有個難題: 如此厚重的土調上丙烯再膠着在畫面上, 什麼樣的紙能承載得了呢? 李廣明進而發現, 只有用中國土產的“牛皮紙”才能將這一張張的“土壁畫”懸置起來。所以, “殤城”系列可以說是李廣明早期的綜合材料的代表之作。應該說, 當時的藝術家的思維還主要是傳統油畫式的, 對他而言, 創造中的更爲關鍵的東西, 就是要找到呈現長城形象的“肌理效果”。通過紙張的褶皺感、土質的顆粒感、水墨的流動感, 這種滄桑效果無疑是達到了。有趣的是, 此時李廣明“大巧若拙”的創作, 居然具有了一種“土裏土氣”的本土文化的歸屬感, 藝術家始終在找尋這種文化的內在力量。

如果說, “殤城”系列的綜合材料作品, 無論是從材料本身還是圖繪風格來說, 都是偏向于“厚重”取向的話, 那么, 從“捉魂”系列到“霧裏看花”系列的創作, 則逐漸走向了相對的“輕盈”的另一面。應該說, 從“殤城”系列的內涵思考, 直到“近歷史”的形式改變, 李廣明當時的藝術更是趨向于理性思考的。“近歷史”系列則更進一步將長城畫面上打上了輪廓綫式的紅綫, 這種具有理性化傾向的紅綫就有點類似于“理性繪畫”的那種紅格子。然而, 自從創作“捕風捉影·長城”之后, 李廣明的創意就轉變爲: 在太陽光照下將長城的影子“捕捉”在宣紙之上, 然後將影子的“黑”與無影的“白”, 通過清水“分割”開來後重新加以組合。從這個作品開始, 藝術家就開始了最早的將“立體變做平面”的探索, 這一時期的轉化媒介當然就是“捕風捉影”。

然而，在李廣明早期的創作裏，更能把握到本土文化精髓的，反倒是藝術家對於“炁”的特殊運用和獨特把握。但難題却在于——如何將“炁”呈現在兩維的畫面上。李廣明最早以“捕風·長城”作為“捉影”系列的補充，他用宣紙、墨在長城上任由狂風吹襲，從而在瞬間去捕捉風對於紙與墨的塑造力，並將這三者融合的“自然形態關係”固定在平面上，最後再採用圖片和裝置形式來加以呈現。從藝術家的藝術發展歷程來看，這是他從面對長城“玩土”到“玩炁”的最初轉化。如果說，“玩土”只是從“實”到“實”的創造，那麼，“玩炁”則力求將炁的“虛”化到“實處”。

在“玩炁”方面，更為成功的創作非“霧裏看花”系列莫屬。這是因為，這個系列把握到了一種“氣韻生動”的真正“動感”，所謂“氣韻生動為第一義，然必以氣為主，氣盛則縱橫揮灑，機無滯礙。其間韻自生動矣。”“捕風”最初的意圖是由“動”到“靜”的，我們最終看到的，只是“化動為靜”的風動的瞬間。但是，“霧裏看花”則採取了現代科技手段，用煙霧做成了一個內在封閉的屏幕，然後將八大山人的荷花圖、鳥禽圖、鳥石圖、墨魚圖投映在“氣幕”上，再透射到背景牆上，從而形成了一種中國古典繪畫當中那種“重屏”的效果。更有趣的是，這些投映的中國水墨形象，以及米羅《晚鐘》的油畫、羅丹《思想者》的雕塑圖像，在被投到“氣幕”上時變得具有立體感了，因為隨着氣體不斷充溢與蒸騰，圖影在運動的氣上不斷地變換形態。而且，整個畫面都隨着氣的“生”氣“滅”而趨于變幻無窮，從而變得越來越“靈動”了。所以說“氣韻生動，須將生動二字省悟，能會生動，則氣韻自在”，“霧裏看花”系列就是通過投影與氣幕的獨特設計，經由“生動”而把握“自在氣韻”的。

隨着李廣明藝術創造的自我轉變，他最終從“玩土”、“玩炁”走向了“玩冰”的更高階段。從審美的流變來看，他的美學傾向也從“殤城”系列的那種儒家氣質的“厚重”，逐漸走向了“冷墨”系列的莊禪風格的“飄逸”。

二、立體與平面：從“水墨裝置”、“水墨行爲”到“水墨抽象”

