

# 土地 之维

The Dimension of Land

广东水墨的六个样本  
Six Samples of Guangdong Ink Painting

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艺术家 ARTIST

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## 土地之维 —— 广东水墨的六个样本

文：付晓东

水墨作为一个来自于中国传统所具有的独特绘画系统，在面对中国与国际，东方和西方，传统与当代等的不同语境和冲突之间，是一个特别复杂的问题。进入现当代以来，试图调节矛盾，解决问题，探索各种可能性的人，一代一代，形成了不同的流派和面貌纷呈的个体。不同的文化系统与水墨进行对接和碰撞，不同的态度和立场，形成了一个多元化的水墨系统的现状。有立足于传统的复古派，有寓情笔墨的新文人画，有吸收西方现代主义成果的抽象水墨，也有结合各种当代艺术方式的实验水墨。展览所邀请的生活在广东的艺术家大多有着“广东快车”的当代艺术实践作为基础和国际艺术经验，他们跳脱于水墨本体之外，更多的是持续性的用水墨作为一种中国特有的媒介进行当代艺术的表达，有着不同于主流体制和学院体系的“好”与“坏”，“高”与“低”的价值判断，进行独特的个体化的解构与革命。他们更关注于表达的内容和目的，关注于大的政治背景下的个体生命的真实经验。本次展览试图呈现这六位当代艺术家的独特案例来讨论水墨的另外一种可能性。

空间站此次以“土地之维”为题，有幸邀请到陈劭雄 + 小沢刚（日）的合作，《广东东京 2》用“风筝”的水墨装置的形式转换天空和土地的关系。阳江组合多年以来从现场化和事件性的书写方式进入，以偶发和破坏性的内容和形式，成为群体性的即兴行为书法实验的先锋。陈侗从自己的生活记忆和“文化记忆”——连环画——中抽取了“农业机械化”这一命题，却将我们的目光带往情爱以及人际。罗庆珉用一种直观再现的方法，用超出常规的决心与细腻，用绘画固定田间地头种菜所焕发出的此刻的光晕。沈瑞筠的《自留地》则用线条跨越互相重叠的多层空间，呈现出一个有机而互相依存的复杂生态。自然、乡村和社会现场也是银坎保的创作基础和艺术问题的来源。他行走各处各地，让自己的身体感受落入生活。回到家乡的耕种的土地之上，把劳作和耕种作为一种生活体验，用画面讲述着生活在土地之上的诗意。

## The Dimension of Land: Six Samples of Guangdong Ink Painting

Ink painting, as a unique painting system from the Chinese tradition, is a particularly complex issue when faced with the different contexts and conflicts between China and the international community, the East and the West, the traditional and the contemporary. Since entering the modern era, people who have tried to reconcile conflicts, solve problems, and explore various possibilities have, from generation to generation, formed different schools and individuals with diverse outlooks. Different cultural systems have interfaced and collided with ink, and different attitudes and stances have formed the current situation of a diversified ink system. There is the retro school that is based on tradition, the new literati painting that expresses passions on brushwork, the abstract ink painting that absorbs the fruits of Western modernism, and the experimental ink painting that combines various contemporary art approaches. Most of the artists invited to this exhibition live in Guangdong and have the contemporary art practice of Guangdong Express as their foundation and international art experience. They are free from ink painting itself, and more consistently use it as a unique Chinese medium for contemporary art expression, which has different value judgments of “good” and “bad”, “high” and “low” from those of the mainstream system and academy system, and carry out unique individualized deconstruction and revolution. They are more concerned with the content and purpose of expression, and the authentic experience of individual life against a general political background. The exhibition attempts to present the unique cases of these six contemporary artists to discuss another possibility of ink painting.

Under the title *The Dimension of Land*, Space Station is honored to have the collaboration of Chen Shaoxiong and Tsuyoshi Ozawa, whose *Guangdong-Tokyo 2* transforms the relationship between the sky and the land in the form of a “kite” ink installation. The Yangjiang Collective has for many years been a pioneer in the experimentation of group improvisation in calligraphy, from a site-specific and event-based approach to writing, with its episodic and destructive content and form. Chen Dong extracts the proposition of “agricultural mechanization” from his own memories and “cultural memories” -- comic strips -- but attracts our attention to love and interpersonal relationships. Luo Qingmin uses a method of intuitive representation, with patience and subtlety beyond the norm, to fix in his paintings the halo of the moment that comes from growing vegetables in the field. Shen Ruiyun’s *Private Plot* uses lines to span multiple layers of overlapping space, presenting a complex ecology that is organic and interdependent. Yin Kanbao, on the other hand, returns to the cultivated land of his hometown, treating labor and cultivation as a life experience, and using his pictures to tell the poetry of living on the land.







