

20世纪末欧洲艺术家大系

ADOLPHE LECHTENBERG

阿道夫·莱希滕贝格



河北美术出版社

引

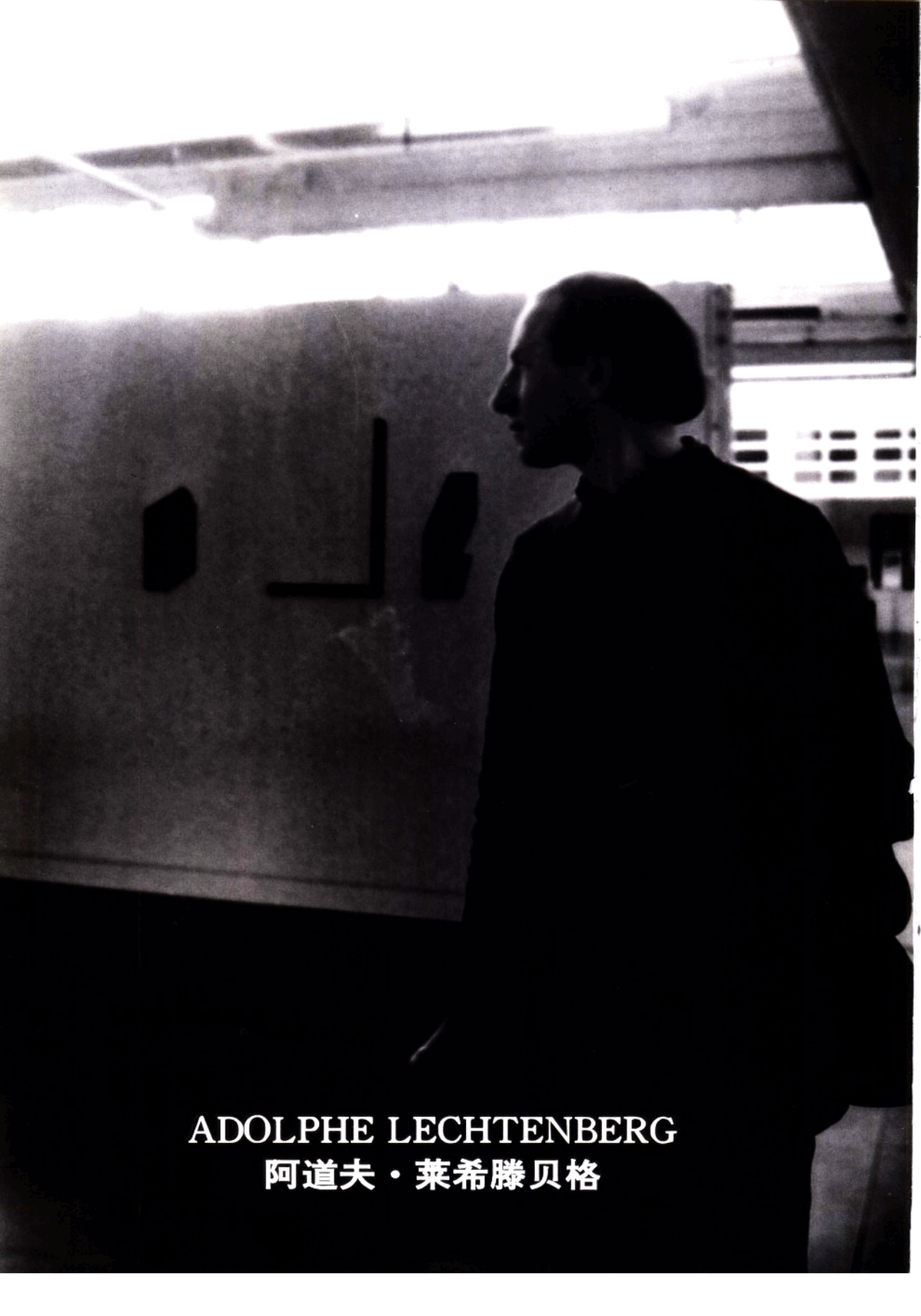
言

二十世纪的美术,在经历了现代主义、后现代主义等各种思潮的洗礼之后,到今天已发展成为一个极为丰富多彩的局面。在目前这种多元的、错综复杂的时代背景面前,如何选择和开辟自己的艺术创作道路,无论是对中国的还是对任何其他国家的艺术家都是一个不可回避的问题。

