

当代新锐水墨画家系列
CONTEMPORARY CHINESE PAINTING YOUTH ARTIST



孙磊·卷
WORKS OF SUNLEI

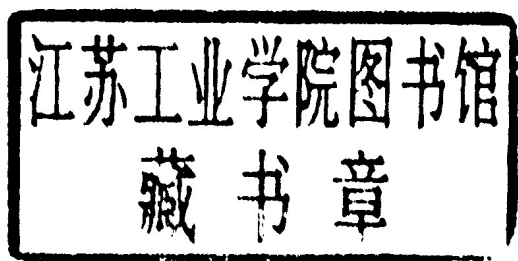
江西美术出版社



当代新锐水墨画家系列

CONTEMPORARY CHINESE PAINTING YOUTH ARTIST

孙磊 · 卷



图书在版编目 (CIP) 数据

当代新锐水墨画家系列. 孙磊 / 孙磊绘. - 南昌: 江西美术出版社, 2008.6

ISBN 978-7-80749-506-2

I. 当… II. 孙… III. 水墨画 - 作品集 - 中国 - 现代

IV. J222.7

中国版本图书馆 CIP 数据核字 (2008) 第 085059 号

当代新锐水墨画家系列·孙磊卷

绘者 孙磊

责任编辑 王大军 陈东

图文制作 周志景

出版 江西美术出版社

发行 江西美术出版社

社址 南昌市子安路 66 号

网址 <http://www.jxfinearts.com>

经销 全国新华书店

印刷 山东奥美雅印刷有限公司

版次 2008 年 6 月第 1 版

印次 2008 年 6 月第 1 次印刷

开本 889 毫米 × 1194 毫米 1/16

印张 2

ISBN 978-7-80749-506-2

定价 120.00 元 (全套)

版权所有 侵权必究



“A”们作为一种刺眼般醒目的符号又代表了什么？这或许并不是一个值得深究的问题，而是一个显而易见却处在一个集体盲点区的问题。所以，我们阅读到此，观赏到此，突然觉得刺目，觉得晦涩，恰恰是一种正确的反应，要在这不可索解的节点建构一个符合阅读者／观赏者自己内心的解释。

在诗与画之间闪展腾挪

文 / 流马

在孙磊去年出版的诗集《演奏》中，第一首诗就是那首著名的《那光必使你抬头》，里面有这么一段：“在纸上，村庄里下着小雪，花朵也同时开放 / 犹疑不定的小兽路过低洼的地方趟出了水声 / 在书写中，愿望的手颤抖着。”

这是一个无比宁静安恬的意境，一个古意浓郁又新意盎然的意境。这个由小雪、村庄、花朵、小兽组成的一个小宇宙，让我立刻联想到的是一幅很古老的画作，就是那幅被传为王维所作的《雪溪图》。不管这幅画到底是不是王维的作品，其画中所呈现



的意境，的确让人难以忘记。所以当我最初读到孙磊这几句诗的时候，一幅和《雪溪图》意境相似的画作立刻在脑海中呈现出来。孙磊到底画没画过这样一幅画并不重要；我的这种联想也许纯粹是胡乱联系，是一种彻底的误读，其实这也无所谓；我觉得很重要的是，这几句诗确乎暗合了中国山水画所追求的一种境界，那就是对客观宇宙的一种描绘，一种认识，一种审美式解读。“在纸上，村庄里下着小雪……”，“在纸上”这三个字很绝妙，“纸”就是一个空白的宇宙，“愿望的手颤抖着”，它描画的乃是一个“愿望”中的美妙世界，是一个人内心的空间：荒寒中饱含着温暖。

正是从这首诗中，我看到了一个艺术家触类旁通的好处。孙磊既是个诗人，也是个画家。他在借助画家的本能写诗，同时借助诗人的本能绘画。

一个“跨界”的艺术家，或者“脚踩两只船”的艺术家，往往有一种危险，如果用一个篮球运动术语来说的话，就是容易投篮“三不沾”；他必须要厚此薄彼一些，先站稳一条腿，再迈另一条。而孙磊似乎根本没有这个问题。他的绘画和他的诗在创作中相互借力，达到了一种难得的和谐。除了绘画和诗之间自古以来就相容相得的缘故之外，在孙磊这里，是否还有一些别的原因呢？

