

C A R D 2 0 0 0

Li Xianglei

名片 2008

李 向 磊

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## 乱弹：不是前言的前言

文/董冰峰

现在，中国的艺术家恰逢从未有过的挑战与时机。

这里有几点需要说明的是：一方面是自“92广州双年展”倡导的“艺术市场化”的积累，至2000年以后的艺术市场可以说是全面“开放”，经营和操作各类艺术品的国内外画廊、代理机构或拍卖会，以北京为例可以达到数百家之多。其二同样也是2000年后，“当代艺术”作为一个全新的、衡量当下中国艺术创作和评论的基准概念，已经完全“合法化”和程序化，国家和地方级美术馆纷纷顺应潮流，举办了一系列“双年展”和“三年展”大型国际超级展览，来讨论艺术在当代的复杂性和全球性语境中的变化，即使偶尔回头看，从“85美术新潮运动”以来的中国当代艺术历史中所经历的实验期和成熟期，蓬勃发展与低潮中的挫折和被刻意的边缘化的戏剧性的起伏，至今天已演变为彻底的两极分化（在学术和市场之间）；三是关于“艺术”的概念及其意义，从来就没有像这二十多年的时间内激烈的争辩和讨论过，从高度意识形态时期的“大美术”和“美育”观点，延伸到现在的深度关切现实的个体实践和私人体验中，更多的自由度和具备了挑战性的价值系统；由此，新的艺术观点，“当代艺术”代表了高速发展中的中国的环境中，一种全新的对待艺术的开放性与探索性。

我个人更愿意把这套画集中的艺术家们定义为处在“过渡时期的”艺术家。

这些艺术家一般都具备严格的艺术院校的科班训练，有的至今仍在高等学府或艺术研究系统中深造，他们年龄相当，艺术经历和社会背景大同小异，大多工作在艺术院校和专业级别的美术馆等相关行业中，唯一呈现集中化和整体性色彩的是，这些艺术家都在努力尝试和不断实验着艺术的种种可能性，从绘画、雕塑和装置、录像和行为都有涉猎和研究，甚至作品中体现出的，同时也是对多种材料和语言的实验的混合体，绘画中的行为和表演模式，雕塑中的生活化的超级写实、戏剧化的场景等等，我把这些作品中引人注意的、极富表现力和感染力的“视觉形象”，归结为艺术家们强烈的个人自我表现、对生活的体验和对艺术的责任意识（即便是某些作品中的“荒诞”和“无聊”感）。但对于中国的整体的艺术环境，观照历史和现实（经济和政治）中的变化，和全球化对话或交流密集化的今天，艺术发展的观点和意义仍然在“过渡中”。

我深知在艺术市场化的今天，出版和发行一套代表着探索和发展中艺术家的画集是件艰巨而反潮流的举措，为此，由衷的对这套丛书的主编和出版社的工作表示敬意。艺术家、艺术作品、展览和艺术出版都是不可或缺的重要环节，艺术家的创作个人性固然重要和首当突出，但对于更广泛意义上的艺术观点交流和学术话题评论，出版物显得尤为重要和及时。

长兄黄君辉相识多年，知我一直在艺术系统中，嘱为序言，以为讨论；直至行文，深感惭愧和惶恐。艺术观点本自在人心，不拘一格，不因学识系统和评论框架而“自由交流”，才真实可信，艺术本来在“非表达”和否定意义中前行（即使有外在权制和资本），又从何说起系统。

2008年6月2日于草场地

# Strum: The Preface of the Non-preface

Dong Bingfeng

Currently, Chinese artists are just meeting the unprecedented challenges as well as opportunities.

Here are a few points that should be noted that: on the one hand, that is the accumulation of “the art marketization” initiated by “’92 Guangzhou Biennial.” Up to the art market after 2000, that can be said to be entirely “open.” The art galleries running and operating various types of art works at home and abroad, agencies or auctions, taking Beijing as an example, it reaches as much as several hundred. Secondly, it was also after 2000, “contemporary art,” as a fully new benchmark concept to measure then China art creation and comment, had been totally “legalized” and routinization. The national and local level art galleries all went with the tide to hold a series of “Biennial” and “Triennial” large scale international exhibitions, to discuss art's complexity in contemporary and the change in global context. Even if looking back from the experimental period and mature period experienced by China contemporary art history since “’85 Art Trendy Movement.” The flourish development and the setback in downturn as well as the dramatic ups and downs of deliberated marginalization, up to now it has become the complete polarization (between the academic circle and market); Thirdly, on the “art” concept and its significance, that has never been more intensely debated and discussed than the last 20 years, from the viewpoints of “big art” and “aesthetic education” in the high degree ideology period to extend to current deep concerning reality's individual practice and private experience, more freedom and value system which possesses the challenge. Accordingly, the new artistic viewpoint of “contemporary art” represents a total new art openness and exploratory in the rapid development environment of China.

