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YEARS OF CHINESE CONTEMPORARY ART:
CASE STUDIES 中国当代艺术
年艺术个案系列丛书·当代水墨

盛时
刘庆和卷
PROSPEROUS
AGE LIU QINGHE
凤凰出版传媒集团
江苏美术出版社

刘庆和



PROSPEROUS AGE LIU QINGHE

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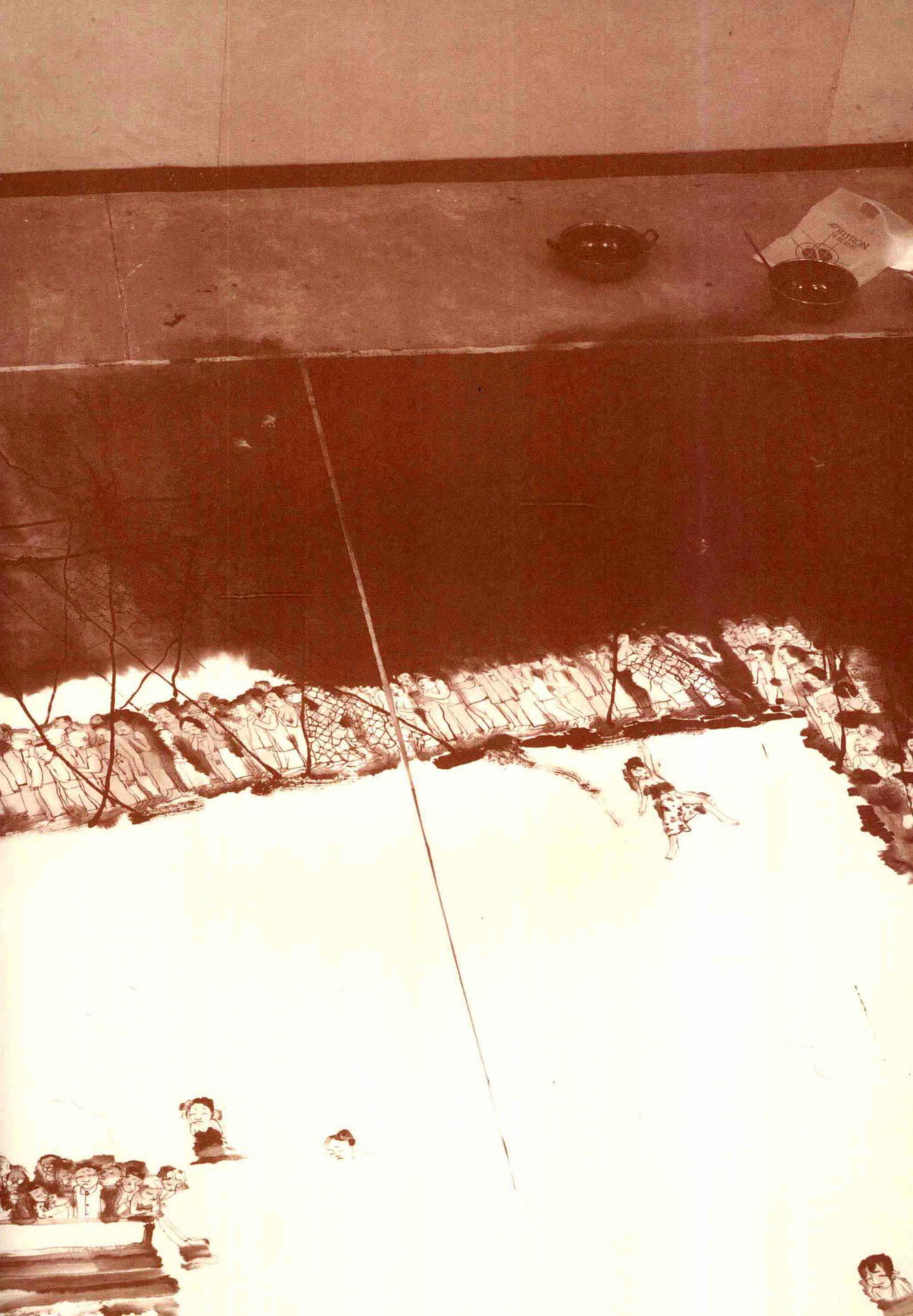
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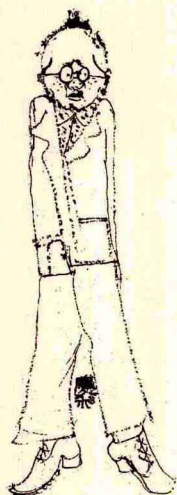
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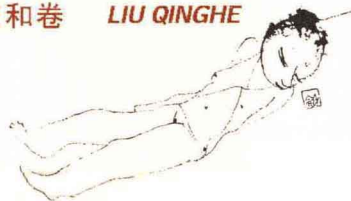
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杨凯