我第一次真正接触孙磊的画作，还就是在东方现代美术馆那次被命名为“此情此景风景式山水展”的现场。说实在的，当时他展出的那些画，让我一时很失语。这种失语既不是惊叹，也不是失望，只是有一点不解，又有一点恍恍惚惚似懂非懂的东西在脑子里转。那天和我一起观画的还有诗人寒烟，寒烟说，要进入孙磊的绘画空间，还需要一个通道。是啊，但是这个通道在哪里呢？

我觉得一条近便的道路，恐怕还是要到他的诗中去寻找。

在其最新的诗作《绘画》中，我们能更清楚画家孙磊对诗人孙磊的影响。在这首诗中，不但提到了绘画的原料墨、粉：“向前迈一步，无墨的春天”，“白粉用的越多，/墨就越香”。还提到了具体的绘画技法“虚”、“实笔”、“皴”、“润”等等：“虚两座远山，我就彻底轻了。/实笔画不实的画，皴出的北京/在眼眶里打转”。甚至提到了山水画中的传统意象“远山”、“雾霭”、“平林”：“把一些疼移到纸上，移进平林，/因润而溢出的不是雾霭。”

简单地理解，这很像一首描绘一幅画作诞生过程的诗，或者是一幅画的创作手记，心路历程。然而这样的理解又未免太单向，不能够准确表达一个画家或者诗人复杂的心思。如果有这样一幅画，这幅画是否可以看作是这首诗的一个注脚呢？画与诗在同一个人那里是一种互文的修辞，一个复杂的双向交互运动。所以，“疼”从一首诗中进入一幅画，而画中“虚”出的“远山”进入诗之后，诗人就“彻底轻了”。

孙磊的画所呈现的是两种风格和追求的作品。从《安详》、《紫溪》、《书烟》到“A”系列是一种；从《趋云程气图》、《淡云薄雨图》往后是一种。后面一种是描绘自然山林之象，气韵流畅，通透；前一种则是描绘都市丛林，充满了歪斜的楼宇、扭曲的管道以及酒杯、手机、冒烟的书本、灯泡、扑克牌等各种符号，实验色彩强烈，带有审美阻滞、阅读障碍等强烈的后现代感觉。

这其中，我最感兴趣的正是“A”系列这一组颇令人“费解”的作品，也就是那些在画展现场让我突然“失语”的作品。那些在不同画作中出现的扑克牌，那些“红桃A”、“方片A”、“梅花A”、“黑桃A”等等所起到的暗示作用，或许能够和这一段中“夜宿的人民币”相媲美：“把一些疼移到纸上，移进平林，/因润而溢出的不是雾霭，/不是雨，而是夜宿的人民币。/它被我一再吵醒，/被别人一再地炒作、夸耀。”这至少说明，孙磊写诗和绘画虽然是一种“跨界”的艺术活动，而所遵循的创作规律，灵感动机却都是统一的，同出于一个内心，一个灵魂，一个世界的影像。

“夜宿的人民币”暗示了什么？“A”们作为一种刺眼般醒目的符号又代表了什么？这或许并不是一个值得深究的问题，而是一个显而易见却处在一个集体盲点区的问题。所以，我们阅读到此，观赏到此，突然觉得刺目，觉得晦涩，恰恰是一种正确的反应，要在这不可索解的节点建构一个符合阅读者/观赏者自己内心的解释。

2005年

淡云薄雨图 138cmx68cm 2006年

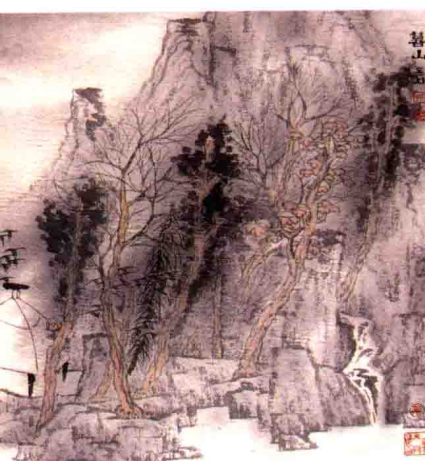




阔海 68cmx68cm 2006年



只知香积寺 68cmx68cm 2004年



暮山 68cmx68cm 2000年

Dancing Between the Poem and the Painting

Written by Liuma

In Sunlei's poems *Performance* published last year, the first poem is that famous *That Light Must Raise Your Head*, one passage inside: "In the paper, the village is having a little snow while the flowers are blossoming, while the little hesitating animal is sounding passing the low-lying, while the desiderative hand is shaking."