李廣明的“冷墨”創造，的確讓人有耳目一新之感，的確為水墨實驗開拓出了嶄新的藝術空間。這個系列的作品既有廣闊的國際視野，又運用了當代藝術的技巧，但是更重要的是，還將本土文化的底蘊袒露了出來。在這個所謂的“后水墨”的時代，如何採取“非筆墨”的形式來把握水墨的神韻，的確是傳統文化留給當代藝術需要“創造性轉化”與“轉化性創造”的難題。儘管我們並不認同“筆墨等于零”的激進立場，但是，在當代藝術的譜系當中，筆墨必定需要其他的形式來加以轉化，“筆墨當隨時代”本應轉化為“水墨當隨時代”才是。

李廣明的“冷墨”新創，就是“水墨當隨時代”的當代產物。然而，這個系列的作品初看起來，往往首先給人的困惑就是——這個藝術到底是什么？如何將之歸類？衆所周知，之所以難以歸類與確定，恰恰展現出這種“冰墨”藝術的原創性。

“冷墨”，其實是藝術家本人創造的新術語，但它也僅能從材料上確定其創新的特質。如果一定要給“冰墨”找到對應的藝術形態，那麼，只能說蔡國強的“火墨”是與之類似的，因為“火墨”就是利用火藥的爆破效果在紙上形成絢麗的“火墨

畫”。“火墨畫”屬於蔡國強的紙上爆破作品系列，火藥記錄其實是瞬間完成而不可復制的，蔡國強利用其“火墨”試圖創造出超越中國水墨畫的某種意境，並力求把中國的含蓄、神秘和古老的智慧展現給世界。

然而，與蔡國強的“爆破”不同，李廣明在紙面上創造出來的效果，是通過化冰為水的“消解”過程來實現的。這個被稱為“冷墨”的藝術，其基本材料就是水（冰）、墨，還有宣紙。首先，藝術家用泥雕塑成大教堂、亞當夏娃像、導彈、方、圓等之類的立體泥塑，然后用泥雕翻成模具，將混合不同比例的水、墨等在冰庫凍成冰雕，最後將這個“冰雕”置于吸水性極強的生宣紙之上，等待整個冰雕逐漸融化最終在紙面上形成具有生動質感的“冰墨作品”。

實際上，李廣明的“水墨”，較之蔡國強的“火墨”，更具有中國文化的意蘊和韻味。劉驍純曾用最簡單的比喻來比較過東西文化的差異：“西方的文化偏火，中國的藝術偏水，最直接的感覺是火比水厲害，但是水又可以滅火，就是這樣一種關係。”實際上，火更多是一種西方的“陽性”文化的象征，而水則更多是一種東方的“陰性”文化的隱喻，由此觀之，蔡國強的“火墨”其實更西化，而李廣明的“冰墨”則更貼近東方。“火墨”的確是“火氣”過重，而“冷墨”則相對“陰柔”；“火墨”形成瞬間爆破而成的“頓悟”，“冰墨”則趨于慢慢融化的“漸悟”；“火墨”被藝術家本人認為是火與紙之間“破壞與建設的辯證”，而“冰墨”則注重在冰與水之間的一種“內在的轉化與生成”。

實際上，如果要將李廣明的“冷墨”系列作品加以歸類，可以將之定位為“水墨裝置——水墨行爲——水墨抽象”的三位一體的作品。這意味着，我們不能僅僅從按傳統的藝術創造的程序觀，僅僅關注“身體——行動——作品”的創造過程，並將藝術創造的重點歸結于最終的作品生成。我們要在更廣闊的語境當中來觀照他的“冰墨”創造。

首先，用冰制造出雕塑式的對象，所創造出來的就是一種冰雕式的“水墨裝置”，而且，這個裝置隨着時間、溫度的變化而不斷發生變化，直至化為烏有。其次，“冰化為水”這個過程，可以被視為一種“水墨行爲”過程，這個過程往往不強調人為的參與，主要是材料本身與自然產生碰撞與對話。當然，為了造成更好的效果，藝術家往往需在底部作一些鋪墊，如選用紙張的性質、層疊的厚度等。藝術家在創作時，冷凍的不同，加墨多少的不同，宣紙的不同，以及在融化時間的快慢等不同因素下都會產生不同的畫面生命，這就需要藝術家把握好每一個環節。最終呈現的“水墨抽象”畫面，無疑就是一個從“立體”的三維裝置最終化為“平面”的二維水墨的動態過程：水墨裝置首先是“靜”的，水墨行爲始終是“動”的，而水墨抽象隨着化為“靜”的，這三者和李廣明的“冷墨”系列是“道通為一”的。