Personally, I prefer to have the artists in the album defined as the “transitional period” artists.

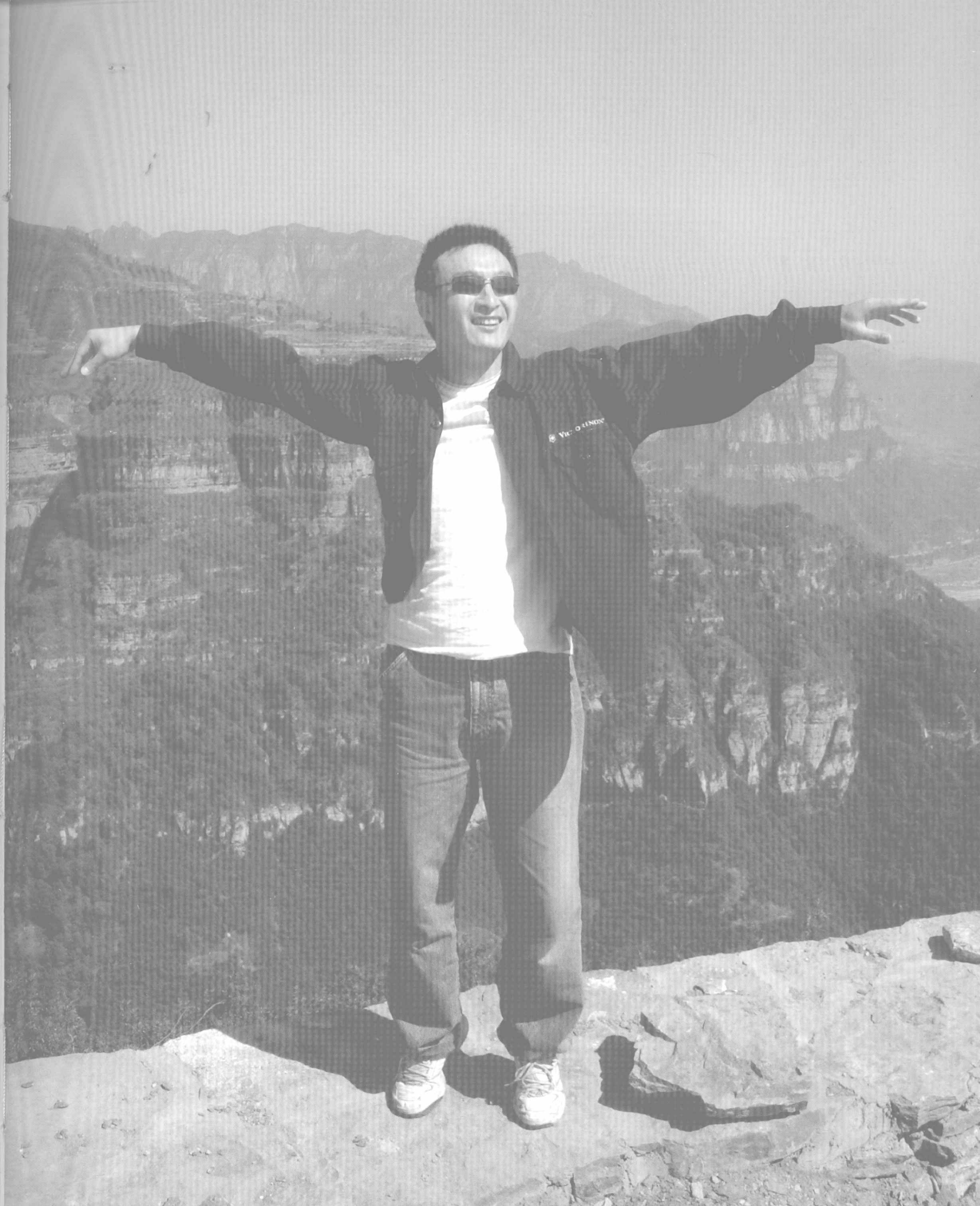
Generally, these artists all have strict training of art institutions. Some of them up to now are still pursuing advanced studies in art research system. Their age is equal, art experiences and social background are almost similar. Most of them work in art academies and certain professional-level museum. The only showing centralization and overall color are: these artists all strive for trying and constant practice art possibilities, from painting, sculpture and device, video and art action they all are involving and studying. That even embodies in the works. At the same time, it also is the practical mixture of various material and languages as well as painting's conduct performance mode, sculpture's life super-realism, dramatic scenes and so on. I conclude the works' eye-catching, high-infectious, rich performance and “visual image” as artists' strong self-expression, life experience and art responsibility sense (even if some works are “absurd” and “bored”). However, for China's overall art environment, witnessing with history and reality (economic and political) changes, and the current time of globalization dialogues or dense exchange, art development and meaning are still “in transition.”

