

墨和纸

中国当代艺术展作品集

A Collection of Works of

"Ink and Paper :

Exhibition of Contemporary Chinese Art "

广东美术馆
GUANGDONG MUSEUM OF ART

和 纸

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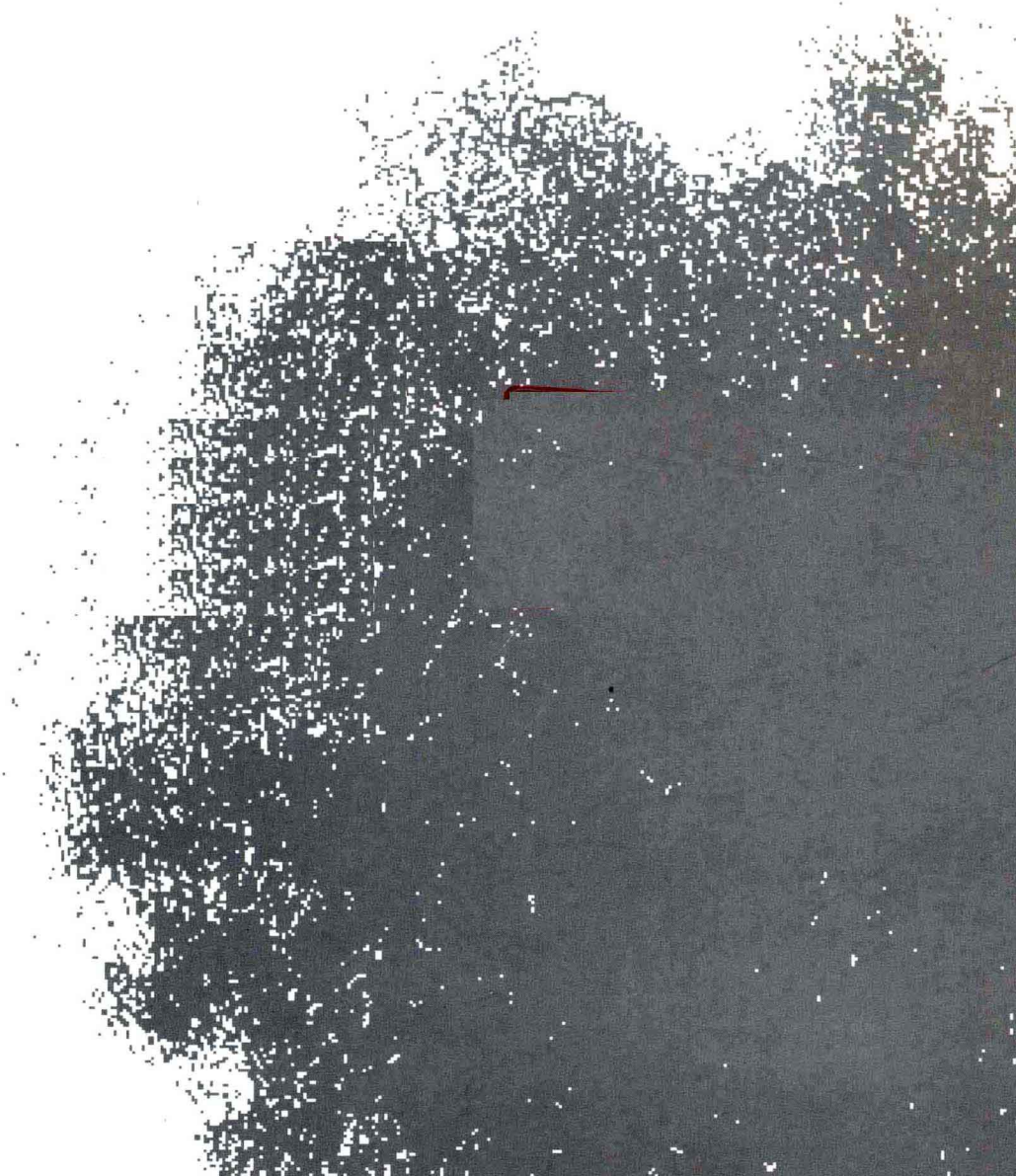
广东美术馆

德国魏玛康斯萨勒展览馆

Organizers :

Guangdong Museum of Art, China

Kunsthalle Weimar, Germany



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前言

Foreword (I)

广东美术馆自建馆以来，一直致力于收集、整理、研究中国现当代艺术文献，探索艺术与社会历程之间的互为关系，为中国当代艺术拓展生存空间，寻找中国当代艺术隐藏于各种社会变革中的内在线索，为以后艺术史的书写保存第一手鲜活的资料——作为一个见证历史的现场。