This is a entirely tranquil and peaceful artistic conception, one deeply ancient and new creative artistic conception. This little cosmos comprised of the little snow the village the flower the little animal immediately make me associate a very old painting, which is called *Snow and Bourn*, painted by Wangwei. No matter whether this painting is drawn by Wangwei or not, the artistic conception in this painting really leaves us a very deep depression. Hence when I read several verses in Sulei's poem for the first time, suddenly one picture that has the similar artistic conception with *Snow and Bourn* unfolded in my mind. Whether it is drawn by Sunlei or not is not important, perhaps it is absolutely my random accociation, one completed misunderstanding. Actually it doesn't matter, I think that the most important is that these verses do accord with one kind of artistic conception that Chinese landscape is always pursuing, one kind of description, one kind of cognition, one kind of aesthetic reading to the external universe. "In paper, the village is snowing it describes one desiderative amazing world, which is also one's heart: Warmth lies in the desolation.

It is in this poem that I see the benefit from the artist who comprehended by analogy. Sunlei is a poet, a painter as well. He is writing poems in virtue of an painter's instinct while he is painting in virtue of an poet's instinct.

One "Crossover" artist, or one artist who is "in several boats", he is always in a danger. If we describe it by a basketball slang, it is called that he is liable to shoot a ball out of the hoop. He has to treat with partiality, take the first smooth step, then take the second step. But Sunlei seems not to have this problem at all. His painting and poem mutually take effect and reach to a scarce harmony. Besides the sake that painting and poem are relative to each other from ancient time, is there any other reasons in Sunlei's works?

The first time I truly touched Sunlei's painting was in the Eastern Modern Gallery, which is called "Graceful scene Lanscaped exhibition" in the spot. In fact, I couldn't say anything when I say his paintings. This sense is not thewonderment, nor the disappointment, just a little perplexed and some ambiguous



书烟（局部）

ous things around my head. Poet Hanyan went there with me in that day, and he said that you needed a channel to enter into Sunlei's painting. I agreed, but where is the channel?

One short channel, I'm afraid you have to search it in his poem.

In his latest poem works *Painting*, we can see clearly the influence on poet Sunlei by painter Sunlei. In this poem, he does not only refer to the raw materials of painting—ink and powder: "Take one further step and lead to the no-inky spring", "The more whitening, the more fragrant the ink is." Meanwhile, it refers to specific painting techniques—"virtuality", "True hair pencil", "split", "sleek" and so on. "Paint two virtual misty mountain and I'm completely light. /The true hair pencil paints the virtual painting, splitting Beijing/spinning in the eye"; even refers to the traditional artistic conception of landscape—"misty mountain", "mirage", "plain forest": "Transfer some pains in the picture, into the plain forest, /The sleek and overflowing thing is not the mirage".

To simply comprehend, this is really like a poet that describes the producing procession of a painting, or the producing report, the rhythm of the heart of the painting. However, this understanding is too simple to definitely express the complex mind of a painter or a poet. If there was one that kind of painting, could it be regarded as a note of the poem? Painting and poem are one intertextual metaphor in one person, a complex bidirectional intertextual sport. Therefore, The "pain" enters into one painting from one poem, and the "virtually misty mountain" of one painting comes into the poem, then poet is "completely light".

What Sunlei's painting unfolds is two kinds of styles and the pursuing works. From *Quietness The Purple Bourn Book Mist to A series* belongs to one category, after *Cloud and Air Light Cloud and Thin rain* is another category. The latter one is to describe one natural forest scenery, the spirit is fully flowing; The former one is to describe the city jungle, full of all kinds of signs like slanting buildings, twisting pipelines and wine glasses, microphones, smoky books, bulbs, playing cards, etc, intense trivial color with strong post-modern sense of aesthetic standstill, reading obstacle, etc.