三、虛境與實像：從“化實為虛”、“既抽又象”到“冰墨境界”

在李廣明那裏最終“成像”的仍是一幅幅抽象水墨的作品。但關鍵的創新環節在於：藝術家將“立體”化作“平面”，這也就是經過“冰狀水墨”化為“水墨畫面”來實現的。從中國古典美學的角度來看，這就是一個“化實為虛”的過程。無論傳統文人還是畫家，都是直接用水墨來創造的，而水墨本身最終轉化為二度的平面上。當然，據我所知，也從來沒有當代藝術家採取這種先“凍冰”后“解凍”的方式，先三維立體化再作二維平面化的處理。也許，道家所謂“上善若水”就是取水自然流淌的過程來比喻最高的善吧！在“冷墨”系列當中，有趣的是，水就是“自上而下”慢慢流動的，這是通過“冰解”的過程來實施與完成的。

冰是屬於“有形”的，水則是傾向于“無形”的，由冰化水的過程，恰恰也是“無”與“有”相生的。這好像是一位“自然的藝

術家”通過千萬個小的筆觸來慢慢地宣紙上一遍又一遍地渲染、一層一層地着墨一樣，慢慢形成最終的抽象的形狀、紋理與層次。如果再從中國古典文化觀之，水屬於“陰”性，而墨則更趨向于“陽性”，在自然融解的過程裏面，“陰”與“陽”又是相互補充的。與西方的油彩具有的那種凝固性不同，墨水本身自主的流動，恰恰能形成一種極新的水墨節奏與樣式。如果說，李廣明的“霧裏看花”系列還只是流動的“氣墨”，那么，他的“冷墨”系列就可以被看做是真正富有流動性的“冰墨加水墨”，冰化為水是“由有形到無形”，水墨融入畫面則是“由無形到有形”。

在這個意義上，李廣明的“冰墨”應該被看做是一種“虛化”水墨，或者說“虛像”水墨。這種水墨效果的真正的創造者，也許並不是藝術家本人，也是由“冰墨”本身的融化造就的。或者說，在這個融化的過程裏面，藝術家參與的只是藝術創造的一小部分，而更大的創作，則是由“冰墨”按照“自然而然”的規律來完成的。這採取的其實是一種“無法”之法，或者說採用的是一種最徹底的無法，恰恰這種“無法”，才可成為“至法”。石濤的《苦瓜和尚畫語錄》所謂“無法之法，乃為至法”，“以無法生有法，以有法貫衆法”，正是此意。應該說，“冷墨”系列的抽象過程與抽象效果，的確達到了這種本土文化追求的至高境界。

從“冰墨”形成的水墨效果來看，“虛境”與“實象”之間也形成了某種張力。許多最終“成形”的作品裏面，某種“具象”的存在，影影綽綽，這種混沌狀態就是老子所說的“道之為物，惟恍惟惚。惚兮恍兮，其中有象；恍兮惚兮，其中有物”。境是“心”生的，“象”是自然的，這種由“實”融“虛”的抽象狀態，的確把握了中國傳統文化的深層底蘊。在藝術家的眼裏，中國的綫是有生命體的，中國的水墨強調的是過程性，中國的色彩注重的是“墨分五彩”，而這些中國藝術原色與底色，在“冰墨”的水迹綫路、流動軌迹、灰黑層次當中都可以不斷發現。所以，我們可以說，處於“冰墨”創作階段的李廣明，已經擺脫了早期創造那種理性化的取向，從而走向了一種更為感性化的、強調悟性的藝術之途。從有形的冰到無形的水，最終融化為一種“既抽又象”的中國圖像，這恰恰就是李廣明創作的獨到之處。