2001年由广东美术馆主办的“中国水墨实验二十年”目的是营造一个检阅二十年来“水墨实验”的现场，把历时性的“水墨实验”的历程及在此概念辐射下所产生的作品、文献进行一次较为全面的、共时性的呈现，成为一个聚集各种批评视角的焦点，为建构“水墨实验”的理论体系提供大量可资利用的资料。

作为中国传统绘画艺术的主要载体——墨和纸，其审美特质、美学理念及文化诉求明显地区别于西方的油画，这些材质明确地打上“东方”、“中国”的文化烙印，它成为代表一种文化身份的有效符码，并给来自不同文化语境的人们带来无限的相像。它甚至被赋予担当一种“民俗化”图腾的责任，这其实是一种“误读”。“水墨实验”所探讨的问题之一正是要辨清对水墨语言的种种误读，它强调水墨语言对于当下文化问题和艺术理念进行发言时的“有效性”，它在不断地规避传统理论制约的同时也努力地探寻一套契合当代文化语境的语法系统，从而也确认水墨语言系统在当下艺术生态中不可替代的意义。

此次展览的目的就是要把中国“水墨实验”这一现象和概念向西方社会作一次简约的介绍，希望起到一种“抛砖引玉”的作用，让更多的眼光能够停留在中国的当代艺术的各种现象上，为国际间当代艺术的交流和对话创造出更多的学术话题和多元化的途径。

本次展览是一次与国外文化机构进行合作交流的重要活动，德国魏玛康斯萨勒展览馆以及沃尔特·萨克先生给予了大力支持，在此，我们表示诚挚的谢意！

广东美术馆
2005年2月

Since its inauguration in 1997, the Guangdong Museum of Art has been devoting itself to the work of promoting contemporary Chinese art. At the same time, it has also been dedicating itself to the work of collecting and arranging documents on contemporary Chinese art so that materials for writing art history can be preserved.

Presenting representative documents and works by a number of artists, the exhibition 'China: 20 Years of Experiments in Ink-wash' which was organized by the Guangdong Museum of Art in 2001, reviewed the development of experiments in ink-wash painting throughout the past 20 years. In this way, this exhibition has offered a great number of materials for building a theory on 'experimental ink-wash painting'.

Ink and paper, which are the media of traditional Chinese painting and whose aesthetic features are very different from Western oil paintings, have been regarded as a kind of symbol of Chinese culture and have aroused many different impressions from varying cultural contexts. Sometimes it is also regarded as a 'folk' symbol, but this is only a kind of 'misunderstanding'. One of the purposes of 'experiments in ink-wash' is to eliminate misunderstanding of the media of ink-wash. These experiments emphasize the transformation of the ink-wash language in representing contemporary cultural contexts and art notions in order to set up the unique position of ink-wash language in the contemporary art sphere.

The purpose of this exhibition is to offer a brief introduction of the Chinese 'experiments in ink-wash' to Western audiences, which will lead to more attention paid to contemporary Chinese art, producing more diverse approaches for international exchange and dialogue in contemporary art.

This exhibition is an important cooperation between our museum and an overseas cultural institution. We would like to express our sincere appreciation to Kunsthalle Weimar and Mr. Walter Sachs for their energetic support!

Guangdong Museum of Art
February, 2005

前言 二

2001年，广东美术馆举办了来自德国图林根的4位艺术家的作品展。该馆馆长王璜生先生对举办这一展览的邀请促成了我们将中国当代艺术带到魏玛来展览的构想。可惜，自2002年，魏玛市缺乏维持其市博物馆及康斯萨勒展览馆运作的资金。康斯萨勒展览馆是一座不但美丽而且历史悠久的建筑，为了艺术，新组成的魏玛康斯萨勒协会在这一过渡时期里尽了一切努力来使这个展览馆能继续开放。就这样，“墨和纸”这个中国当代水墨画展就列入了康斯萨勒展览馆2005年的展览日程表上。

中国的水墨画植根于一种非常古老的文化传统，这种传统和书法、文学和哲学等领域极为复杂地结合在一起。在中国的哲学观念中，天和地、明和暗、线条和空间这些辩证关系传达了物质和精神的能量。明与善、暗与恶是一些东方式的联系，不过这些道德和宗教性的比喻并没有提供理解中国水墨画创作动机的线索。山峦、瀑布、月亮、湖泊、松树、菊花和隐士的居所，这些事物都是具象性绘画的传统意象，而这些意象现在仍旧被沿用。每一种被具象地描绘的事物其实还代表其它一些观念，而这些观念在汉字书法或抽象的图形中也会被表现出来。无论是对自然的模仿还是图形的抽象化，现在都已不是被关注的焦点；因为这两种对立但并不排斥的图象类型在中国的水墨画中已有很长的历史。当代中国的艺术家在传统艺术的基础上，寻求用墨和纸创作的新方式，同时对于西方艺术风格的不同观念采取开放性的态度。或许，正是在大都市的喧闹中，那些诞生于宁静中的绘画才会最大限度地发挥它们的力量。