前辈大师们的作品,作为历史长河中的里程碑,无疑对今人的艺术探索具有榜样的意义,但我们还确信,研究和了解我们同代艺术家的探索和创作从某种角度会给我们带来更多的启迪和参照作用。这部系列画册即是基于这样的认识编著而成的。这里我们并未向大家推荐大师的既有成就,而是重点介绍当今活跃在欧洲画坛并已崭露头角的中青年艺术家。他们的作品尚未盖棺定论,但他们的艺术创作却在根本上反映了当代欧洲绘画艺术的真实状态。并且,他们的背景和状况与我们国内的艺术家有许多相似之处,他们同我们生活在同一时代的大背景之中,面对同样宏伟多彩的人类艺术传统,并作为个体处在同样的成长阶段,研究和理解他们的所思所想以及所为,应对我们具有切实的启发作用。鉴于民族传统文化不同及社会因素的影响,他们的方式及关注点与我们会有所区别,但这恰恰正是有助于我们真正在深层认识我们自己,以及我们所从事的艺术的参照性意义。因此我们应该说,这部系列画册向大家介绍的不是他们已经做了什么,而是他们正在做什么,他们正在怎样做。

这项工作对我们来说是一个全新的领域,我们尽力作到真实、准确。

这套画册中介绍的艺术家均由欧洲著名批评家推荐并撰写文章,由艺术家本人提供作品照片及有关材料。当今欧洲艺术家众多,我们将选择有代表性的艺术家及作品陆续出版介绍。如果您能从这套画册中得到一些启悟,将是我们最大的欣慰。



ADOLPHE LECHTENBERG

阿道夫·莱希滕贝格

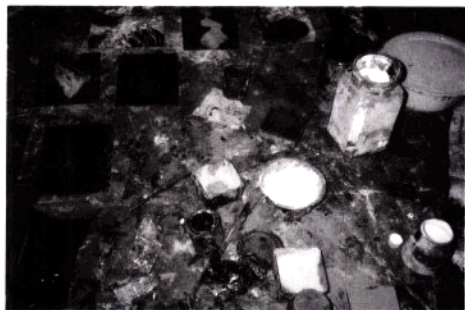


1983年在杜塞尔多夫市艺术博物馆举办的《最后的呐喊》展览开幕式场景。这个展览由尤莉亚·洛曼和莱希滕贝格共同举办。

(戴帽子的男子是约瑟夫·伯依斯;半身像旁边的是尤莉亚·洛曼;下一个是阿道夫·莱希滕贝格)

Scene during the opening of the exhibition "the last cry", Kunstmuseum Duesseldorf, 1983. This exhibition was organized by Julia Lohmann and by Lechtenberg.

(The man with the hat is Joseph Beuys, next profile; Julia Lohmann, next; Adolphe Lechtenberg.)



画室的地板。

The floor in the studio

阿道夫·莱希滕贝格是德国人,说得更确切些,他是德国卢赫尔格毕埃特人。这一点并不重要,这只有当我试图来描述他的作品时,为了讲得全面些才会提到这一点。

在杜塞尔多夫美术学院学习期间,莱希滕贝格就喜欢访问世界上遥远的地方,他对旅游探险梦寐以求。他思虑着这些地方和路途。他脑子里整日萦绕着旅途的停留、行进、地点的交替和当地的特色,甚至去星球漫游。莱希滕贝格实际上是个四海为家的世界主义者。他的特点是用不同的方式和外形来塑造世界。他理解这一点,掌握这一点。他观察石块、墙壁、道路并触摸这些材料。在他的素描作品中,他按照某些地形的线条,产生他独特的符号体系,把它们记录在小圆石上,像观光客珍视纪念品一样将它们携带回家。他用这些素材搭制小型舞台,演员就是纸板、碎片和绳线等。