**太湖狂草（相如止）**

*Wild Cursive Script from Lake Tai (Stopping at Xiangru)*

宣纸水墨 | Ink on Paper

76x144cm

2024





太湖狂草 (自繆公) | *Wild Cursive Script from Lake Tai (Zi Miou Gong)*

太湖狂草 (璧俱) | *Wild Cursive Script from Lake Tai (Together with Bi)*

宣纸水墨 | Ink on Paper

76x144cm

2024



太湖狂草（燕） | *Wild Cursive Script from Lake Tai (Swallow)*

宣纸水墨 | Ink on Paper

76x144cm

2024





拓之二 | *Rubbing No.2*  
宣纸水墨 | Ink on Paper  
76x144cm  
2024





**墨自运 NO.1** | *Ink Self-movement No.1*

宣纸水墨 | Ink on Paper

310x250cm

2024



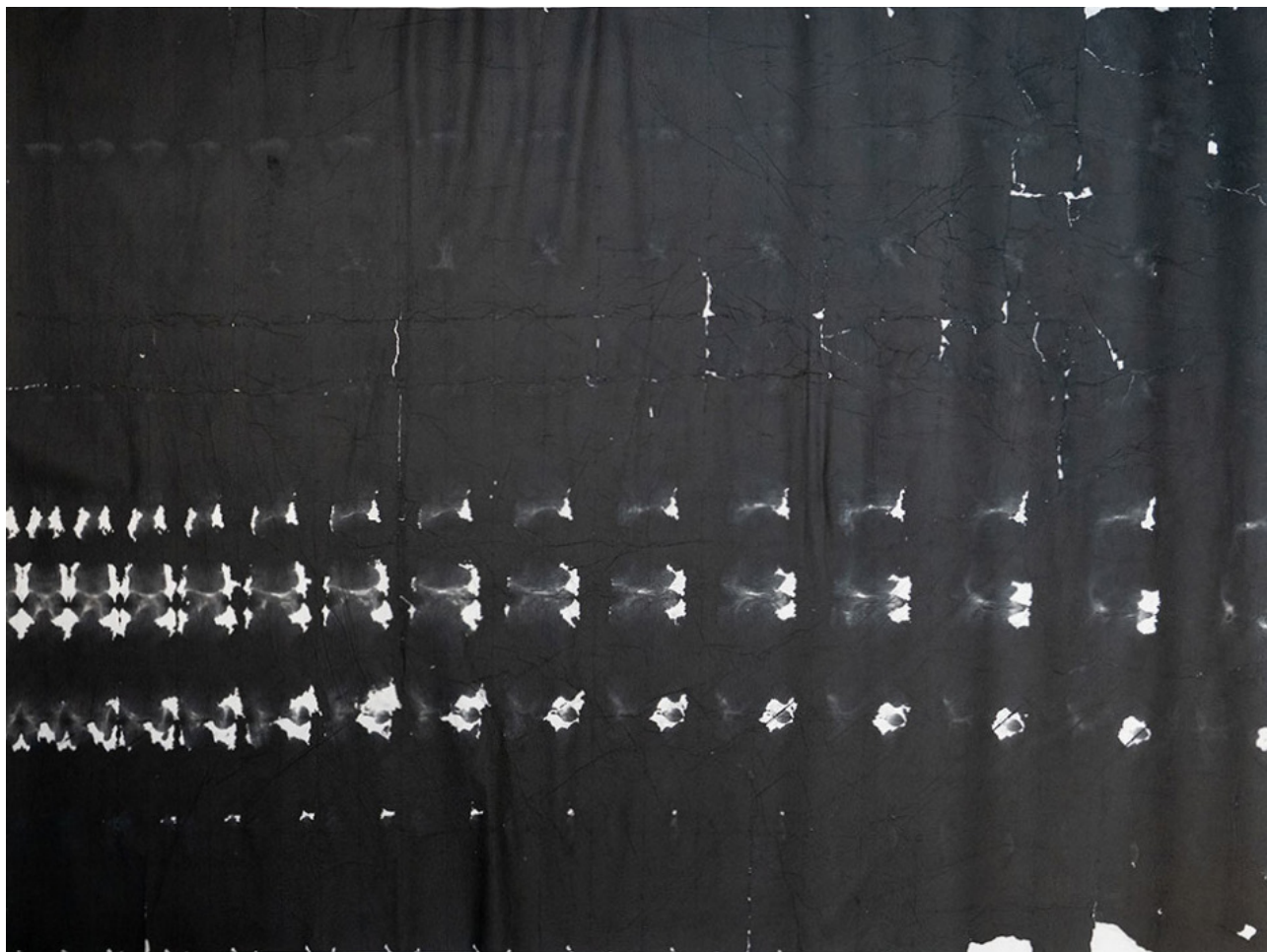
墨自运 NO.5 | *Ink Self-movement No.5*

宣纸水墨 | Ink on Paper

300x250cm

2024



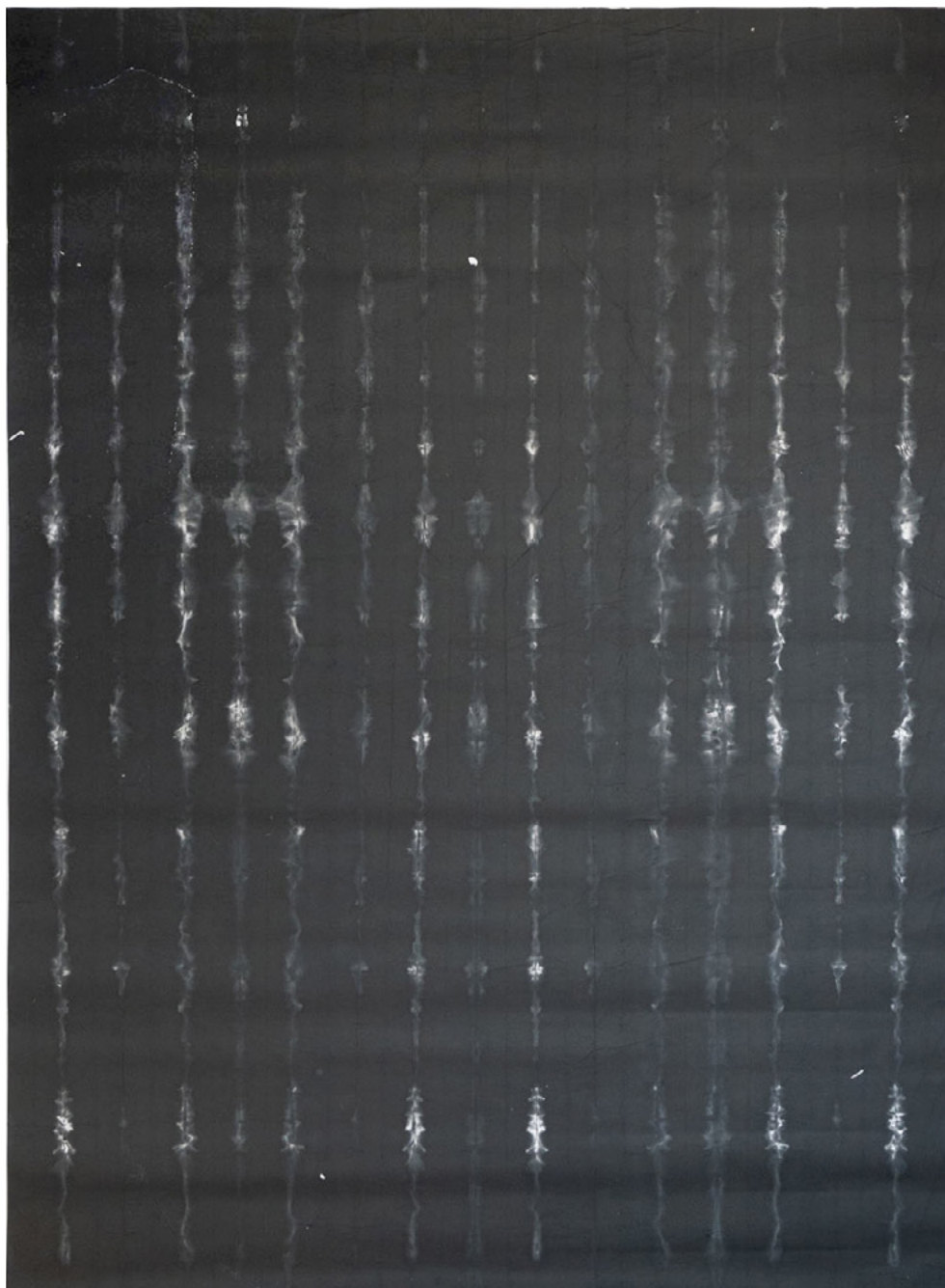


**墨自运 NO.2** | *Ink Self-movement No.2*

宣纸水墨 | Ink on Paper

304x225cm

2024



**墨自运 NO.4** | *Ink Self-movement No.4*  
宣纸水墨 | Ink on Paper  
225x307cm  
2024



## 阳江组合

阳江组合成立于2002年，起初名为“阳江组”，从2017年开始，更名为“阳江组合”。成员包括：郑国谷（1970年生于阳江）、陈再炎（1971年生于阳春）、孙庆麟（1974年生于阳江）。他们以阳江为基地，以中国书法作为自身当代艺术实践的独特媒介。

阳江组合和他们众多的当地合作者总是以其创作实践力图挣脱任何既定规则和可控范围。他们的书法，更确切地说，是行动，可以无所不在地和各种异质的社会行为结合起来，新闻、搏彩、足球、大甩卖……在日常、酒、茶和话语的共同发酵中，时间和材料转化成整体的书法情境。当代现实在他们看来，就是一张活生生的书法。进而，汉字书写作为反映世界的力量，混合了人生旅程中不可知的动力，自然锤炼成为独特的当代艺术实践：我书故我在。

阳江组合参加了众多的国际性群展和双年展，包括：第五届奥克兰三年展，奥克兰，2013；第十届里昂双年展，里昂，2009；第12届卡塞尔文献展，卡塞尔，2007，等等。他们近年来的个展包括：“阳江组：书写是与最原始能量的交流”，国立现代美术馆（MMCA），首尔，2016-2017；“阳江组：社会参与的书写实验”，MAXXI美术馆，罗马，2015；“明日行动”，4A亚洲当代艺术中心，悉尼，2015；“郑国谷与阳江组：现在的书写是对未来的承诺”，Asia Now, Palazzo Morosina，威尼斯，2015；“不立一法：阳江组”，民生现代美术馆，上海，2013；“阳江组：板球亭饭后书法”，Eastside Projects，伯明翰，2012。