随着德国和中国的政治、经济往来的增多，两国之间的文化交流必定也会更加有效地加强。在此，我诚挚感谢德国驻广州总领事馆莫珊女士以及广东美术馆馆长王璜生先生坚持不懈的支持。

康斯萨勒展览馆负责人
沃尔特·萨克斯
2005年1月于德国魏玛

Foreword (II)

In 2001, works by four Thuringian artists were shown at the Guangdong Museum of Art. Mr. Wang Huangsheng's invitation to host that exhibition inspired the idea to bring contemporary Chinese art to Weimar. Unfortunately, since 2002, the City of Weimar has lacked the funding to support its municipal museum and Kunsthalle. In the interim, the newly founded Kunsthalle Weimar Association has spared no effort to preserve that site - a setting as beautiful as it is rich in tradition - for art. As a result, the exhibition "Ink and Paper", a presentation of contemporary Chinese ink-wash painting, has been added to the Kunsthalle's 2005 exhibition programme.

Chinese ink-wash painting is rooted in a very old cultural tradition that is inextricably interwoven with the traditions of calligraphy, literature and philosophy. For example, heaven and earth, light and darkness, and line and space are conceived of in their dialectic contingency as conveyors of physical and spiritual energy. The Eastern association of light with good and darkness with evil as an ethical-religious metaphor provides no key to understanding the intentions of Chinese ink-wash painting. The mountain, waterfall, moon, lake, pine, chrysanthemum and house of the hermit are all elements of the traditional iconography of representational painting, still in use today. Every representationally depicted object also stands for something else, something that can also find expression in calligraphic characters or abstract forms. Previously, the imitation of nature or the abstraction of forms was the focus of interest; mutually non-competitive, both types of imagery have a long history in Chinese ink-wash painting. Contemporary Chinese artists seeking new ways of working with ink and paper can draw from this resource and still be open to different ideas provided by Western art styles. It is perhaps in the very clamour of the metropolises that pictures arising from quietude develop the full extent of their force.

The growing economic and political contacts between Germany and China will develop all the more effectively to the extent that cultural exchange is cultivated. I would hereby like to express my sincere appreciation to Ms. Sabine Moosmann at the German Consulate General in Guangzhou, and Wang Huangsheng, the Director of the Guangdong Museum of Art, for their mediation and persistence.

Walter Sachs
Cruator, kunsthalle Weimar
January 2005

过渡的策略

关于“水墨实验”的几点思考

2001年在广东美术馆举办的“中国水墨实验二十年”可以看成是一次由美术馆、批评家、艺术家相互合作的集体行动。本次展览从现象出发，从艺术史的角度来检索二十年来水墨实验的整个过程，制造了对水墨实验二十年历程的检阅现场，保存二十年来水墨实验较有代表性的文本，从水墨实验的众多个案中探询、厘清相关的实验思路及其演变轨迹，并着重探讨了社会、文化变革如何对艺术家的创作产生影响，寻找潜在于二十年来水墨实验运动各种复杂多变的表象之下的观念线索和方法论，为整个水墨实验的理论建构工作搭置好一个相对稳定的框架，促进了从现象到理论的演化进程，有机地把整个水墨实验运动纳入了整个中国当代艺术的话语系统活动之中。

一

二十世纪九十年代初期，“水墨实验”这一概念的提出和当时中国艺术界的现实形态有着密切的联系，其上下文关系建立在八十年代发生在中国本土的现代美术运动历程之上。开始于八十年代的中国现代美术运动所积累的经验及带来的思考在九十年代开始产生作用。八十年代美术运动的“成果”之一就是开拓了中国艺术界多元化的格局以及催生了各种有着西方当代艺术观念烙印、半成品式的艺术观念和创作思路，这一阶段的艺术实验其实是一次集体对西方现当代艺术样式进行迫不及待的“临摹”活动，它产生于那一时期一种特定的匮乏性的心理状态，这种非常典型的“脱贫”心理导致了艺术创作中理想和现实严重脱节的事实，多元的创作局面成为一次西方社会各种历时的艺术思潮在中国本土上颇为壮观的回光返照。当然，我们如果刻意地回避那一时期特定的社会政治环境和文化语境的话，其内在的、真正有价值的意义将会受到人为的遮蔽。《从英雄颂歌到平民情怀》一书对“85运动”的评价：“不论最终的成败，其思想的活力、创造的活跃、批判的勇气、理想主义的光辉，都将是现代中国美术史上最辉煌的一页”（易英）。即使在理想主义光辉的笼罩之下，八十年代的美术运动仍然无法逃脱某种附庸的内在特性。艺术史书写中片面地强调艺术成就的正面的意义反而会蒙蔽其对社会文化启蒙及其促进思想解放进程的意义。中国传统水墨艺术的本土性、顽固的传统观念、范式和审美习惯让人对其在当代文化语境中的作为产生深刻的怀疑，其发展也陷入了进退两难的境地，而李小山的“穷途末路”论进一步挑动了水墨艺术脆弱的神经，加深了水墨画界的危机感。针对水墨问题的实验作品以一种义无反顾的姿态委身于西方的艺术思潮和模式，希冀在西方艺术创作的语法系统中寻找到