他完全从感觉出发,整个身心扑在画布、厚木板上进行创作。他的双手同时当作调色板和画笔。他躺在地板上,将颜料在地面上推,堆成座座真正的颜料岛。当他站起身来时,作品便宣告完成。在绘画创作时,他从不掩盖其活动的痕迹。他身上、手上的油色颜料的污迹很明显地表明了他的创作过程。材料的质地和明显地尚未混合的色彩浓块留在作品内,具有幻觉深度的色彩产生奇异的效果。他用深蓝色色彩表现无限的空间;用玫瑰色的云或浓重的血红色来展现前景。如有必要,莱希滕贝格常常留出更大的空间,将木制件和画布结合起来,导引毫无阻碍的色流。他任其涌流——在画布上抑制黄色颜料只是为了浸没下一块画布。

他的主要活动都集中在这个创作过程中。他不描绘什么东西,更少临摹或捕捉勾勒什么形象。他自己要自由地联想,联想也是他表现世界的一种方法。因此他要勇敢、大量地去联想。他搞创作从不抱着创造艺术的目的,而是要表现完全的真诚,要提高艺术和生活间的差异。他认为绘画就是用手工作。他的工作方式是删繁就简,把复杂的外表简化到只有中心部分。这是从简单初始中获取现实的一种再创造。他的绘画作品就像是更大块的方形益智石,在它们中间互相结合起来是可能的。通过观众想象力的联想,它们就成了一种松散延续的系列作品。事实上,这种重要的统一性并不完整,画的边界使画重叠,互相贯穿,某幅作品中色彩的堆砌往往在下一幅作品中继续下去。所以,必然要从木制厚板上切下表面间隔板。这间隔板将要被涂画,它将用画家找到的物体作为一种形象的载体,画布的形状可以不规则,可以与木制件结合成为第三空间。对于这个空间要素,观众在这个范围内观赏时,他们可以随意想象,可以对此作品产生各种不同的感觉。

阿道夫·莱希滕贝格按照科学要求进行试验。他对不同的材料进行了研究。他的工作是在做试验，他的绘画作品便是试验的结果。敏感的色彩，坚硬的材料，形成了鲜明的对比。它们间的差异并不是互相均衡，而是互相强调。他的观念就是把素材限制成只为几种颜色，几种符号，几种像十字或三角形这类常见的事物。人们并不认为这些东西是符号，而把它们看作生活中常见的东西。因此，它们常常被作为绘画的基础物。

画家和观众经常考虑以下绘画的方式问题，如：在什么东西上面作画；绘画用什么材料；素描的形式；用线条标明什么东西等等。画家不是崇高伟大之物的设计者，画家的态度是民主的。他如今正提出一个大家相互讨论的问题，这些绘画作品就是大家讨论的素材。

安德利·拉赫斯

Adolphe Lechtenberg comes from Germany, or more exactly, from the Ruhrgebiet. But this is not so important, it shall be mentioned only on account of completeness, when I try to describe his work with some words.

