

Li Yueling

名片 2008 李月领

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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缺失的重要环节，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，囑为序言，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（即使有外在权力和资本），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 beautiful hometown
/ 我的美好家园

看月领的画

文/肖大

月领与我是朋友，都属于“爱抹几笔”的人。常在一起聊天吹牛，偶尔也扯一些和艺术有关的话题。比如，实验性、形态语言、整理个人感受、日常化之类和艺术有关的词。虽然常吹牛，可是认真吹自己作品的事从来没干过，因我们都是成年人，加上脸皮薄，说个善谎都会脸红。太本分。

画画的人很多爱解释自己的作品，久之形成了这样的说法，看画不如说画，很有点意思，其原因很多，较复杂。

月领是一个不爱解释自己的作品的人，画好画才是自己的本分，也是职业道德。面对他的画，看上去没有人们所说的那样玄。陈教授曾说过，他看到罗伯特·卡巴的作品时，就像猛烈的耳光向他掬去。还有邱教授所言，面对作品正是心理期待的落空才使作品焕发那种不可思议、始料不及的魅力，对优秀作品我们总是不期而遇地惊异，措手不及地被袭击。而对心理期待则以回避的方式去挫伤它。这是教授们的严格要求。高，实在是高。

我喜欢月领作品的理由不是因为它不是耳光，不是挫伤，而是有着与当前大多数画家作品的不同之处，面对大量写实技术，带点观念意象的点子图式，他的作品略显出一点粗犷和激情。面对大量表现手法的粗糙及自以为是的发泄，他的作品就显得持重和本分，多了几分控制。而面对许多从卖得好的作品中衍生出来的图式，他又多了几分冷静和思考，少了几分投机与花腔。而更加重要的是他的作品创作来自关注，来自对当前生活的深刻体验，作品化为体验的落实和感受的整理。并且，一步一步走向视觉的表达，语言形态的生效。这种生效尽管还不是耳光的猛烈，挫伤的巨大和有力，魅力的始料不及，但是，他在途中。

以上是我对月领作品的肤浅认识而已，不是解释，更不是批评。因批评是一种需要知识根据的言说。艺术作品可以被解释，那是批评存在的理由，艺术作品又不能完全被解释，因为艺术处在不断追问和质疑中。正因为不断追问和质疑，艺术家才能摆脱自恋、自明的心态，成为在现实中寻找方向和可能的人。

月领不爱解释自己的作品，是不是也在寻找新的可能？

2008年于北京

北京工作室 / Beijing studio



Commentary: Enjoying Yueling's Canvas

Xiao Da

Yueling and I are good friends, all belonging to the fellows who are in favor of graffiti. We often sit together to chat and brag, occasionally talking about some arts-related topics. For example: experiment, the form language, trimming personal feelings, daily life etc. These words have a relation with art. Though often boasting, but never exaggerative about own works, because we all are adults, in addition, shy when telling a white lie we would be shy. We are too honest.

Artist all have the habit and like to explain own works, that forms a view, commenting pictures is rather than watching paintings, it is meaningful, the reason has more and very profound.

However Yueling is not the man like to illustrate own works, in his viewpoint paying more attention to painting is own duty, also is the occupation ethic. Facing his paintings that doesn't look like mysterious. Professor Chen ever said, when watching the works of Robert Caba just like slapping him in the face. Professor Qiu also said, facing the works that is just like the expectation falling through that enables the works to raise the unthinkable and unexpected charming. Facing the excellent works we always come across amazing and unprepared to be attacked. However facing the expected works we take an avoiding way to bruise it. This is master's strict instruction, what the profound instruction it is!

The reason I am favor of Yue Ling works is not because the slop to the face and the bruise but the point schema of a lot of realism technique and idea image different with most artist's works. His works show some rough and passion. Facing the lot of the rough of showing way and self-righteous abreacting, his works appears serious and devoir, a bit of control. Facing the many schemas derived from the works of goods sales, he has a bit of calmness and pondering, and less of speculation and coloratura. However the more important of his works creating is from contemplation, from the current life deeply experiences, the works rendered to experience implementation and feeling trimming. And step by step to the visual expression, language form effect. Though the effect has not yet the slap to face, enormous and strong force, expected charming, but he is in such a way.