“拯救”的灵丹妙药，最后，这种生硬的拼接组合造成了许多“魂不附体”的半成品。

二

进入九十年代，艺术界在时间上获得了对八十年代美术运动进行观察、评价的距离，开始重新评估整个八十年代美术运动的得失利弊。批评家、艺术家努力地探讨中国当代艺术的未来道路。随着对本土性的进一步认识，有着敏锐触觉的批评家和艺术家希望重新把水墨艺术的问题导回中国文化艺术的发展轨迹上，以一种国际性的眼光来评估水墨语言系统不可代替的意义和某种未被确认的地位，从表达材质的定位上置换了水墨语言一直被因袭下来的语法，并希望以这种纯粹的媒介语言把独特的东方哲学、艺术理念和审美特质呈现于国际当代艺术的大空间并着力于争取相应的话语权。九十年代初期之所以提出“水墨实验”这一概念，一方面是来自于外部大环境合力下的综合影响和制约，另一方面来自于水墨语言系统内的一种潜在的、并在不断加强的危机意识的一次自觉反省的结果，同时也是作为本土的水墨语言处于西方当代艺术语言系统高强度的挤压下所作的有限的“反抗”。

“水墨”在这一概念中所承担的责任是颇为沉重的，它既是一个不可代替的材料概念，同时也是一种文化身份的代替符号，它的潜台词在于强调本土性和民族性，强调其语言系统相对稳定的独立性和自足性；而“实验”作为当代艺术的“规定动作”，代表一种当代性的精神指向，对“实验”概念的引用在于强调水墨语言自身处在当下文化语境中开放姿态，以及如何转化水墨语言在当代文化语境中的表述功能，其中也包含应对语言系统内部的矛盾冲突和处理外在的文化语境、艺术生态结构中多维交叉的芜杂关系时所采取的一种“应该”怎样做的策略性思考。“实验”在这一组词活动中成为“水墨”的补充性说明，规定了某种必须去遵循的学术倾向，并且表达了参与到中国当代艺术的现代化转型行动的强烈愿望。现实中的“水墨实验”依然面临着两难的处境——它一方面要和传统的水墨画语言系统划清界线又努力地维持着彼此间文化根性的上下文关系，另一方面在延用西方当代艺术的某些观念模式和操作方式的同时又要保持一种特定文化身份应有的矜持和艰难的自信，再则它还要在全球化的当下寻找可以依托的阐述基点，也就是说“水墨实验”的整个观念框架阐释原点究竟是建立在本土深层的文化结构内部还是要建立在现时取得了某种文化霸权地位的西方艺术观念母体之中。若干矛盾间产生的强大张力使“水墨实验”处于不稳定、动荡的状态中（这种状态体现在圈定“水墨实验”画家时所出现的

Experiments in Ink-wash: A Temporary Strategy

某种错乱现象。“水墨实验”在组词的语法结构还存在一种潜在的威胁，如果这种组词方式被套用和克隆后产生了诸如“油画实验”、“水彩实验”或是“版画实验”这样的组词的话，让人感觉到非常生硬和滑稽，概念的严肃性有一种被消解的危险）。

三

作为“特殊历史条件下的暂时性语汇”（理查德·罗蒂），“水墨实验”应该是一个过渡性的概念，它是一种针对当下文化语境的特殊性而提出的文化对策，它的现实意义正是体现于特定的历史时空的互动和冲突之中。当各种现实矛盾之间的张力消失或产生了变化的时候，“水墨实验”的文化对策也许将会失效，其所标榜的针对性也将丧失其指涉对象。