毋庸置疑，当代艺术已经成为了中国现代社会的时尚、潮流标志，也是当代中国的主流文化阵地。

上世纪 80 年代初，当代艺术的先驱们为寻求中国现代艺术个性的解放和艺术创作的独立与自由，努力向西方学习。而今，从学习西方到与西方保持距离，关注本我，走过了非常艰辛的 30 年。前赴后继的中国艺术知识分子，通过三代人 30 年执著不懈的艺术探索和实践，才有了今天中国当代艺术辉煌的局面。

由于中国新兴艺术收藏者的追逐，催发当代艺术品市场一路牛气冲天，当代艺术被大众媒体和社会公众强烈关注。中国当代艺术成为现代世界艺术重要的组成部分，中国当代艺术家蜚声海内外，艺术家的作品亦是世界上重要美术馆、博物馆争先收藏的对象。

作为中国西南地区专业的当代艺术空间——K 空间，倡导专业、专注的发展观，并以推广中国当代艺术为使命。在接下来的 3 年的时间里，K 空间将邀请 20 位中国艺术界的权威专家和学者，与中

国出版业最具影响力的凤凰出版传媒集团、江苏美术出版社合作，共同梳理并出版中国当代艺术发展30年来最具艺术成就的40位艺术家个案丛书——《中国当代艺术30年艺术个案系列丛书》，同时策划相应的展览与之配合。

入选这套丛书的40位艺术家是30年来不同阶段具有艺术实验性和开拓性的代表，他们的作品涉及油画、雕塑、装置、影像、水墨等。

这项艺术工程的实施，将填补中国当代艺术30年个案研究丛书的空白，同时，也为喜爱中国当代艺术的爱好者、收藏人士，提供了一道丰盛的视觉艺术大餐。也希望本套丛书能对刚入门的艺术爱好者、收藏人士、艺术院校的学生，提供一套完整的学习和研究的读物。

对所有支持本套丛书出版的批评家、研究者和参与编辑工作的人员表示衷心的感谢！并以此书向为中国当代艺术事业默默奉献的人们致敬！

2011年8月10日

盛时

靳卫红

2011-8-6

Prosperous Age

Jin Weihong

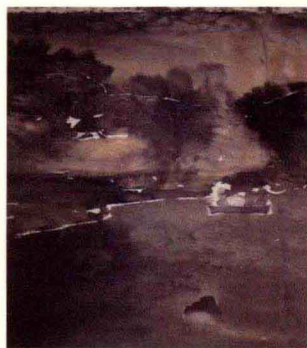
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如果语言能描述出一幅作品，那么画家做什么呢？我相信语言之于画只是一个世界试图企及另一个世界的愿望。

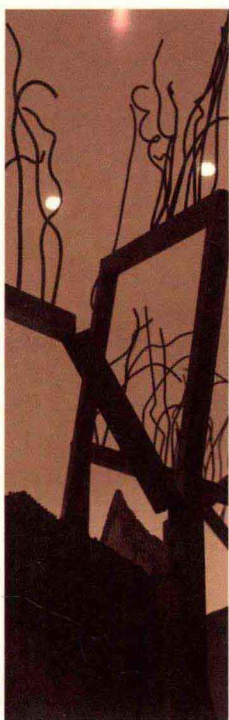
看刘庆和的作品，我以为这里面有两值得讨论的问题：一是他表现的主题，他对生命的观察；一是他的绘画方法，他用新的方式来融入水墨画。