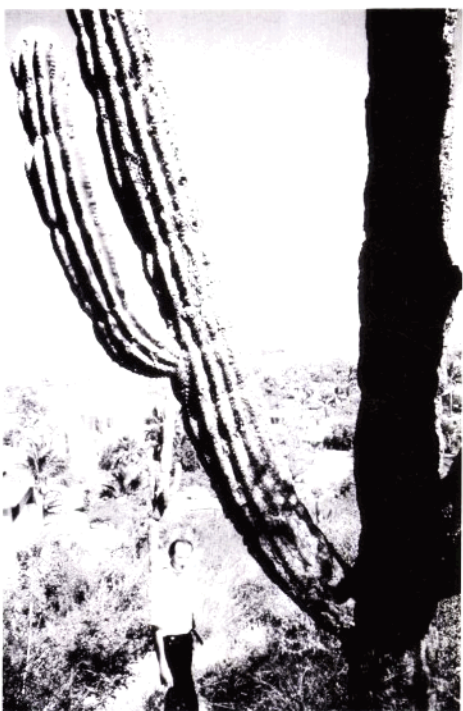
Already during his studies at the Academy of Fine Arts in Duesseldorf, Lechtenberg liked to visit remote regions of the world, his fantasy encircled the adventure of journeys. He reflected about places and ways, his ideas were occupied with stay and go, with interchange and peculiarity, even with planetwalks. In fact Lechtenberg is a cosmopolitan. In his own manner he appropriates the world in its different mouldings and appearances. He comprehends — "hands" it. He looks at stones, walls, ways and touches the material. In his drawings he follows the lines of certain topographies, creates own systems of signs, noting them on pebble — stones, taking them home like tourists do with souvenirs. With this materials he constructs small sceneries, and the actors are cardboards, shreds and strings.

Taking from exact perception, he works on big canvases or wooden planks, with his whole body. His hands are palette and brush at the same time. Lying on the floor, he pushes the colour in the ground and creates real islands of colour, then, in upright position, the pieces are finished. He doesn't hide traces of his activities in the painting. Stamps of fingers and hands give evidence of the working — process. The material substance, the density of clear and unmixed colours live in the pieces, using the efficacy of a colour with its illusionary deepness. An ultramarine blue enters into the infinite space, rose — coloured



1985年在杜塞尔多夫市枯宁撒利的一条大街上布置展览作品。

Installing a work for an exhibition in a street, koenigsallee in Duesseldorf, 1985



1991年在墨西哥的卡博散卢卡斯。

In Cabo San Lucas, Mexico, 1991



1992 年在斯洛文尼亚和苏格兰画家托米·莱顿在一起。

In Slovenia, with the scotish painter Tommy Lydon, 1992



1992 年应邀参加波兰/斯洛文尼亚国际绘画周,在画室里搞创作。

Working in the studio, invited for the International Weeks of Painting in Piran/Slovenia 1992

clouds or a rich blood — red are pushed into the foreground. If it's necessary, Lechtenberg gives more space, connects wooden pieces with the canvas, to lead the unhampered current of the colour. He makes it flood, damming up a yellow on one canvas only to inundate the next one.

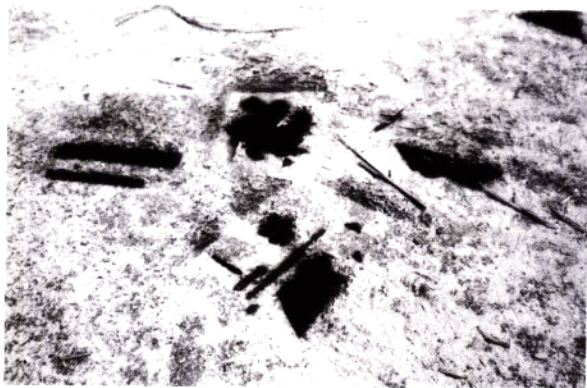
He concentrates his activities just in this process. He doesn't describe anything, much less he copies or captures something. He himself wants to associate free, as well as to associate is the method of his appropriation of the world. And he wants to make associate, courageous and generous. He doesn't work with the intention to make art, but with an intention of sincerity and to lift up the difference between art and life. In his consideration painting means to work with the hands. With his manner to work he reduces complex appearances to its central elements. It's a reconstruction of an existent reality out of simple rudiments. His paintings appear like angular puzzle — stones of one bigger piece, it's possible to combine them among each other. They result in series of loose continuation, combinable only in the imaginative faculty of the spectator. Often the essential facts of unity are incomplete, are overlapped and intersected by the borders of the paintings, accumulations of colour don't end at the adjustable frame. One piece continues in another one. And so it', also consequent to cut out of wooden planks the surface screen, which shall be painted, and to use objects, which he found, as an image — carrier, and to admit the irregularity of the canvases or the combination with wooden parts as a third dimension, as a spatial element, where the spectator has a position and tries to perceive a painting, moving himself in its sphere.

