

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

陈劲雄&小沢刚 (日本) CHEN SHAOXIONG & TSUYOSHI OZAWA (Japan)

陈 侗 CHEN TONG

罗庆珉 LUO QINGMIN

沈瑞筠 SHEN RUIJUN

银坎保 YIN KANBAO

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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。

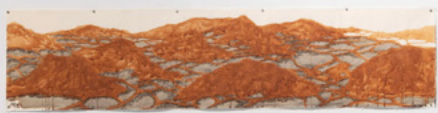
The Dimension of Land: Six Samples of Guangdong Ink Painting

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.



农渔的根本出路在于城镇化





离土图 | *The Departure from Earth Map*

纸本水墨 | Ink on paper

94x94cm

2024



东北土地上的南方情侣 | *Southern Lovers on Northeastern Soil*

纸本水墨 | Ink on paper

94x94cm

2024



不存在的乐队 | *The Nonexistent Band*

纸本水墨 | Ink on paper

94x94cm

2024



文化即耕种 | *Culture as Cultivation*

纸本水墨 | Ink on paper

94x94cm

2024



农业机械化的根本意义

The Fundamental Significance of Agricultural Mechanization

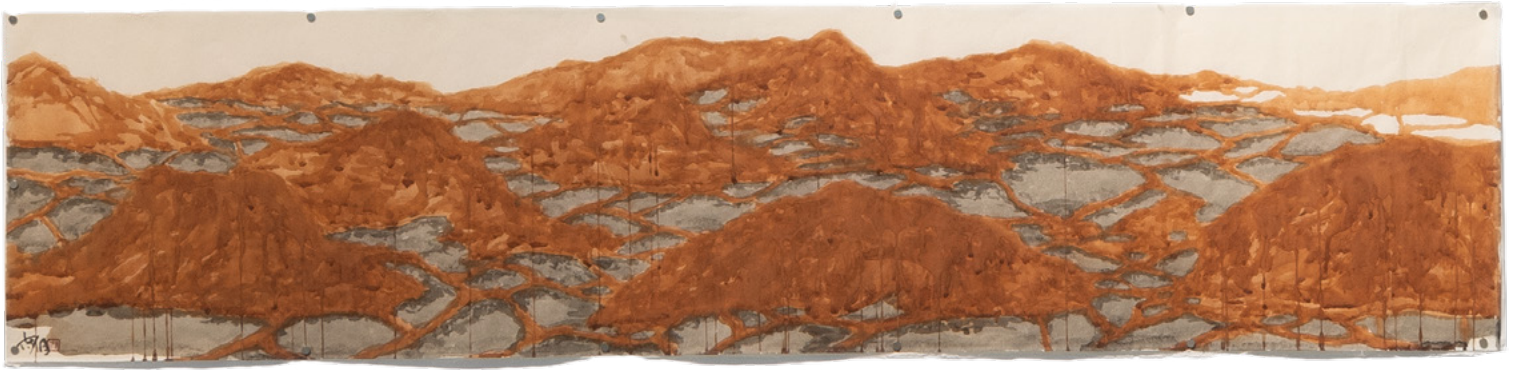
纸本水墨 | Ink on paper

94x94cm

2024

Chen Tong 陈侗

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谓是山乡尽丘陵 | *Mountains and Hills Stretching*


纸本水墨 | Ink on paper

42x180cm

2024

Chen Tong 陈侗

SPACE STATION 空间站



农业的根本出路在于机械化

平田记忆 | *Flatland Memories*
纸本水墨 | Ink on paper
55x180cm
2024

陈侗

陈侗,1962年生于湖南省宁乡县,1979年考入广州美术学院中国画系,毕业后曾在出版社工作,1986年至今任教于广州美术学院中国画学院,担任过工作室主任、副院长,2022年10月退休。

艺术实践涉及中国画、连环画、小说、录像、舞台剧和装置,同时又从事出版策划和当代艺术机构实践,创办有博尔赫斯书店和录像局(联合),策划出版了“实验艺术丛书”“午夜文丛”和“享乐者”等。2010年获法国文化部颁发“文学艺术骑士勋章”。

Chen Tong

Chen Tong, born in 1962 in Ningxiang County, Hunan Province, was admitted to the Chinese Painting Department of Guangzhou Academy of Fine Arts in 1979. After graduation, he worked for a publishing house and has been teaching at the Chinese Painting College of Guangzhou Academy of Fine Arts since 1986. He has served as the head of the studio and vice dean, and retired in October 2022.

His artistic practice involves Chinese painting, comics, novels, video, stage plays, and installations. He is also engaged in publishing planning and contemporary art institution practices. He founded Borges Bookstore and Video Bureau (jointly), and planned and published "Experimental Art Series," "Midnight Literature Series," and "Hedonist." In 2010, he was awarded the "Chevalier of the Order of Arts and Letters" by the French Ministry of Culture.