The above is my immature understanding to Yueling's works, that is not explanation, more is not criticizing. Because criticizing is a commentary that needs knowledge and foundation. Art works may be explained that is reason of criticizing existing; art works also cannot be fully explained, because art is in constant pursue and inquiry. Because of pursue and inquiry, artists can get rid of psychology of narcissism and self-evident mentality, becoming a man in reality seeking orientation and possibility.

Yueling is not favor of explaining his works, is he to seek new possibility?

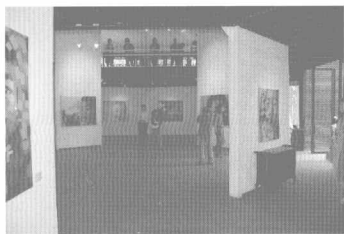
展览现场 / Exhibition



Beijing, 2008

与卓克艺术网毕静访谈录

文/毕静



展览现场 / Exhibition

毕静：在您的作品中，我们看到都是以孩子的形式表现的，能谈一下您的看法吗？

李月领：儿童的心灵是最纯洁的，可是我们的生存空间破坏了这种美好。孩童没有虚伪的面孔，面对大人的那种虚伪永远是木讷不理解的表情，我们都期望回归这种达不到的境界。

毕静：首先从您的艺术风格上来说，结合您的学习经历，您是怎样为自己定位的，为何如此定位呢？

李月领：我觉得不应该用“定位”这个词，首先我还不能算是成功的，前面的路还有好长要走，所以要一直探索，可能这段时间我关注的角度再过一段时间就会变成另一个角度，还是不要说定位的好。

毕静：从您早期的作品到近期作品中，有很明显的转变，请问促使您转变的动力或者是对您转变影响最大的人或事件是什么呢？

李月领：从开始的“我的美好家园”系列到现在的“给我的世界找个方向”系列，表面上看是变了，其实我的内心思想一直没有变，我一直在关注边缘儿童的生存状态，只是刚开始没有找到能完全表达自己思想的方式，开始是在这个方向上探索的阶段，创作周期也很漫长，只不过现在成熟一些，好像洪水泄闸一样凶猛，就会有不断的思想涌现出来，同时自己也在发现新东西。不断的新作品出现，总的说来还是一条线，没有脱离我的中心思想，这就是看起来好像是最早期的和现在的比起来还是有很大的跨越。看一个艺术家的作品就要看他的成长环境，每个人的思想是受环境的影响形成的，生存空间的改变也就会促使思想角度的改变。只是每个人关注的角度不同，我只是在关注这个社会的很小的一面，影响我的不是一两件事，是好多事的结合。我们看到有太多的不幸的孩子，和一些人的漠然，我只是在透过作品表达自己对这个社会的无奈。

毕静：在您的转变中，你觉得自己的前期和后期创作有什么区别？或者是前期更侧重于哪一方面的探索？

李月领：刚开始画的是孩子木讷的表情，背景破败的房子，是对这些无家可归农村孩子生存环境的表达，随着我视野的开阔，在这个方向上关注得更多，表现面多了一些更宽泛的语言，加上了民族的、文化的符号。前期和现在关注多的都是无家可归的孩子，只是生存空间思想更加厚重，关注焦点还没有太多明显的改变。

毕静：在您的“给我的世界找个方向”系列作品中，您想借助于当代的艺术符号和自己的



北京工作室 / Beijing studio

艺术语言诠释一种什么样的审美标准或者精神观念？

李月领：这个系列不光是对孩子们憧憬的未来世界找不准方向，也是透过这些作品想表达现在的成年人也是对自己的未来不知所措，完全找不到自己的方向，是加进了一些现代的思想性。我们在被这个社会左右，我们的审美（或者是其他的标准）时刻在改变，完全失去了自我，包括我自己，我们的未来都是未知数，在给自己定位的道路上需要不断探索，好像又回到了前面关于定位的话题，所以我给这个系列叫“给我的世界找个方向”，或者是叫“给我的世界观的定位”。

毕静：您现在创作的题材是什么？对于自己的艺术发展您有哪些观点和想法？想把“美好家园”系列表现得更完善，现在是在对一些新作品在观念上的尝试，主题还是在对儿童所处空间的表达。

毕静：有没有特别喜欢的艺术家对您影响很大？

李月领：呵呵！喜欢的有好多，每个前辈都是我学习的榜样，但我并没有受他们某一个人太大的影响。我觉得一个艺术家要有自己独立的思想，不要被谁的思想禁锢，我们往往陷于某个理论，这是个很大的误区，自己必须要有独到的见解，这就是我在不断探索的进程。

Interview of Bijing from Zhuoke Art Net

Bi Jing

(Bijing): In your works, we can see that children are as the performance form, can you talk about the views?