從李廣明的藝術創造的整個經歷可以看到，他始終力求將中國傳統的深度文化置入藝術當中，從“殤城”系列的儒家般的厚重，到“霧裏看花”系列道家般的空靈，一直到“冰墨”系列莊禪式的體驗，李廣明的創作是在步步上升的。他獨創出來的這種“水墨裝置——水墨行為——水墨抽象”，遵循的恰恰是“自然而然”的法則，而且也將道家的“道法自然”與禪宗的“明心見性”巧妙地結合起來，從而達到一種獨特的“冰墨境界”。這種“冰墨境界”恰恰是藝術家在深潛中國本土文化之后創生出來的。我們都知道，具有抽象取向的藝術在中國具有強大的生命力，高名潞試圖以（與極少主義相對立的）“極多主義”來命名之，栗憲庭則以更具中國話語權的“念珠與筆觸”來命名之，朱青生則試圖以區分于傳統抽象主義、抽象表現主義/極少主義的“第三種抽象”來命名之，他們的確都捕捉到了當代中國抽象主義不同于西方藝術的那種本土特性所在，特別是具有“中國性”的抽象往往並不是純形式的點、綫、面、色的單純組合，其背后總是深深蘊藏着中國文化獨具的意義內蘊與價值取向。

然而，究竟該如何走出一條具有“中國性”的水墨實驗的新路呢？李廣明的藝術創造在這方面的確是具有突破性的，而且也給後來者創造了某種範式。這是因為，他創造出來的“冰墨”境象：第一在藝術語言上是獨特原創的，第二是深深地植根于本土文化的，第三這種原創性的藝術還具有國際視野。擁有了上述特質的藝術，不正是力求達到所謂“新的中國性”（Neo-Chineseness）藝術的範例嗎？

Image of Icy Ink

—A Real Breakthrough Beyond the Ink Experiment of Chinese essence

by liu Yuedi

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The artistic exploration of Mr. Li Guangming is always in a state of searching, looking for native cultural roots and unique artistic language. From the Dying Wall, Welcome Back the Spirit of Confucius, The Healing to See Through Fog, he insisted on presenting the mature works in front of the viewers again and again. In the series of Icy Ink, he reaches a higher stage; he seems to have finally found a real breakthrough after accumulating profound practice. Icy Ink is the fruit of great originality.

Reach such a state, it is because, Li Guangming has finally found the way of Chinese ink expression to present in contemporary art world, his own way is very special and unique among various of contemporary ink experiment. On the other hand, he digested international perspective with local pursue. A new contemporary art road of "fusion of Chinese and western" has been opened up.

Part I Massive and Elegant, Creating Material from Soil, Gas to Ice

It was the first time I saw Mr. Li Guangming's paintings when I show current president of International Art Association (Abbreviated as IAA) —Curtis L. Carter to the Sunshine International Art Museum. The strong historical vicissitudes of life from his work Dying Wall shocked me a lot and Mr. Carter also highly praised Mr. Li's solid modeling ability as well as the oriental essence in his works. Although they have verifying sort of artistic conception, Mr. Carter still likes his works very much. Thus I made a conclusion that Mr. Li is an artist with self principles and he holds on his principles while he has also a kind of open mind to contemporarism.

The contemporarism of his Series Dying Wall lies in that firstly this Great Wall in his works was paint with the soil from Great Wall. This is kind of seeking cultural root: this kind of material (soil from the Great Wall) represents a kind of ruggedly texture of Tang Dynasty's Fresco and also a kind of symbol and metaphor for Yellow Civilization. However, there is also a technical problem: what kind of paper can endure so much of soil and propylene? Mr. Li found that only the Kraft paper made in China can resist this sort of strength and therefore hang up to the wall. As we can say, Series Dying Wall is his earlier representative mixed media works. As far as we can say, at that time, most of the artists held the traditional oil painting concept when he already tended to represent the textural effect of Great Wall. By drape touch of paper, granular sensation of earth, flowing sense of water, he has succeeded in taking on a vicissitudes of life. His works reflect a sense of belonging of native culture, which is a forever internal power of culture.

If Series Dying Wall belongs to the messiness, his Series Catching Gost and See Through Fog will naturally belong to an elegance. From a thought of internal meaning in Series Dying Wall to a compared lightly changing form in Catching Soul and See Through Fog. From a deep internal thought to changing forms, Mr. Li tends to a more sensible thinking style. In his Series Recent History, he wrote an outline on Great Wall in red thus this kind of sensible tending was similarly to a red check in rational paintings. However, after the work of Great Wall •Chasing Wind & Clutching at Shadows, his creations turn into chasing shadows on Xuan Paper and reorganized black (shadow) and white(sunlight) by using clean water to cut them (Xuan Paper) off. From this work on,

the artist started his original exploration on a creation in 3D to 2D.

