再水墨：2000-2012 中国当代水墨邀请展

主编：傅中望
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中国当代水墨大事记（2000—2012）
再水墨：2000—2012 中国当代水墨邀请展

主办单位：湖北美术馆 今日美术馆 99艺术网
出品人：傅中望 谢素珍 杨凯
策展人：鲁虹
学术主持：冀少峰

展出地点及时间
湖北美术馆（武汉）
2012.12.28—2013.3.3
今日美术馆（北京）
2013.4.1—2013.4.18

学术研讨会
时间：2012年12月28日下午14:00
地点：湖北美术馆四楼艺术交流中心

封面题字：尚扬

RE-INK
Invitational Exhibition of
Contemporary Ink and Wash Painting
2000-2012

Organizer: Hubei Museum of Art, Today Art Museum,99ys.com
Producer: Fu Zhongwang, Xie Sunshen, Yang Kai
Curator: Lu Hong
Academic Moderator: Ji Shaofeng

Exhibit venues, dates
Symposium starts: 14:00, Dec. 28, 2012
Symposium venue: Artistic Communication Center, 4th floor,
Hubei Museum of Art

Chinese calligraphy on front cover : Shang Yang
参展艺术家

王林旭 王川 曾梵志 周春芽 岳敏君 罗中立 尚扬 张大力 方力钧

洪周韶华 邵光其 张华生 陈建辉 刘子健 刘国松

梁耀 华岩 李华生 魏青吉 黄泽雄 铨

李孝萱 杨世芝 朱庆和 卢辅圣 魏新

章燕紫 南审 武周新 涌勤 郭戈

章燕紫 南审 武周新 涌勤 郭戈

梁蓝波 袁晓舫 金波 黎雄 邱志杰 刘旭光 茅卫红 蒋世国

王敏 魏光庆 徐原 谷文达 左正尧 石磊

彭震中 崔强 鹏 沈杨 社伟 岳文 沁 刘婷 田永军
Participating Artists

Fang Lijun  Zhou Shaohua  Zheng Qiang  Gu Wenda
Zhang Dali  Hong Yao   Nan Xi       Xu Bing
Shang Yang  Liang Quan  Huang Yihan  Yuan Gong
Luo Zhongli Wong Chakhung  Zhang Yanzi  Peng Wei
Yue Minjun  Wei Qingji  Jiang Shiguo  Wei Guangqing
Zhou Chunya  Lu Fusheng  Jin Weihong  Wang Min
Zeng Fanzhi  Liu Qinghe  Liu Xuguang  Yan Yongjun
Wang Chuan  Zhu Wei   Yang Guoxin  Li Jun
Wang Linxu  Emily Shih-Chih Yang  Qiu Zhijie  Li Tingting
Liu Kuo-sung  Li Xiaoxuan  Qiu Anxiong  Shen Qin
Liu Zijian  Li Jin  Jin Jiangbo  Yang Shewei
Chen Jianhui  Shao Ge  Yuan Xiaofang  Yang Peng
Li Huasheng  Shen Qin  Lampo Leong  Cui Qiang
Zhang Yu  Zhou Yong  Lu Hao  Peng Zhenzhong
Shen Aiqi  Zhou Jingxin  Shi Lei
Shao Yan  Wu Yi  Zuo Zhengyao
《逸昭》的形象素材来源于作者的抽象绘画作品。通过借用、重组和揉合中国狂草书法师点划笔触、抽象表现主义油画的光影肌理以及一些体现大自在和宇宙爆发性能量的神秘画面，形成《逸昭》整体的时空观照和天马行空般的生命进程。在不断变换的画面中，奔放律动的笔触犹如舞台的舞者翱翔在辽阔深邃、神秘莫测的幻化空间中，从而营造出一种扑面而来的生命张力和博大辉煌的宇宙氛围。而这种以影像作品探索宇宙、浩瀚与混沌，并力图超越东方与西方、传统与现代、人文与科技的二元对立，昭示出后现代信息时代开明包容、多元融通的人文特质。