“水墨实验”作为一种针对性极强和富有“野心”的理论构想，它在不断地放大自身的合理性和适应性的时候又在小心翼翼地回避它的时效性，这种时效性其实是无法忽略的，这是一种内在的制约“水墨实验”概念进一步澄清的力量所在。对“水墨实验”现阶段所产生的意义的描述不应该仅仅停留在对现有的“成品”的盘点上，而是要凸现它思考水墨语言系统在介入当代社会、文化、情感等问题时如何去转化语法结构和表述方式时所带来的有益启示，强调“水墨实验”这一概念是一种立足本土当下文化语境的富有创见和主体意识的方法论导向，它着力于为水墨语言开拓一个多元的、扩散的、充满未知的未来空间。处于后现代话语游戏的情景中，过早地去“确认”一种固定的、确切的意义其实是在取消自身的游戏资格，这是受到一种绝对“真理”的诱人光辉蛊惑后产生的幻觉，最后导致对“权力话语”的迷恋和依赖。“应该解除对峙和聚合关系，同时使意义和性别多元化，意义走向它的繁衍与分散……”罗兰·巴特的论断阐明当代对于多元的要求其实是承认了意义转化的无限可能性，“意义”的不稳定性证明了意义具有一种自我生成的能力，“意义”具有了这种能力之后，在应对不同的语境的提问时里都将以一种富有说服力的面孔示人。这同时也是一种忠告——不能过分地依赖所谓确定的“意义”，意义是一扇无形的门，它中止通向未来的每一条岔道。只有在回避了对“意义”的迷恋之后，“水墨实验”才能一次又一次回返现实之中，重新找到批评的栖身之所。

策展人
孙晓枫
2005年1月

The exhibition "China: 20 Years of Experiments in Ink-wash", which was organized by the Guangdong Museum of Art in 2001, reviewed the development of experiments in ink-wash painting throughout the past 20 years. Presenting representative documents and works by a number of artists, this exhibition not only retraced the evolution of experimental ink-wash painting but also the development of artists' notions behind the work. In this way, this exhibition is an art historical re-examination that may serve as a framework for building a theory on experimental ink-wash painting. In addition, "China: 20 Years of Experiments in Ink-wash" has incorporated the experimental ink-wash movement into the whole system of Chinese contemporary art.

The idea of "experimental ink-wash painting" was put forward in the early 1990s based on the modern art foundation laid in the previous decade. During the 1980s, Chinese artists eagerly tried to "imitate" all kinds of modern styles of Western art because of the urgent desire to move forward. However, the enthusiasm to learn from the West, together with the influence of contemporary Western art concepts, only brought about very immature art works. Nonetheless, we cannot forget the specific social background and cultural context at this time. In spite of the immaturity and imitation of works during this period, the bold courage of the critics and the active creation and idealism of the artists should not be neglected. Due to the rigid and conservative nature of the aesthetics of traditional Chinese ink-wash art, the art circle was deeply suspicious as to whether or not ink-wash painting could successfully develop within the contemporary cultural environment. Being aware of the crisis of ink-wash art, experimental ink-wash artists carefully studied art trends and styles in the West, hoping to find solutions there for the rebirth of their medium.

In the 1990s, based on the experiences and lessons accumulated in the former decade, critics and artists began to explore a way out for contemporary Chinese art. They reevaluated the unique significance and position of the ink-wash medium and hoped to direct ink-wash art back to prominence in Chinese culture. Artists realized that they should represent the unique Eastern philosophy and artistic notions held within this special medium. As a result, artists attempted more experimental works in ink-wash painting during the early 1990s.

Actually the strategy of "experimental ink-wash painting" has produced some opposing problems. The word "ink-wash" not only refers to the traditional medium, but also implies national Chinese culture. On the other hand, "experiment" is a basic characteristic of contemporary art and suggests that ink-wash art should be transformed from the traditional style to a contemporary style, representing contemporary culture with an open attitude. Concerning the actual meaning, "experimental" in the phrase "experimental ink-wash painting" is a word to modify "ink-wash", stating the way in which the academic direction of ink-wash painting should progress. Today, ink-wash art not only has to break itself from the traditional ink-wash language and the habit of borrowing from modern Western art forms, but must also pass on the national culture. In reality, "experimental ink-wash painting" is facing a difficult choice: should it base itself on national culture or should it rely on Western art notions? These contradictions have placed experimental ink-wash painting in an uncertain state. Accordingly, it has also become difficult to define and select ink-wash artists.