Among all his paintings, I'm most interested in this really ambiguous opus, those made me suddenly perplexed in that exhibition spot. The hint effect of those playing cards appeared in different paintings, those "Red Peach A", "Square A", "Club A", "Black Peach A" and so on, maybe the function can compare beauty with the following paragraph: "Transfer some pain in paper, in plain forest, /The sleek and overflowing thing is not the mirage, /It's the sleeping RMB instead of the rain. /It is awakened by me again and again, /It is sensationalized and magnified over and over again. "At least it suggests that although Sunlei's poem and painting is not one "Crossover" artistic activity, the producing regulation and inspiration motivation are unified, comes from one heart, one soul, one world image.

What does "the sleeping RMB" hint? What does "A" group represent except being as one glaring sign? Perhaps this isn't a problem that is worthy for deep searching but a problem that is obvious but in group blind spot. simultaneously.

Therefore, after our reading and appreciation and suddenly feel glaring and obscure, this is just the natural reaction, conceiving one explanation on the unintelligible point according to the heart of a reader or an appreciator



凉晨 68cmx68cm 2002年



舒缓（局部）

孙磊绘画简评片段

对于孙磊而言，绘画的立场就是语言的立场，越传统的形式给予语言的空间也就越冷静、坚实，语言的內蕴就越深。尤其对于当代水墨画，语言几乎是题材与形式的前提。孙磊的画更多的注重语言的自由，对语言游刃有余的把握和拓展使传统的水墨形式有了更深的现代精神的意义。

中国画首先强调的是人。孙磊的山水画扑面而来的是那种清淨、深邃、博大的精神气质。他的画充溢着他天性中平和、深邃、内敛的个人品性，孙磊是一个在文学上修为极深的人，深厚的文化背景铸造了他作品强烈的精神倾向性，而传统语言符号在他的精神墨气里显得十分自在、自然。精神融入笔墨，笔墨痴迷于精神，孙磊山水画呵护着他精神的安详，使人能触摸到人与画共存的那种清冷但不冰凉、粘稠但不沉重的气息。

树、石、山、水泊、云烟、楼塔，尤其具有某种标志性意义的闲亭，构成了孙磊山水画基本的语言形式，相对于当代水墨的城市、怪异等题材而言，好象过于拘泥了些，但这并不妨碍作为一个天资聪慧的画家在技术和精神上的更新与创造。无疑，孙磊就是这样一个画家，不断深入地提炼意象，不断悉心地强化客体，渐渐赋予它们越来越强大的隐喻的力量，使绘画语言成为一种可行的发光的自在体，语言本身的意义一下子扩延开来，能让读者反复咀嚼其深意而不怠钝。正如孙磊自己谈到绘画语言时所说的那样：“只有把要画的每一个物象，甚至每一处笔墨，都看成是有灵魂的事物，才能更好、更深入地理解绘画，从而才能更自然的创作”。