I deeply know that today of art marketization, publishing an album of representing exploring and developing artists is an act of difficulty and counter-trend. For that I sincerely pay respect to the editor-in-chief of the album and press work. Artists, art works, art exhibition and publication all are the absolutely necessary important links. Artists' personal creation certainly is important and should be highlighted, but for wider significant art view exchange and academic topic review, publication is particularly important and timely.

Acquaintance of many years, elder brother Huang Junhui has known me in the art field for a long time and asks for writing a preface as a discussion. Writing the text deeply feels ashamed and fear, for art views originally in the heart and no certain formula. It is true and believable that “free exchange” does not limit the professional knowledge system and comment framework. Art originally is progress in “non-expression” and negative meaning (even if there are the external authority and capital), where do I start with systems?

Written in Caochangdi on June 2, 2008

(Dong Bingfeng, was born in Shanxi Province, graduated from the Oil Painting Department of Lu Xun Academy of Fine Arts, an artist and independent curator; had ever worked at Research Planning and Exhibition Department of Guangdong Museum of Art, and the Exhibition Department of Beijing Ullens Center for Contemporary Art)



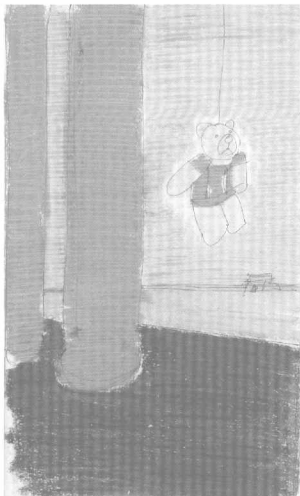


*My Fairy Tale*  
/ 我的童话

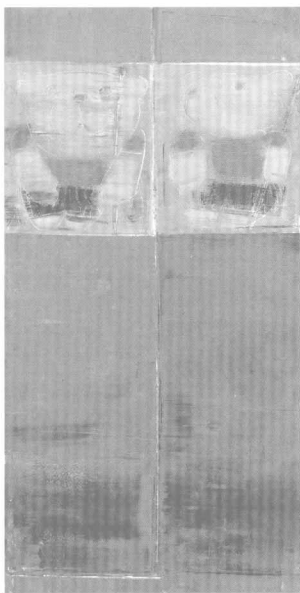
# 记忆的描述

——李向磊油画简评

文/刘 滢



手稿 / Manuscript / 25cm × 15cm



快乐之门  
布面油画  
A Gate of Happiness  
Oil on canvas  
150cm × 80cm  
2008

大约十年前，我在北京通县宋庄的小堡村采访艺术家方力钧时，他对我这样说：“记事以后的一些经历很重要，它对一个人的世界观形成起到根本性的作用。但它有一个条件，等你长大成人之后，小时候的那种经验依然有效它才重要，如果那种东西在你长大之后变得无所谓了、随着你的生活消失了，那也就什么都不是了。”十年之后，当我看到李向磊的一批“玩具”和“童年生活”的油画作品时，我猛然想起方力钧当年的话，我意识到，今天的李向磊和当年的方力钧思考的同一个问题，只是，他们使用的视觉元素不同，但都与个人的成长经历密切相关。

对于一个艺术家来说，过去的经历在长大后如果失效，它在个人记忆中就会慢慢消失。也许，日后可能获得再生，但需要机会和条件。对李向磊来说，许多年之后对自己的成长经历有了重新认识，有了深刻体会，并且，变得具体而细腻。可能有的人经历很丰富，甚至遭遇很残酷，但日后的境遇使他几乎没有机会重新认识过去而成为永久的失忆。李向磊个人的成长经历对他们理解艺术有着极其重要的影响，尤其是在复杂的历史背景中，制度与意识形态的边界，父母命运和家庭处境，以及童年记忆，构成了一种复杂的心理基因，它们沉淀在无意识领域中，一旦有了其他因素的触动，就会以一种特殊方式呈现出来。终于有一天，童年经历在艺术家的记忆深处开始慢慢涌出，迅速转换成一种视觉语言。并且，正在成为他创作中非常重要的组成部分。