Adolphe Lechtenberg experiments with scientific claim. He attempts serial investigations of various materials. His work is a research, his paintings are results of experiments. Sensitive colours, hard materials are contrasted, their heterogeneity is not harmonized, but accentuated. The conception is to limit the medium to only some few colours, some few signs, some usual ones like, for example, crosses or triangles. These are not considered as symbols, but as something of everyday life, and are used as groundwork to paint.

Artist and spectator reflect in like manner about that what is painted over, about the substance of painting,

about drawings, and about that what is marked with lines.
The artist is not mediator of the sublime, his attitude is
democratic, in so far as he is presenting an offer for a mu-
tual discussion, and the paintings are its medium.

Andrea Raehs



1992年在杜塞尔多夫附近的卡斯特的地面上进行喷画制作。

Spray — drawings on the ground, in Kaarst, near
Duesseldorf, 1992

1987年在鲍尔波佐扎博物馆展览开幕式上阿道夫·莱希腾贝格带着面具表演节目(与日本画家Nobuko Sugai一起表演)。

Adolphe Lechtenberg with a mask, giving a performance in the Paul Pozozza Museum during an opening of an exhibition (together with the japanese artist Nobuko Sugai), 1987



艺术短语

灵气>地点的改变和循环的更新。人的个性一旦在变化中体现出来，那么这个人就不再是奴仆。有些时候人们会意识到，人们不应远离文明，人们开始从一个断续变动的世界进入一个现实的世界。人们既可以在池塘内游泳，也可以在陆地上飞奔。

在茫茫的宇宙里，人们使用着双手。
海岸渐没，
群山耸起。
太阳四周的白环里，
斑斓的色彩在此汇聚，消去。

后来

苍茫大地
滔滔之水
云海翻腾
天地归一
高山鬼立
房屋栉比

但有时把这一切惊奇地弄成令人烦恼的粉红色。舒适带来苦痛，排它性有时可能是个错误。唱片可能有裂纹，生活可能在六十年里无声无息。如果是这样，也是由于距离远的原因，自古至今，历来如此。

如果有许多这样的地方，那也是在天涯之外。

从重复的世界到现实的世界里，海军绳线可以通过切肉钢刀加以磨练，即使这应该持续一个星期。此后，我们仍然能够悠闲地坐在电视机前。

在荒漠中我们可以找到水源。
盐罐经常搁放在混凝土表面。
有些人说东，有些人说西，
水平面中间也有角曲，
有些人凝视着这些角曲，
它们也在太阳、
沙漠和双手之间。

支付了另一笔
不寻常的红利，
你很慈善。
你的愿望将在
明年得到



1992年在亚琛市鲁德维格广场举办《轮回——社会问题》展览时与学生们谈话。

Conversation with students in the exhibition "Rotation — the social question", Forum Ludwig, Aachen
1992

实现。

你没有必要担心，
你的前程定会辉煌灿烂。

阿道夫·莱希滕贝格 1989 年于圣塔·莫尼卡

真正

夺目的火焰，
曾是
昏暗的一环。
在这环内三遍、四遍地旋转，
它希望走得越来越远。
待其它痕迹彻底消失时，
它将自己掩藏在青春旺盛之间。

记住：
来自天空的饮品
以及互相吮摸着的湿润嘴唇

泪花
小船在里面漂浮，
但不能找到彼岸。

花岗石
合理的理由：
混凝土，
合理的理由：
铁，
合理的理由。

铁的分离
是心脏的切割；
计划中的生活，又一次地
符合。

情感
开始压倒
寒冷的困扰。
舞蹈，
可保持自己温暖，
这样，呼吸就不会凝结；
在超出
一万年深处的世界，



1991 年在科隆市高特弗莱德 哈根 基础展览作《模型》展览中的主体创作。

With a three-dimensional piece in the exhibition
"Prototype", in the Gottfried-Hagen-Foundation,
Köln 1991