(Li Yueling): First of all, children soul is most purified, our survival space sabotages the beauty. Children have no hypocrisy faces, facing the adults' hypocrisy, they always show dull and no way to understand expression. We all expect to return the never-reached realm.

(Bijing): First of all, from your art style, combining our study experience, how do you determine the position for yourself, why determine the position?

(Li Yueling): I think that shouldn't use the word of "position", first of all, I haven't been recognized success yet. I have a long way to go, so I need constantly to explore, maybe the angle I concern presently, after a period it will change into another angle, so we can't say that is positioned.

(Bijing): From your early time works to the recent works that shows an obvious change, please tell us what dynamic urges you to change or who or what thing influence your change most?

(Li Yueling): From the beginning "my beautiful home" series to the present "to seek an orientation for me" series, apparently it changes, actually my heart does always not change. I constantly pay attention to edge children survival status, only in beginning not to find the method to completely express own thoughts, in the period of exploring, the creating cycle also a long, now it has a bit mature, fierce like flood out of a gate. It constantly rushes out, at the same time I also find something new, constantly appear new works. In general, it is a line, not separated of my center thoughts. It is compared with early works, present works still has a big leap.

Judging an artist's works should judge his growing up environment, everyone's thought is influenced by the environment to form, the survival space changing also may change thought angle changing. The different thing is the concerning angle changing. I only concern the bit of aspect in the society, what influences me is not one or two events but is many things combined, we see too many unlucky children and some people's indifference, I only express my incompetent to the society through my works.

(Bijing): In your change what difference in your works, do you think, between your early period and later period? Or in early time which you pay more attention to explore?

北京工作室 / Beijing studio



(Li Yueling): At beginning the painting of children dull expression, in background the shabby houses, that is expression of rural area homeless children survival environment, with my visual field enlarging, I pay more concern to it. The expression area plus some more broad language, plus national and cultural symbols. The early time and present time works concerning all are the homeless children, only the survival space is more heavy, the concerning focus has yet too much change.

(Bijing): In your works series of “seeking orientation for my world,” through borrowing contemporary art symbols and own art language, what kind of aesthetic criteria or spiritual conception do you hope to explain?

(Li Yueling): The series not only express not finding orientation for the children longing for the future world, but also through the works to express the present adults not knowing how to face the future, they can't seek the own orientation at all. The works adds some modern thoughts. We are manipulated by the society, our aesthetic (or other criteria) is constantly changing, totally losing ourselves, including myself. Our futures are all unknown, position way needs constant exploring. That seems once again to return to position topics, so I named the series to seek a direction for my world, or named “the position for my world view.”

(Bijing): Currently what theme do you create? What idea and viewpoints do you have in your art development?

Answer: Hope to express “beautiful home” series perfectly. Now I am trying conception for new works, the theme is still the expression in children space.

(Bijing): Do you have any favourite artists who influences you much more ?

(Li Yueling): Oh, there are many artists I admire much, every senior artist is all of good example to learn from, but I am not influenced more by someone, I think an artist should have his own independent thinking, not to be captured by his idea, we often fall into so-and-so theory that is big pitfall, one should have an original opinion, that is my constant exploration progression.

展览现场 / Exhibition





给我的世界找个方向 01

布面油彩

To find a direction for my world 01

Oil on canvas

120cm x 150cm

2007



给我的世界找个方向 02

布面油彩

To find a direction for my world 02

Oil on canvas

120cm x 150cm

2007



记忆的尽头01
布面油彩
The end of memory 01
Oil on canvas
150cm x 180cm
2007



记忆的尽头05
布面油彩
The end of memory 05
Oil on canvas
150cm x 180cm
2007