李向磊作品中那些“玩具”，是艺术家对童年经历的记忆与回望，无论他的童年是怎样的平淡、残缺甚至破碎，他正在成为一个重要的绘画主题而呈现在画布上。也就是说，机会或条件使记忆中的碎片和现实相遇时，便获得一种再生。通过成长过程中记忆，表达一种人在现实社会的真实处境。我以为，这是李向磊对当代社会的独特思考，也是对当代艺术的深刻理解。艺术形式与表现方式看似平常，但在语言表述上有了深度与厚度。他用一种特殊的方式，参与到新世纪以来“后现代”艺术的游戏。作品通过真实的构图与视觉错位的逻辑，表达历史记忆与当下处境。所不同的是，李向磊在对童年零碎的记忆和模糊心理中，重新改写了这些符号记忆的内容。我们在《礼物系列》、《迷失系列》和《你不是唯一的标准》等作品中可以看到，他放大记忆，并对其做了适度的夸张。这其中，艺术家没有纠缠与政治相关的问题。而是在寻找自己过去的同时，用视觉符号来弥补他童年的残缺。而这种残缺，恰恰与他在当下现实环境中某种遭遇相撞。这就是李向磊油画的价值和意义所在。

在李向磊的油画作品中，我们看到艺术家的怀旧心理，他总是将那些天真可爱的儿童置于一种不确定的过程中，以一种幽默或游戏般的心理强化记忆的内容。也就是说，李向磊作品中那些场景并非真实，但那是他精心设计的舞台，迷幻而浓烈，人间悲喜剧毫无理由地展开，那是李向磊的梦呓，是李向磊早年缺失的童年。

从改革开放30年中国当代艺术发展的历史来看，从来都是社会影响艺术而不是艺术影响社会。其中，重要的依然是语言，既最直接体现差异的具体表现。20世纪90年代以来，在中国当代艺术领域中，艺术家有意无意接受了思想和语言的后现代观念，李向磊的油画，



就是在特殊的环境中从现代主义转向后现代主义的观念和立场。所以，当生活给予他新的契机时，他便毫不犹豫将表现转向这个新的或偶发的目标。在具体的画面上，他准确无误地抽出属于艺术的东西，内容仅仅是一个出发点，一旦表现的可能性成为现实，他便以极大的兴趣在画面上注入个性的笔触。

用当今的阅读和审美习惯来理解并再现历史，对李向磊这一代艺术家来说是一件非常自然的事情。因为，历史永远是当代史。当代人在书写历史的时候，总是站在当代人的立场和价值判断上进行追溯。否则，历史永远被尘封在隧道深处而不在当代。那样的话，历史就是僵死而不为鲜活。我们在努力还原历史的同时，必须清醒意识到，历史允许后人评说而且，无论采用什么样的文艺形式。李向磊在自己的艺术道路上没有选择迎合体制之类游戏规则，而是选择了历史记忆作为创作的主题，我以为，其中更为重要的是艺术家找到自己的角度和方式。

评判一件作品的好与坏，往往看你用什么样的判断标准。李向磊的油画，我们可以从历史的任何一个方向进行解读与分析。正如艺术家自己所说：“当年龄大时发现童年已远去，甚至也不曾拥有什么，仅留存的是对父母的思念，以及对童年的渴望和向往。”从艺术家的话语中，我们发现了一个问题，他的绘画蕴藏着一个不容忽视的问题，在当代社会中不擅逢迎时世，也许，这就是艺术家的思想和立场，也是一个知识分子通过历史记忆对中国当代社会的深刻思考。

当今，李向磊在他的“童年生活”中独来独往，表达了一种强烈的个人语言。从这个意义上说，李向磊的作品对中国当代艺术是一种并不遥远的期待，当障目的烟雾散尽，我们才能感受到它的纯真。不久以后，它将成为艺术家依靠自身努力而让人思考并感动世界的力量。而且，这种力量将会深入人心。