"Experimental ink-wash painting" is a temporary strategy aimed at the special nature of the contemporary cultural context in China. When all the contradictions disappear or change, this cultural strategy might lose its effectiveness. Though "experimental ink-wash painting" is a rational and adaptable theory, its value, even if for only a given period of time, should not be neglected. It may help us to further understand the concept of ink-wash experiments. This style has not only resulted in outstanding ink-wash works, but most importantly, it has also inspired artists to transform the traditional ink-wash language and its expressive modes. This theory directs the artists to pay more attention to the contemporary cultural environment of China. It also aims at exploring a diverse and open future for ink-wash art. The concept of "experimental ink-wash painting" is not an absolute "truth", but rather a temporary strategy that encourages artists to explore their own future approaches. After all, diversity is a major feature of contemporary society.

Sun Xiaofeng
Curator
Jan, 2005

(Chinese-English Translation: Wang Haiying)

作品图版

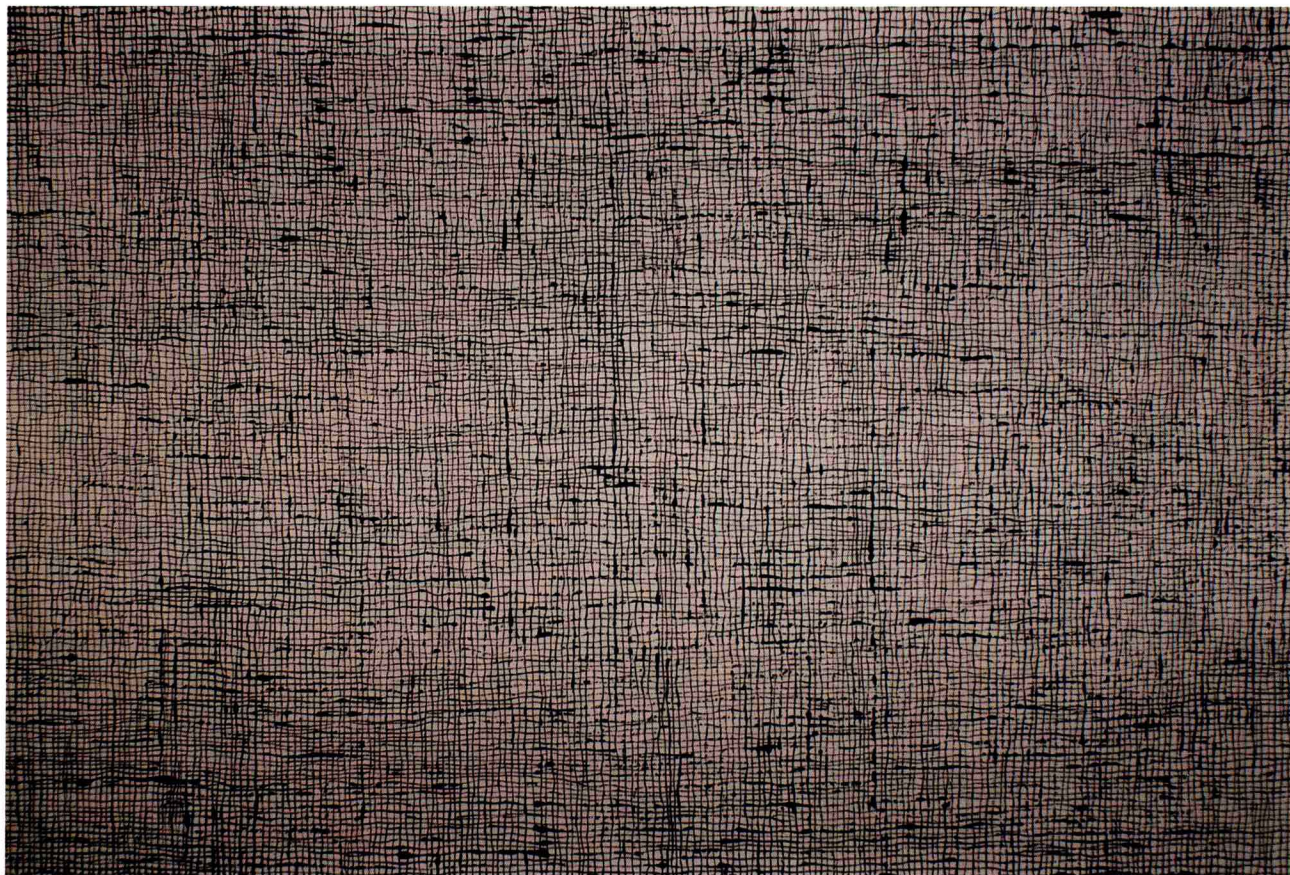
Plates

李华生 Li Huasheng
朱金石 Zhu Jinshi
杨诩苍 Yang Jiechang
梁 铨 Liang Quan
胡又笨 Hu Youben
方 土 Fang Tu
魏青吉 Wei Qinji