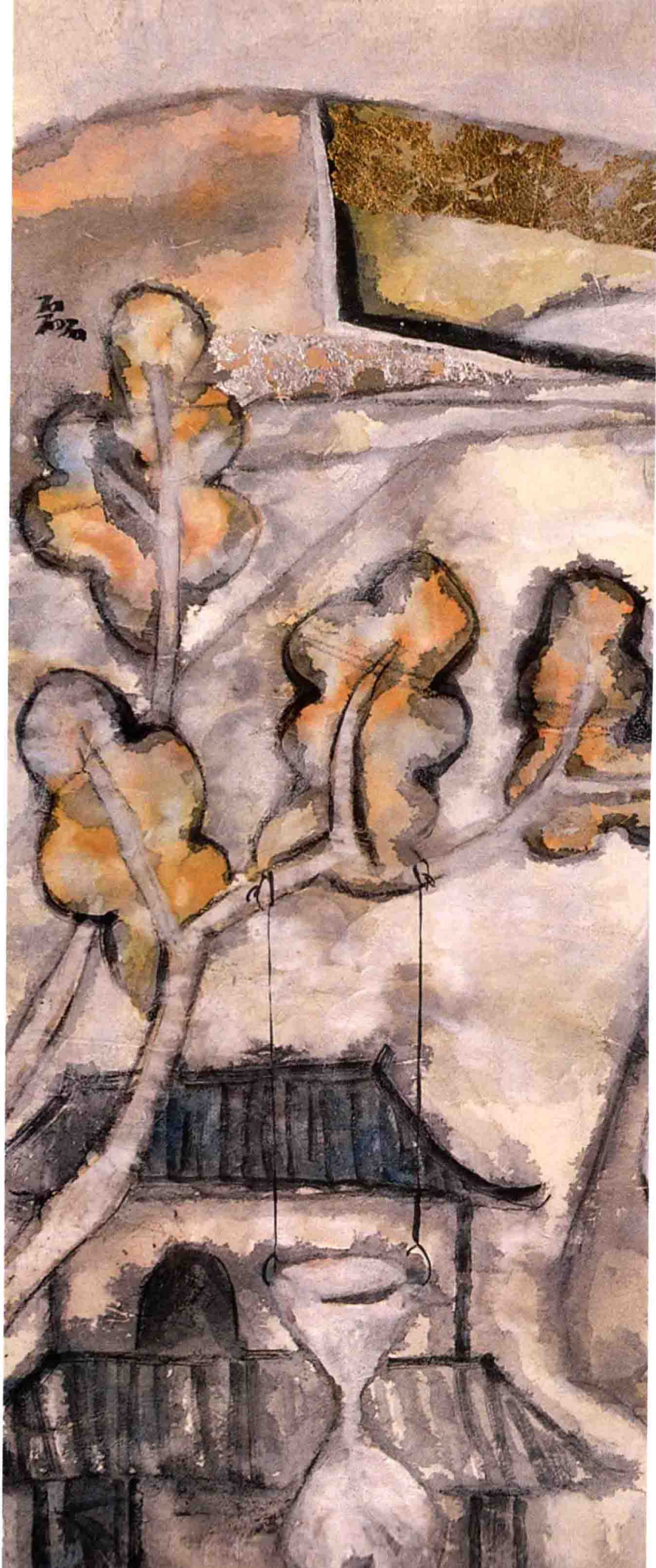
触摸一个人的情感和个性才是触摸他的生活，虚华琐碎的表面虽然也能渗透出一个人生活的潜在意义，但不如将精神层面的东西直接表达或暗示出来，画面本身最直观的一定是某种个人精神情感的澎湃与汹涌，所画的人或物都仅仅是载体，违背了这个原则，一个画家也就沦为画匠了。很显然，在这方面，孙磊是一个对自身气质有独到理解的画家。



书烟 68cmx68cm 2006年

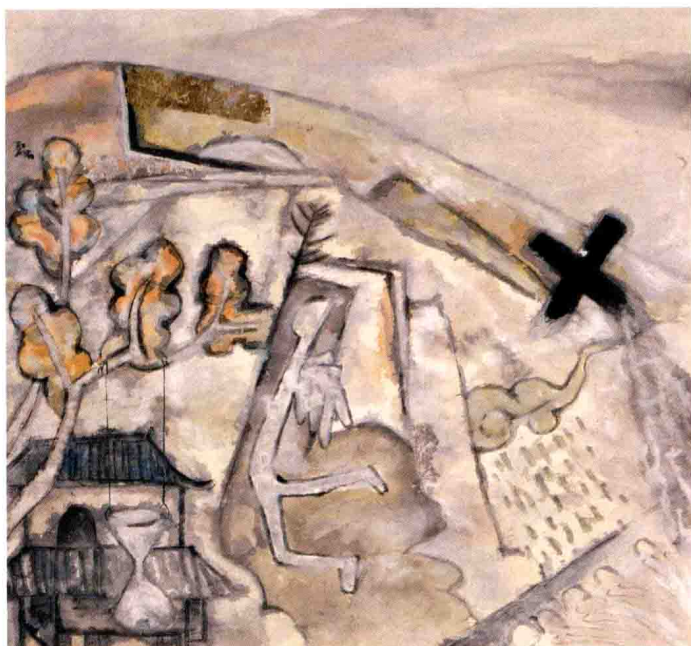


舒缓 68cmx68cm 2006年



演奏1 (局部)

演奏1 68cmx68cm 2007年





演奏2 (局部)

演奏2 68cmx68cm 2007年





演奏3 68cmx68cm 2007年