2008年5月7日完稿于太原

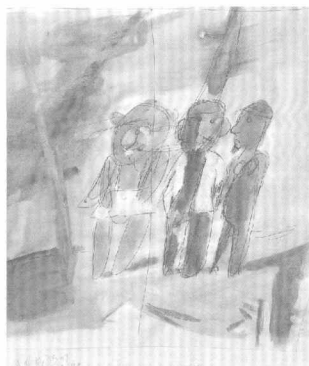


似山非山之五（局部）  
布面油画  
Mountain-like-or-not 5  
Oil on canvas  
70cm × 80cm  
2007

# Description of Memory

## Review on Li Xianglei's Paintings

Liu Chun



手稿三幅 / Manuscript 3 / 2007

About 10 years ago, when in Xiaobao Village of Songzhuang, Tongxian County, Beijing, I interviewed artist Fang Lijun, he said to me: “some experiences after a child having memory is very important, it takes a fundamental function for a personal's world view forming. But it has a condition, when you grow up, the childhood experience is still valid, the thing is important. If when you grow up the thing becomes indifferent and disappears with your life, the thing is useless.” Ten years later, when I saw Li Xianglei's a batch of “toys” and oil paintings of “Childhood Life,” I suddenly reminded the words Fang Lijun said in that time. I realize that today's Li Xianglei and then Fang Lijun are thinking of the same issue, only that they use different visual elements, but it closely relates with personal growth experience.

For an artist, the past experiences become useless after growing up; it would slowly disappear in individual memory. Perhaps later it may get renewable, but need opportunities and conditions. For Li Xianglei, after many years for his growth experiences he has a new understanding and deep realizing, in addition, it changes into concreteness and delicateness. Maybe someone his experience is rich, and his encounter even very cruel, but later situation enables him almost no chance to renew to understand the past and become a permanent amnesia. Li Xianglei's personal growth experiences have a vital impact for him understanding art, especially in the complicated historical background. The border of political system and ideology, parents fate and family situation as well as childhood memories that constitutes a complex psychological gene-it deposits in the unconscious domain. Once triggered by other factors it will take on by a special way. Finally one day, the childhood experiences in the artist's memory depth slowly gush out, quickly converts a kind of visual language. In addition, it becomes a very important part in his creation.

Those “toys” in Li Xianglei works are the artist to his childhood experiences of memory and looking back-no matter how his childhood was dull, incomplete even broken, it is becoming a important painting theme on the canvas. In other words, when opportunities or conditions enable the memory debris meet the reality that obtains a renewal. Through growth process' memory, it expresses a kind of people situation in a real world. I think that is Li Xianglei's unique thinking of contemporary society, the profound understanding to contemporary art as well. Art form and its manifestation seem normal, but in language interpretation has depth and thickness-he used a special way to participate in the “post-modern” art game since the new century. The works, through the real image and visual dislocation logic, express historical memory and current situation. The difference is that Li Xianglei in his childhood fragmented memory and fuzzy psychology rewrites these symbol-memory contents. We in the works of “The Gift Series” , “The Lost Series” and “You Are Not the Only Criteria,” he magnifies the memory and does a modest exaggeration. Among these, the artist didn't entangle political related issues. However

when in looking for himself in the past, he used visual symbols to make up his childhood deformity. This deformity just meets his current reality encounter. This is the value and significance of Li Xianglei's oil paintings.

In Li Xianglei's oil paintings, we see the artist's nostalgia psychology—he always puts the naive and lovely children on an uncertainty process, and in a humorous or game-like psychology to intensify the memory content. In other words, the scenes in Li Xianglei's works are not real, that is the stage he well-designs, it's hallucinatory and strong, the world tragicomedy unreasonably unfolds—it is Li Xianglei's balderdash, the early lacked childhood of Li Xianglei.

Judging the history of China contemporary art development in last 30 years since the reform and opening up, it always society impacts art rather than art impacts society. In which, the importance is language—it most directly embodies the difference showing off. Since 1990s, in China contemporary art field, artists wittingly or unwittingly accepted the post-modern concept in ideas and language. Li Xianglei's oil paintings just in the special environment converted from modernism to post-modernism in ideas and stand. So, when the life granted his new opportunities he didn't hesitate to take performance into the new or occasional goal. In concreted canvas he correctly and accurately draws out art parts, content only a start point, once the performance possibility became a reality, he would have a great interest in canvas to pour his personal strokes.

With today's reading and aesthetic habit to understand and reappear of the history, for Li Xianglei the generation of artists, it is a very natural thing. Because history is always history, modern people in writing history always stand modern people's position and value judgment to trace, otherwise history will always be dust-covered in a tunnel depth rather than in contemporary. In that way, history is stone dead instead of living. When we strive for restoring history, we must clearly be aware that history allows later generation to review, in addition, no matter what kind of art form we adopt. Li Xianglei in own art road didn't choose to cater to political system game rule, but choose historical memory as the theme of art creation. In my view the most important thing is the artist fund out his angle and way.