又到另一个地平线？
此后，
绿色又成为
一个生气勃勃的世界。

阿道夫·莱希滕贝格 于1993年

平稳坐下，
寂静无声，
认真地看，
专注地想，
梦境绚烂。

如果这个环越来越近，那么人们就应该越来越多地思考其局限，那将会怎样呢？生活似乎只可能在画布顶端的下面。

阴郁的嘴角向下咧，双眼上上下下转圈。寻求社会集成的灵感。雨点滴落，越下越大。在这些散乱的雨滴中，可感知的，只是那些斑污非常的雨点。一切的一切，大都归于平面。无论怎样低的雨滴，也会发出回响。

阿道夫·莱希滕贝格 于1995年

涓流晨曲

凝重的空气一片沉寂。涓涓细流犹如急剧呼吸的虫类，一条黑色的昆虫带有又长又薄的羽翼，羽翼伸展，成为又长又薄的刺探器具。沿着白色的石块扭来舞去，发出低沉连续的窃窃私语。炊具扁铲一样的头颅，石块般的心脏，扁扁的头颅而后伸进了常春藤里，又在乌鸦巢穴后面稍做隐匿。山顶遐想、绿色的花、蓝色的花，红色皆已褪去。在这里，蓝花、绿花相依成趣。花盆边育上洋溢着勃勃生机，几乎所有的花盆边育上方都充满生命力。庙宇脉理中苍白的感觉，脉理中可笑的小船，两者完美地结合在一起，互相得以勉励，并向它们提供了愉快的对话伴侣。在这空间里友善地徘徊，与这长羽翼的昆虫撞击，摇动着叶饰，得到了邮驿的准许，传达有关进入的信息。涨满的胃口，验证了到来的业绩，完成了眼睑的声音探测器的功力。眼睑正变得疲劳乏力，皮肤在银灰色的水沟里熠熠生辉。外面比里面还要温暖；里面比外面还要和煦。如果你闭上双眼，有可能瞧见自己的面容和神气。阳台上讲出的话语向上飞去，与飞燕一起，产生阴雨的天气。

阿道夫·莱希滕贝格 于1995年

如果人们进入这个桔黄色的形体，就到达知识的周围。地形不可视而可以感觉；蓝色的躯体以及古怪线条的视力。人们将试题填写完毕，又接受新的试题，试题总要被填齐。



1992年在亚琛市鲁德维格广场举办的《轮回——社会问题》展览期间留影（背景作品为“麦撒语音明显的呼吸”）。

In the Forum Ludwig Aachen, during the exhibition "Rotation — the social question", 1992 (in the background the work "Messa voice — aparency of respiration")

他们提出生活的建议。准许形成了一条围绕宇宙脉理的圆形道轨。一些敲击声欢笑着进入环宇，它并不能从敞开的窗子里溜去。草地上正在成长着的形状，康复着的身体，从上部看去浪漫无比。长久的观察记住了现存人物的鲜活面容，能在很长的时间里记住那张记了许久的有关的面孔影迹。长久的观察在很长的时间内活跃在植物世界里。叶子的阶梯。两个纤维圆柱间隙。绊倒人的荆棘。在傍晚时刻从现金柜台走到现金柜台盆花花盆购物客车家禽柜台咖啡盆在提供的深深冷冻的哈喽你好再见在你所欢迎的世界里具有自动入口和登记机器。获准的欢乐是四边形的，人们应该寻求界线的长度。一只正常向上震颤的箭和一些组合体是允许的。清理耙过的小路。

阿道夫·莱希滕贝格 于 1996 年

SHORT STORY ABOUT ART

Breathing > changing places and renewing circulation. As soon as identification functions through change, one will cease being a servant. And at some point one will realize, that one should not move too far into civilization and one starts to move from a world of interrupted movements into the actual world. One can swim in the basin and one can run on the earth.