一、盘古开天。影像以混沌的浓墨引人，烘托出史前动人窒息的黑暗。强烈的音势伴随爆发性的波荡导向一个爆发的巨响，象征着盘古用大斧劈开混沌、划分天地。高低两极的号子表现了彼此相隔的天和地，与蠕动的山势一起展现盘古开天立地、不断成长的主题。随后，由法国号衬托的琵琶独奏描绘出盘古死后全身转化为世间的万物。

二、女娲造人。以墨痕表现倒影的影响。舞者从寂寞徘徊中，发现自身的倒影到凝成成人过程。其间，模拟人声的呀呀犹如女娲的喃喃自语，继而发展出的民乐混音从各方位发出人声，象征着新生命的诞生。渐渐活跃的铜管、打击乐、弦乐及末段带出了合唱团，乐队乃至全场的包容和雀跃欢笑，仿佛将观众带回到浑厚华滋、万物萌生的大自然。
三、牛郎织女

晕化的色彩、绚烂的管弦乐与柔美的合唱烘托着天幕上徐徐飘出的五色云彩，那是天帝的女儿。织女的天衣，而重叠叠的梨花则代表了勤劳耕作的牛郎依从仙牛指点娶了织女为妻。全家过着幸福生活的主

题。忽然，影像以裂变、闪烁的大波墨展示飘变的风云，天帝不满其女儿下嫁凡间，遣天神将织女逼回天庭。净缥缈的男声由远而近，舞姿婆娑的织女依依不舍。男女相爱而不能相聚的哀婉之情催人泪下，影像在渐渐淡化。

——梁思成《中国神话》
Through incorporating animated imagery from my abstract paintings and calligraphy, this video aspires to evoke a transcendent experience in a globalized postmodern digital age, a glimpse into the crucible of genesis. These images might at times remind viewers of elemental forces—seething magma, the formation of fossils, glaciations or solar flares. At other times, they might seem metaphorical of invisible dramas—cosmic or spiritual crises, powerful emotions recollected in moments of serenity. Departing from its literal meaning and set against meditative hues or fiery colors reminiscent of Abstract Expressionism, calligraphy is shattered and layered to generate depth and dynamic tension. Energies shift and explode to create serenity in an electric manner. Light emanates from darkness, symbolizing spiritual rebirth. Reflecting a reverence for both the spirits of Tao and the Sublime, as well as an ever-renewed wonder at the universe revealed to us by modern science, it celebrates the dynamic energies that give birth to new life, new planets, and new stars.

(Lampo Leong, "Transformations")

Chinese Myths utilizes ink painting techniques, symbolic imagery, and experimental music to achieve a postmodern interpretation of ancient Chinese myths. It consists of three sections: Pangu Creates Heaven and Earth; Nüwa Creates Human Beings; and Weaving Maid and Cowherd.

Pangu Creates Heaven and Earth: The performance begins with dark ink washes, representing the smothery darkness before the genesis of the universe. The orchestra crescendos gradually and reaches the climax, coinciding with the mammoth outbursts on the screen by ink and color splashes: Pangu awakes and stretches himself, shattering his egg-shaped world into a chaos of pieces. In the high sounds that represent Heaven, the low ones the Earth and its the moving and growing mountains, Pangu grows up to be the giant standing between Heaven and Earth and completely separating them. The performance, led by a climax in the brass, comes to the next phase of his life: Pangu dies and the parts of his body are divided to become the various elements of the universe.

Nüwa Creates Human Beings: The section represents the process Nüwa, the deity with human-like face and snake-like body, passes through from isolation to self-reflection and the creation of mankind. The subtle reflection in the clear water is implied by the subtle movement of the light indigo textures on rice-paper; the ever-changing Nüwa is represented by the dancing strokes of wild cursive calligraphy and the newly created human being by the pictographic oracle bone script calligraphy. Her self-muttering, or compound motive is played by the Chinese erhu. The constant births of mankind coincide with their cheerful voices recurring and diffusing in the ensemble of Chinese traditional instruments. The surround-sound bringing together brass, percussion, string instruments and woodwinds becomes gradually poly-vocal and intensive, while slowly incorporating the choirs, orchestra and even drawing in the giggles and utterances from the audience, who seem have been involved into the birth and growth of nature.