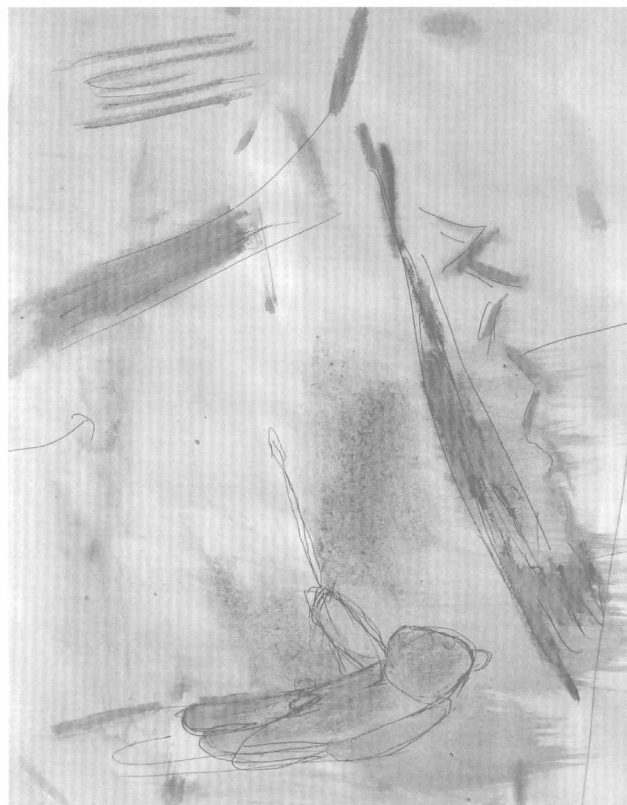
Judging a work good or bad, it tends what kind of criteria you use. For Li Xianglei's oil painting, we can take the historical any

Direction to interpret and analyze. Just as the artist himself said: “when grow up, find out childhood has gone away, even possess less, the only thing left is the missing of parents, and the childhood desire and yearning for.” From the artist's words, we find out a problem, his paintings containing a issue that cannot be ignored, in contemporary society he didn't deliberately meet the trend, perhaps this is the artist's idea and position, as well as an intellectual through history memory to do profound thinking for China contemporary society.

Today, Li Xianglei is soaring in his “childhood life” that expresses a kind of strong personal language. In this sense, for China contemporary art, Li Xianglei's works is a not distant expectation. When the sight-block smoke disappears, we can feel its naivete. Before long, it will become a force that artist rely on their own efforts and let people pondering and moves the world. Moreover, the force will win popular support.

Art critic Liu Chun completed in Taiyuan on May 7, 2008

手稿一幅 / Manuscript / 2007



## 轻松的戏谑 深刻的哲理

文/兰平

画家李向磊以轻松、幽默的方式为观者创造了一个久已期待的审美的艺术王国。

### 一、《迷失》

从精神层面来讲，“人定胜天，天定胜人”是对中国古老哲学的一个中心命题，“天人合一”这一诠释，是对二元对立的言简意赅的表述。当工业文明突飞猛进，使得大自然遭到史无前例的破坏不堪重负的今天，不得不以地震、海啸、暴风雪、冰雨等方式向人类发出警告的时候，试想，是自然在人类的掌控之中呢？还是人类被大自然玩于股掌呢？那么真正意义上的玩偶是人类呢？还是大自然呢？难道人类迷失到连自己企图制造玩偶，反到成为玩偶的玩偶也浑然不知么？尽管全世界的有识之士对此已经非常明白，然而悔之晚矣。

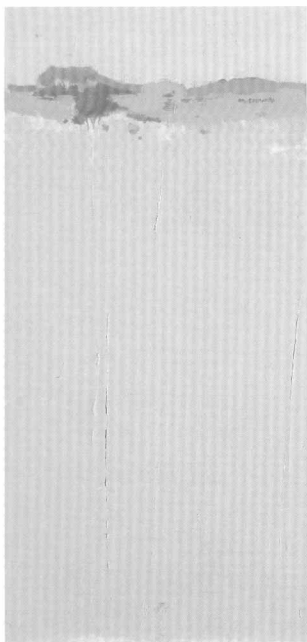
从艺术表现的层面来讲，《迷失》是“肖像”式的，事实上泰迪熊的肖像是具有典型转换的代表意义，画家以大面积近似于平涂的灰色背景，灰色是多种颜色的综合，正如同当今社会真中含伪，伪时刻混迹于真中，清浊难辨，美丑不分，这种极为纷繁复杂的社会背景难道不是一种色相不甚明确的多种颜色混合的灰色么？