However, in his earlier creation, a most essential part of his work is his application of Qi (which means the spirit of something in Chinese). How to represent Qi on 2D paintings? At the very beginning, Mr. Li made use of the wild wind to blow Xuan Paper and Ink and thus he caught a instant Shaping power from the wind and combined these three essences on paper and finally represented them on form of images and installation. From his development history, this is a transformation from using earth to Qi. If creation of earth is a creation from real to real, creation of Qi will surely turn Xu (which means nothing) to real.

His representative works in part of Qi is Looking Flowers in Fog. He has long been the moving sense of matter. An earlier intention of Chasing Wind is creation from movement to solidness on paper, and we finally only see an instance of this process. However, he took modern technique methods to form a closed screen in smoke, and then he put the works' image of Pa-ta Shan-jen (a famous artist of the Ming Dynasty) on the Gas Screen and the background wall, thus he built up an effect of Double Sector Screen in Chinese traditional paintings. Moreover, there were images of Mirror's Evening Bells and Rodin's (1880—1900) Thinker. These images were more vivid when they were put on the screen: With a changing state of gas, images also move with it. Countless changes came out with countless changes of emerging of gas.

With a self changing of Mr. Li's art creation, he has moved to a higher grade of using ice to create. From sense of aesthetic, he turns from massiveness in Dying Wall to elegant in Icy Ink.

Part II 3D and 2D: from Ink Installation, Ink Behavior to Abstract Ink

His Series of Cold Ink did assume to us a new look and this is a new start for Ink Experiment. With international wide range of vision and contemporary art techniques, this series of works also has a native cultural root. In this Post Ink times, it is a hard matter in creative changing and changing creation of traditional culture that how to grasp an essential part of Ink without using form of ink. Although we don't agree with the radical standpoint of "Brushstroke Equals Zero", I agree that Ink has to represent in other form and Water Ink should change with times instead of Brushstroke change.

Mr. Li's Lately series of Icy Ink is a contemporary result of the concept of Water Ink Should Changing with Times. However, at the first sight of this series, many people would be puzzled about what this is? How to identify it? As we all know that, it is the original natures that make his work hard to identify and determine.

Cold Ink is a new technical terms creation by Mr. Li and this work can merely identify an innovation nature of material. If we have to

find a equal form of art, "Fire Ink" concept of Cai Guoqiang will fix more or less. Cause Fire Ink using gunpowder's exploring effect to create Fire Ink picture. This series of explosion on paper was made in instant moment and is impossible to reproduce. Mr. Cai tends to use his Fire Ink to create kinds of Chinese Ink Painting state and try harder to present Chinese reserved, mysterious and ancient wisdom to the world.

Verifying from Cai's recreation of exploration, Mr. Li realizes his effect on paper by melting ice into water. This Cold Ink has a basic material of water, Ink, ice and Xuan Paper. Firstly, the artist makes soil sculptures of church, Adam and Eve, nuclear bomb, etc. Then he makes a model out of these sculptures and uses different proportions of water, Ink and something else to make an icy sculpture in freezer then put this ice sculpture on Xuan Paper. After the melting of ice sculpture, a vivid work turns out.

In fact, Li Guangming's Ink is more profound and meaningful. As a saying of Liu Xiaochun: western culture is partial to fire nature while Chinese art is partial to water. Fire may be more powerful than water, but water can put fire off. Fire is more of a symbol of positive culture of west and water intends to infer a negative culture of oriental. From this concept, Cai Guoqiang's Fire Ink is more westernized and Li Guangming's Ice Ink is more oriental. Fire Ink is an instant exploration of understanding and Ice Ink tends to show a gradually understanding; from the artist, Fire Ink is an exploration of destroy and build, and Ice Ink is more like an internal transform and build.

If we have to identify Li Guangming's Series Cold Ink, we can identify it as a combination work of Ink Installation, Ink Behavior and Ink Abstract. This means, we can not merely focus on the process of creation and regard the final work as the most important part. We should understand his Ice Ink work from a more extensive platform.