Weaving Maid and Cowherd: colorful clouds float in the sky, hinted by diffuse color washes on absorbent rice-paper; orchestra and choir create an illusionary yet mysterious poetic sign symbolizing the beautiful clothes woven by the Weaving Maid, the daughter of a celestial god. Guided by an enchanted cow, Cowherd snatches away the Weaving Maid's silk gown while she is bathing in the river and convinces her to become his wife. After their marriage, the wife does the weaving while the husband farms the land and they live a happy and loving life. In the video, their peaceful lives are embodied by the overlapping layers of flowering trees over the hills. Suddenly, the scenes change to flashing dark ink splashes inferring something evil is about to happen. When the celestial god learns of his daughter's marriage to a mortal, he orders her to be brought back to heaven. The Weaving Maid is abducted and confined, and the Cowherd (the star Altair) is hindered by the Silver River (Milky Way), an obstruction set up by the celestial god. From then on, they are separated and live on two banks of the river. They can only meet once a year on the seventh day of the seventh lunar month, on a bridge formed by all the magpies in the world. On screen, such a desolate scene is represented by deep blue washes for the sky and metallic gold splashes for the stars forming the Silver River. It is painful when people in love are kept apart. At the end of the performance, the choir sings a sorrowful song, the setting for an anonymous poem from the Han Dynasty (206 B.C.—220 A.D.), while light ink washes fade away.

(Lampo Leong, "Chinese Myths")
中国神话（影像截图 I）
16:9 高清影像
35:38
2012 年
（陈怡作曲）

逸韶（影像截图 I）
16:9 高清影像
09:03
2012
（汤马斯·麦肯尼作曲）

逸韶（影像截图 II）
16:9 高清影像
09:03
2012
（汤马斯·麦肯尼作曲）

中国神话（影像截图 II）
16:9 高清影像
35:38
2012 年
（陈怡作曲）

Lampo Leong: Chinese Myths (Still I)
HD video with music
35:38
2012
(music by Yi Chen)

Lampo Leong: Transformations (Still I)
HD video with music
09:03
2012
(music by Thomas McKenney)

Lampo Leong: Transformations (Still II)
HD video with music
09:03
2012
(music by Thomas McKenney)

Lampo Leong: Chinese Myths (Still II)
HD video with music
35:38
2012
(music by Yi Chen)
Lampo Leong

PhD, Central Academy of Fine Arts; MFA, California College of the Arts; BFA, Guangzhou Academy of Fine Arts, is an internationally acclaimed artist and currently a Professor of Art at the University of Missouri-Columbia and a former Art Department Chair. He is also a Weiner Distinguished Professor at the Missouri University of Science and Technology and an honorary Visiting Professor at the Guangzhou Academy of Fine Arts. Leong has served as judge for over 30 art competitions and presented more than 130 lectures across the U.S. and Asia in universities such as Berkeley, Stanford, and the Luxun Academy of Fine Arts. Leong’s work has been featured worldwide through over 60 solo and 360 group exhibitions, including the Taipei International Modern Ink Painting Biennial, The Art of Writing in Germany, The 11th National Fine Arts Exhibition in China, Macao’s Proposed Artworks for the 54th Venice Biennale, and the International Contemporary Masters in the USA. He has also received over 50 awards, such as a Gold Medal at the Creative Quarterly international art competition in New York and the Best of Show at the 42nd Annual International Juried Exhibition by the Sumi-e Society of America. His works are found among 15 museums and hundreds of corporate and private collections, for example, The Cantor Center for Visual Arts at Stanford University, the Asian Art Museum of San Francisco, The Minneapolis Institute of Arts, as well as a 26-foot-diameter granite inset calligraphic medallion installed as public art in a San Francisco city park. Leong’s achievements have been featured in more than 900 reviews and publications internationally, such as the front covers for New Art International in New York and the Creative Genius: 100 Contemporary Artists in London. He is cited in over 90 biographical references, including Who’s Who in the World, The International Who’s Who, and the 2000 Outstanding Intellectuals of the 21st Century. In 1999, San Francisco Mayor proclaimed November 19th to be Lampo Leong Day.
梁谦波

中央美术学院雕塑系教授，博士生导师。长期从事美术理论和艺术史研究工作。现为中央美术学院雕塑系教授，博士生导师。专著有《现代雕塑理论与实践》、《现代雕塑艺术》等。在国内外艺术理论界有较高声誉。