## Yangjiang Group

Yangjiang Group is an artistic group founded in 2002 by Zheng Guogu (b. 1970, Yangjiang, China), Chen Zaiyan (b.1971, Yangchun, China) and Sun Qinglin (b.1974, Yangjiang, China). Yangjiang Group takes its name from their hometown where the artists are based. They use the unique medium of Chinese calligraphy to develop a diverse contemporary practice.

Rather than rebelling against the tradition of Chinese calligraphy, Yangjiang Group gets its inspiration from the origin of the “long river” of Chinese calligraphy – the ancient days when painting and writing forms were not divided. For Yangjiang Group, the momentum of modern society is calligraphy coming to life and the process of creating calligraphy becomes a way for the artists to reflect the world. Combining calligraphy with the unknowable dynamics of life force, the art of Yangjiang Group forges a unique style – I make calligraphy therefore I am. Known for their playful attacks on traditional calligraphy and attempts to subvert socio-cultural conventions and values, their works explore many different formats such as painting, multimedia installation, and performance and use materials such as wax, food and foam. Audience participation is a significant component of their work, ordinary events such as eating, tea drinking are vital to their convivial working process and cultivation of community-based exhibition experiences. Elements from everyday life - news talks, gambling, soccer games, discount sales etc.- give birth to a new approach of making calligraphy. Time and materials are transformed into a comprehensive situation by the fermentation of interaction with wine, tea, discourses and daily situations.

Yangjiang Group has participated in numerous international group exhibitions and biennials, including the 5th Auckland Triennial, Auckland, 2013; the 10th Lyon Biennale, Lyon, 2009; and the 12th Documenta, Kassel, 2007, among others. Their recent solo exhibitions include: "Yangjiang Group: Writing is a Communication with the Most Primitive Energy," National Museum of Modern and Contemporary Art (MMCA), Seoul, 2016-2017; "Yangjiang Group: Social Participatory Writing Experiment," MAXXI Museum, Rome, 2015; "Actions for Tomorrow," 4A Centre for Contemporary Asian Art, Sydney, 2015; "Guo Guozheng and Yangjiang Group: Writing Now is a Promise for the Future," Asia Now, Palazzo Morosina, Venice, 2015; "No One Standard: Yangjiang Group," Minsheng Art Museum, Shanghai, 2013; "Yangjiang Group: Post-cricket Pavilion Calligraphy," Eastside Projects, Birmingham, 2012.