### 二、风景

李向磊的油画风景中吸收了许多中国水墨山水画的技法，他以揉的方法表现的远景水晕墨章的艺术效果，一如早期岭南派的水墨山水画，任何一种艺术语言无论传统的或者外来的艺术家运用它表现宇宙自然抑或表现画家胸中的丘壑，一味地画西洋油画或把油画画的不伦不类都是不可取的外来艺术。如果不汲取传统艺术的营养将无以立足。画家能运用纯熟而地道的油画技巧汲取中国传统哲学、美学对大自然的观照方法营造一个既能够满足大众的审美理想，又丰富了艺术的表现形式，令人耳目一新。人们一定会由此走出纷繁芜杂的现实，在画家为我们创造的这个和谐美好的艺术王国中得到暂且的安宁。

在当下无论宏扬传统艺术或者汲取外来艺术营养其抉择必然是很艰难的。作为一位油画家其如果只会画地地道道的西洋油画无异于邯郸学步。若会使用西洋画的工具材料画中国画也是没有出息的。李向磊能够运用中国古老哲学中的睿智，运用社会学家的洞察力以艺术家特有的审美表现，明确而清晰的传达艺术观念，这是一种大众审美期待中的叙述性话语，直白并一览无余；含蓄而并非隐晦难懂，能不随波逐流才能张显个性；有哲学家的睿智才能具有正确的认识，而认识论建立是奠定方法论的基础，这一切都为位艺术家的语言探索铺平了道路。

李向磊的艺术探索必将为我们呈现一个审美愉悦的艺术世界。



似山非山之二  
Mountain-like-or-not 2  
布面油画 / Oil on canvas  
160cm x 80cm / 2007



寻找海 / Looking for Sea  
布面油画 / Oil on canvas  
150cm x 100cm / 2008

# Relaxed Prank and Profound Philosophy

Lan Ping

Painter Li Xianglei, by a relaxed, humorous way, creates a long-waiting, aesthetic kingdom of art for audiences.

## I. "the Lost"

Speaking from the spiritual level, "mankind excels heaven and heaven excels mankind" that is a central proposition of Chinese ancient philosophy, "mankind and heaven combining into one" is a concise interpretation for the binary opposition. Presently the industrial civilization rapidly progresses that enables nature suffering unprecedented destruction that has to make alarm to humanity by earthquakes, tsunamis, blizzards, ice rains etc. Just think, does human beings control nature or nature control human beings? Is the real doll human being or is nature? Do the human beings so lost that even don't know itself attempting to make a doll, actually becoming a doll of the doll? Though in the world the men of insight have been very aware of this, however it is later regret.

Speaking from the level of artistic expression, "the Lost" is a "Portrait" style; in fact beibi bear's portrait has the representative significance of type conversion. The artist takes a grey background by large area and similarly plain coating. Grey color is multi-color integration, just like the present society reality containing false and false often hiding in reality. Clear and muddy, beautiful and ugly sometimes is hard to distinguish. Is the extremely complicated social background the kind of grey color that is unclear and various colors mixing?

## II. Landscape

The oil painting scenery of Li Xianglei absorbed a lot of Chinese ink landscape painting techniques; he used rubbing method to express distant scenery with ink wash artistic effect, similar to the ink landscape of early Lingnan School. Any artistic language, no matter traditional or foreign, the artist use it to express universe, nature or express artist's heart own landscape. Rigidly imitating Western oil painting or taking oil painting nondescriptly that all is the unaccepted foreign art. Without absorbing traditional art nutrition the art will be no foothold. Painter can use perfect and real oil painting skill and absorb a witness way of Chinese traditional philosophy and aesthetics to nature to create a both satisfying public aesthetic idea and enriching art expression form, it is refreshing. People will go out of this complex reality, in the harmony and beautiful art kingdom the artist creates obtains a moment of tranquility.

Currently, whether promoting the traditional art or absorbing foreign art nutrition the choice is very difficult. As a oil painter if only can paint the out-and-out Western oil painting that is no progress, only using Western oil painting tool and material to do Chinese painting is futile as well. Li Xianglei can use the ancient Chinese philosophy wisdom, and use sociologist insight and artist unique aesthetic performance, explicitly and clearly to convey the art concept that is the narrative discourse of public aesthetic expectation, straightforward and sweeping; implication but not concealed and difficult understanding. Not drifting with the tide can show the personality; only having philosopher wisdom then can have correct understanding. However epistemology establishing is the base of founding methodology. All this for an artist paves the way for language exploring.