近百年来，几代人反复考虑如何对待水墨画，至我们这一代尤甚。水墨画是一种独一无二的艺术表达方式，认同它、理解它，并不意味着我们不敏感到它在新时代面临的尴尬。放弃或许是一种最为简便的方法，但是那样似乎我们屈从它已死了的想法。而对抗这个想法的唯一方式是我们继续和它在一起，要么与之一同荣耀，要么与之一同沉沦。这可能就是陈寅恪先生谈论王国维时所说的“为文化所化”之人的选择。

也是近百年来，经年累月的战争和政治运动，我们精神疲惫。而经济大发展，不但没有带给人幸福，反而增添无穷烦恼，对生的怀疑达到了峰值。正如古人云：人生不过百，却怀千岁忧。在这样的环境下，艺术常常回避现世的痛苦，寻求超脱的快乐。俗世，滚滚红尘，很少得到



响水——局部 1
Sounding water - Part 1



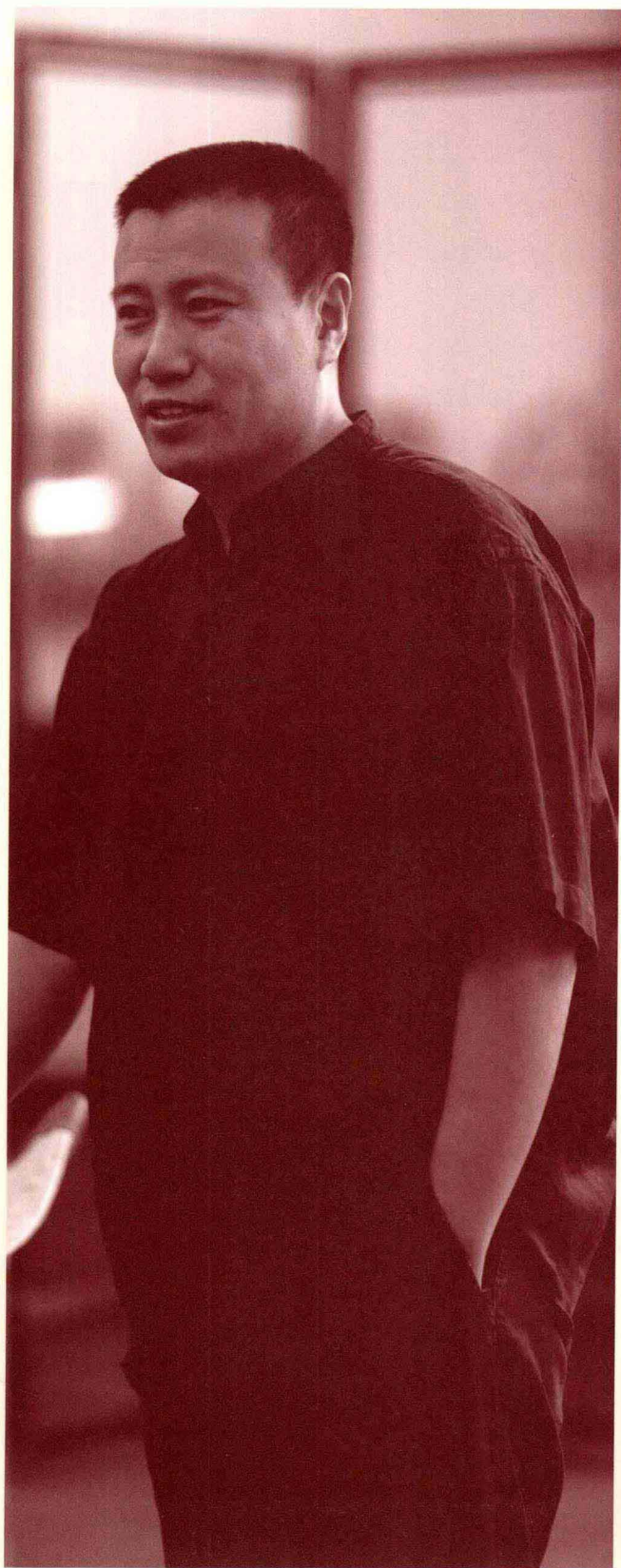
今日美术馆个展
Solo exhibition
at Today Art Museum

If words could fully describe painting, then what would be the use of a painter? Using language to describe a painting is just aiming to communicate between two completely different worlds.