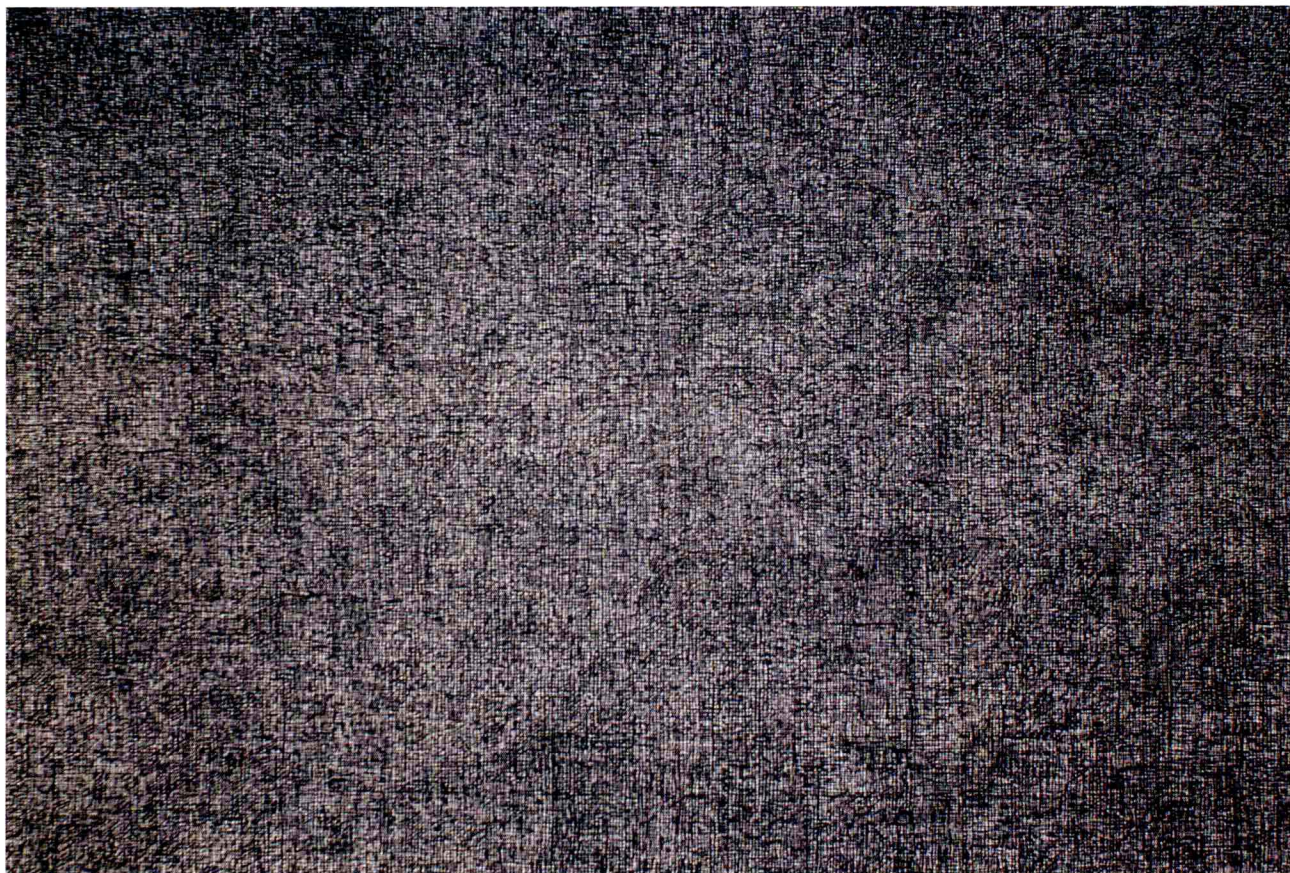
李华生
Li Huasheng

癸未·小雪
Lunar Year of Guiwei/ Slight Snow
宣纸、水墨
Ink-wash, ricepaper
123x204cm
2003



李华生
Li Huasheng

己卯·白露
Lunar Year of Jimao/White Dew
宣纸、水墨
Ink-wash, ricepaper
90 x 180cm
1999



李华生

Li Huasheng

己卯·芒种

Lunar Year of Jimao/Grain in Ear

宣纸、水墨

Ink-wash, ricepaper

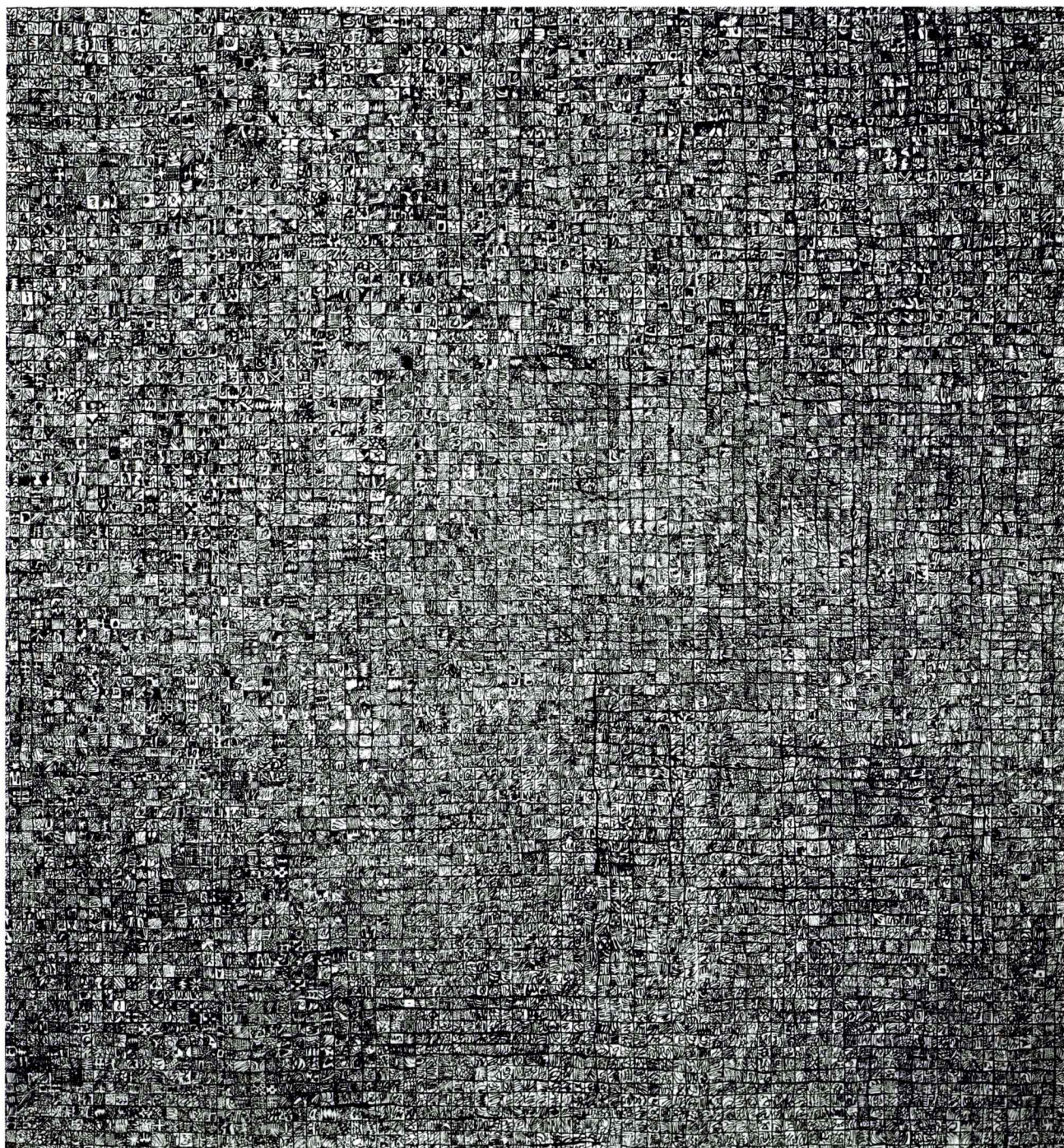
365x144cm

1999



李华生
Li Huasheng

己卯·夏至
Lunar Year of Jimao/Summer Solstice
宣纸、水墨
Ink-wash, ricepaper
137 × 180cm
1999



朱金石
Zhu Jinshi

无常 (局部)

Impermanence (details)

空间装置: 宣纸、综合材料

Space installation: ricepaper & mixed media

800 x 800 x 320 cm

2002

广东美术馆藏

Collected by Guangdong Museum of Art



朱金石
Zhu Jinshi

无常 (局部)
Impermanence (details)
空间装置: 宣纸、综合材料
Space installation; ricepaper & mixed media
800 x 800 x 320 cm
2002
广东美术馆藏
Collected by Guangdong Museum of Art



朱金石
Zhu Jinshi

柏林房子（局部）

Houses in Berlin (details)

空间装置：竹、宣纸、铁皮桶、墨、油画、自行车轮

Space Installation: Bamboo, ricepaper, metal pail, ink, oil painting, wheel

390 x 200 x 200 cm

2003

图片提供：柏林亚历山大·澳克斯画廊

Courtesy: ALEXANDER OCHS GALLERIES BERLIN | BEIJING