First of all, icy sculpture that artist creates is a kind of Ice Ink Installation and this installation keeps changing with time, temperature till they vanish. Then it comes that the process of turn ice into water can be understood as a process of Ink Behavior. In this process, people are not an essential part of it, but material contrasts and communicates with nature. Of course, artist used to prepare forward for a better effect. During his creating process, varying of freezing, Ink Xuan Paper or melting time will cause varying images. Thus the artist should keep close eyes on every part of this process. A final Ink Abstract image is motive process which turns a 3D installation into a 2D painting: a still Ink Installation with a changing Ink Behavior and turns into a still Ink Abstract. These three essentials are perfectly combined in Li's work.

Part III Real and Unreal: from Turn Real into Unreal, Abstract and Alike to Ice State

In Li's final works they show images of abstract. And an essential part of innovation lies in that the artist turn a 3D into 2D, thus, he turns Ice Ink into Ink paintings. From a Chinese traditional aesthetic angle, this is a process of turn real into unreal indeed. No matter traditional civilizational people or the artists, they created with Ink and Ink would reflect on a 2D flat form. As far as I am concerned, no one apply these processes of freezing and melting, turning 3D sculptures into 2D paintings. Maybe an old saying in Daoism of 'Water Is Better' is an analogy that best kindness is like a nature running of water! In Series Cold Ink, water run slowly from up to down and melting process motivated it.

Ice is shapeable while water is on the opposite. In the process of turning ice into water, Wu (which means nothing in Chinese) and You (which means something) are accompanying. A nature artist paints naturally over and over again and finally an abstract shape, vein and levels turns out. From a traditional culture concept, Water is negative while Ink is more positive. In naturally melting process, water and ink both serve each others. Different from a solid state of western oil painting, running nature of Ink form a completely different style of art. If Li's Series Looking Flowers in Fog are some Ink in Qi (as mentioned above, it's kind of spirit, and sometimes means material in gas in Chinese), his Series of Cold Ink will belong to a real floating combination of Ice Ink and Water Ink. It is from You to Wu when ice turns into water while it's from Wu to You when Water Ink solutes in Xuan Paper.

From this concept, Li's Ice Ink is creating with kind of Xu Ink. In this art technique, artist and Ice Ink create paintings together. Or maybe we can say artist only plays a little in this process and Ice Ink naturally complete all of the rest in its melting process. This is kind of creating without any techniques or a completely natural way to create. Superb effect comes out from this natural way of painting. Shi Tao (1641~1707 a great Chinese artist of Qing Dynasty) said that only natural way of painting can get the most outstanding effect of paintings. An equal way of express in Chinese is that techniques come from natural way of creating and these techniques exist in all style of paintings. As far as I can see, process and effect of abstract in Li Guangming's Series Ice Ink deed in a superb state in Chinese culture.

From aspect of effect of Ice Ink in his works, effort exists between his Xu and Shi. We can find some visualized images in his works which would better explain by Chinese great master Chuang-Tzu (B.C.369—B.C.286)'s words: "Doctrine in material is in a state of fuzzy and in fuzzy there are materials". We create our own state of life when figures come from nature. This abstract state of process from Xu to Shi consists with the essential part of Chinese traditional culture. Chinese artists argue that Line in works is living and it's more important of process than anything else in Chinese Ink painting; in aspect of color, Chinese Ink painting focus on division shade of Ink. All these essential parts can be found in Li Guangming's works: trace of water, floating and varying shade of Ink. Thus, Li has already got rid of his earlier time of rational creating form and forwards a more emotional and focuses on comprehending the world. Painting with melting process of ice to water, he creates a unique way of Chinese painting.

From his whole creating process, we can find that he manage to imbedding Chinese essential part into Art. His upward process in art can be found from massive in Sadness City to elegant in Looking Flowers in Fog and finally comes Ice Ink—an experience of Zhuang Zi and Zen (both are great ideologists in Chinese ancient times). His unique Ink Installation—Ink Behavior—Ink Abstract way of creating process consists with nature and Daoism. This state of Ice Ink is a natural result of artist's deep understanding on Chinese native culture. As we all know that abstract orientated art are well received in China. Gao Minglu (contemporary famous Art critics try to name it as Maximalism (opposites to Minimalism) while Li Xianting (another important Art critics in China) names it as Beads and brushstroke with more Chinese feature. They both find unique features in contemporary Chinese abstract art, especially that Chinese art go with profound culture instead of simply combination of spots, lines and spaces.

How to manage a way of Chinese Ink practice painting? With unique Art techniques, profound native culture and international vision, Li's works do a meaningful breakout at this point and bring us with some inspirations. And this is exactly what we pursuit as new Chineseness Art.