In Liu Qinghe's work I would like to discuss two focal points: One is the subject of his painting, his view on life. The other one is his way of painting, which brings something new into ink painting.

For about a hundred years generations of artists have been thinking over and over again about the meaning and the future of ink painting. This is especially true for our generation. We understand and recognize that ink painting is a unique expression of art, but its awkward situation in present days is obvious. To give it up may be the easiest choice, however that would mean, that we accept the idea, that it is dead. The only way to withstand that idea is to close ranks with ink painting, to revive it to new glory or to perish together. This might be the meaning the "choice of a civilized person", as Mr. Chen Yinke put it in his comments on Wang Guowei.

In these past hundred years we have become tired of wars and movements. And the economic growth brought us increased worry and doubts on life rather than happiness. Like the old saying goes: "A hundred years' life bears a thousand years' sorrows". Under such conditions art tends to hide away from the pains of earthly existence and to pursue a detached lofty happiness. It hardly praises the common, vulgar delights. Common life is in fact like a meat grinder, mixing fleshly happiness and fleshly pains. So, if there is anything in life worth to praise, what should it be? We either have to oppose earthliness or we have to become part of it.



2005 年在索家村工作室
In the studio at Suojia Village, 2005

赞许。俗世,实际上更像一台绞肉机,将肉身之快乐及痛苦一并绞入其中。生,如有可赞美之处,该是什么?我们,要么作为俗世的对立面、要么成为它的一部分。

水墨画向现代转型,真如大梦般难以企及。在这个塞得满当当的羊肠小道上,你若还有一点表达自我的野心,这足够消磨你的生命。我们的前辈,如徐悲鸿、蒋兆和一代,干脆明确地提出用西方的写实主义改良中国画。遗憾的是时间已经证明此路不通。

将目光投向传统,显然不是刘庆和的方法。他选择了与他的知识结构对应的方法,从西方的艺术当中寻找可能得到充实的能量,他选择的是 20 世纪的现代艺术。

1993 年,刘庆和的创作显示其接受了一些欧美艺术家的影响,比如大卫·霍克尼(David Hockney),用他自己的话说,霍克尼描绘的中产阶级的生活状态触动了他。虽然那时候中国没有什么中产阶级,但有一部分人对生活的热情感动过他,他尝试着将这些人从人群里分别开来。

与其说刘庆和受现代主义的形式影响,不如说他受其价值观的影响。20 世纪欧美的当代艺术强调表现内心的活动、心理状况的变化,尤其对个性和自我的伸张影响了刘庆和的创作。对应于自己存在的经验,从本质出发,刘庆和对“生”产生兴趣。

解读刘庆和,必须解读他对“生”的理解。生命的脆弱与危险也是“生”一个重要的组成部分,就

It looks like a dream to transform ink painting into contemporary art. If you still have any aspiration to express your own personality, you may waste your life-time on that narrow and crowded path. Our ancestors, like Xu Beihong or Jiang Zhaohe suggested to amend Chinese painting with western realism. Unfortunately time has proved, that this is the wrong way.

It is obviously not Liu Qinghe's way to turn eyes back to tradition. He chose his way corresponding to his structure of knowledge, he found his inspiring energy in the western art of the 20th century.

Since 1993 Liu Qinghe painting shows the influence of some European artists, such as David Hockney. In his own word, he was touched by the middle-class way of live, depicted by Hockney. Although there was nothing like a middle-class existing in China at that time, he was impressed by the passion of life of this group of people and he tried to single these people out from the rest.

Rather than to say, that Liu Qinghe was influenced by some forms of western art, it is more proper to say, that he was influenced by its values. European 20th century art tends to endeavour man's inner life and volatile psychological conditions. Its emphasis on personality and expression of an artist's self deeply influenced Liu Qinghe's painting. Reflecting of his own existential experiences and their essential meaning he developed his interest in "life".

To understand Liu Qinghe's art, we must firstly understand his concept of "life". Weakness and danger are important elements that construct life. Scenes depicting men floating in water represent the dangerous zones of life. We struggle to reach the other side without having any certainty of success. It is the journey of life.

All of Liu Qinghe's works are clearly related to city life. As ink painting is today moving away from its