Li Xianglei's art exploration shows us a pleasure aesthetic art world.



黄河-雾  
布面油画  
Yellow River, Fog  
Oil on canvas  
50cm x 60cm  
2005



三十六计之空城计

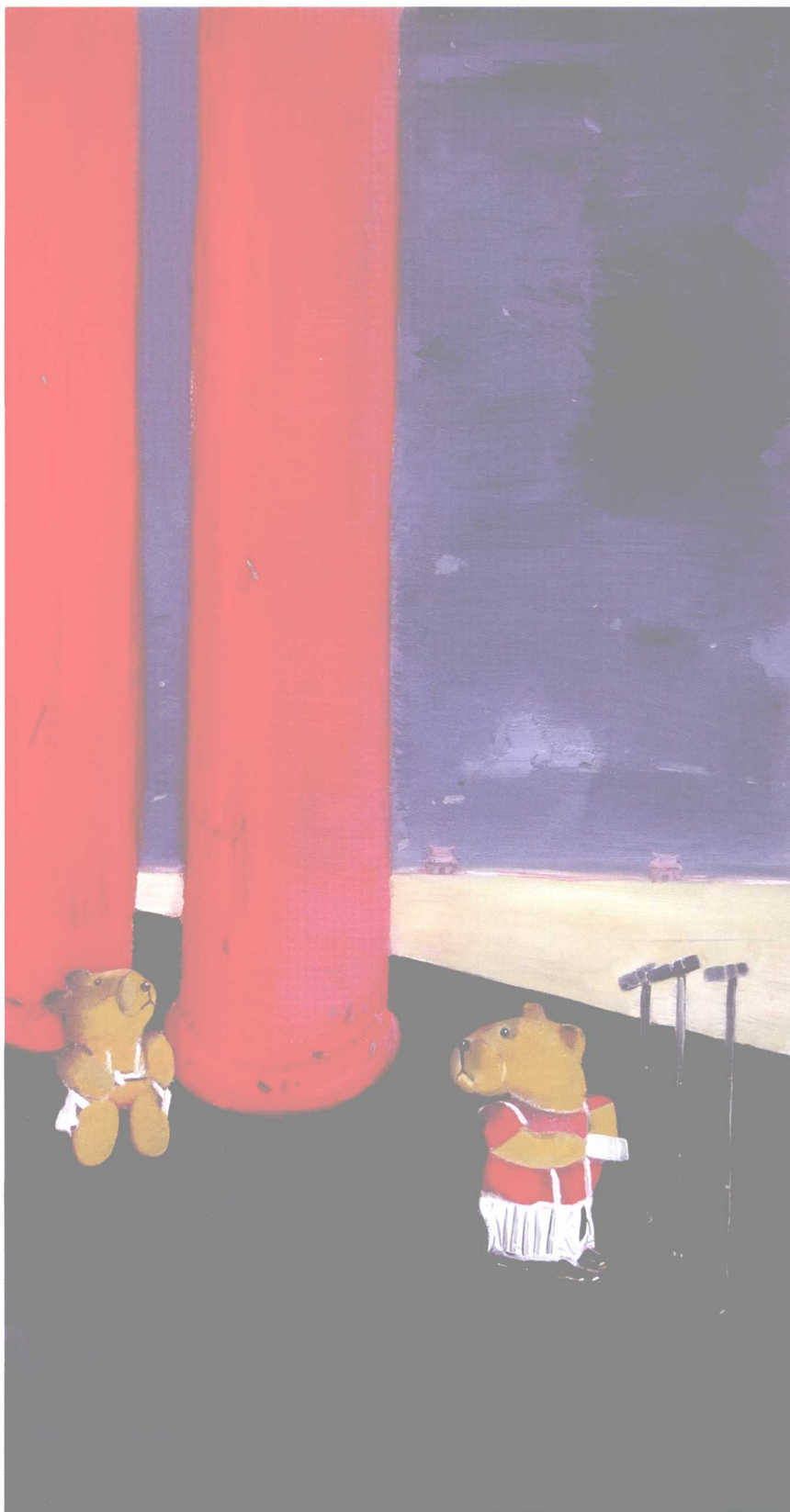
布面油画

36-Stratagem's presenting a hold  
front to conceal unpreparedness

Oil on canvas

150cm x 80cm

2008



三十六计之美人计  
布面油画

36-Stratagem's using seductive  
women to corrupt the enemy

Oil on canvas  
150cm×80cm

2008

( 14-15页为局部 )