Within all ,one uses the hands.

The course of a shore.

The elevation of the surrounding mountains.

The white circle around the sun, where many colors unite to become none.

Then

land

water

clouds

horizon

mountains

houses

Yet sometimes astonishment about this hatered in pink. Plush hurts. Exclusiveness can be a mistake at times. The record may have a crack and life may be dead for 60 years. And from to just now if therefore so because but distance.

Out of which if there many where.

Navel — strings can be drilled through the meat — chopper. From the world of repetitions to the actual world. Even if it should last for one week. Afterwards we



1989 年在洛杉矶圣塔莫尼卡艺术博物馆组装作品
(此次展览名称为“洛杉矶你好”)。

Installing a work in the Santa Monica Museum of Art
Los Angeles 1989 (for the exhibition “BonAngeles”)

can still watch TV.

In the desert we find water.

On the concrete lies salt.

Someone speaks this and another one speaks that.

Inbetween levels there are angles.

Someone looks and

sun

sand and hands

Your kindness to another pays unusual dividends

Your wish will be granted next year

You need not worry about your future

Adolphe Lechtenberg, Santa Monica, 1989

Real

striking fire

dark

one time in a circle

turning in the circle three times four times

desires to go further away

to hide oneself in the green

when the other track is dried up

remember :

drinking from the sky

and moist lips rubbing one with the other

a tear

where a boat is floating in

and cannot find another shore

granite

reasonable reason

concrete

reasonable reason

iron

reasonable reason

iron of separation

heart—cut

afterwards life in plan—squares

again

feeling

coldness gnawing



1996 年在柏林为鲍尔波佐扎博物馆奠基。

Placing the foundation stone for the Paul Pozozza
Museum in Berlin, 1996

beginning to devour
dancing
to keep oneself warm
so that breath doesn't curdle
and out of
ten thousand meters of deepness
again to another horizon—line?
green
as a place after it
Adolphe Lechtenberg 1993

To sit.
To be silent.
To see.
To think.
To dream.

But what about, if the circle is getting closer and you have to think more and more about its limits. Life seems to be possible only under a canvas roof.

Sullen corners of the mouth moved downwards. Eyes rolling. Upwards. Downwards. Searching for the sense of social integration. Perceivable only very blurred among all these raindrops. More and more dispersing drops. All is plane, round about, in any case too low to repulse an echo.

Adolphe Lechtenberg 1995

Matutinal Streamlet

Dense air stands still. Heated worm of breath. Black insects with long and thin dorsums, extended as a long and thin instrument to sting, dancing along white stones. Murmur of conversation. Cooking—plate brain. Stone—heat. And then the brain climbs into the ivy. Staying there for a while hidden behind nests of song—birds. Thoughts at the summit of mountain. Green blossom blue blossom red fade. So far one refers to the other and life extends for a long time over the margin of a flowerpot. Over the margins of almost all flowerpots. Pale feeling in the veins of the temple. Laughing small ships in the veins. Two perfect connections grant a premium to each other and offer themselves as comfortable conversation—partners. A friendly therefore hovers through the room, colliding with the long—dorsum—insect and shakes the foliage and is licensed by the post—office and informs about the ingoing



1987 年与杜塞尔多夫的海尔卡·杜尔小组一起进行表演。

Performance with the group of Helga Duerr Dueseldorf 1987

messages, and expanding bellies verify the arrivals and complete the sound — locator — functions of eyelids which are getting tired and the skin is lighting up in the gutters silver gray. It is warmer outside than inside. It is warmer inside than outside. If one closes the eyes, it is possible to see one's own face. Voices on the balcony pronounce words to fly upwards and to make rainy weather, together with the swallows.

Adolphe Lechtenberg 1995

about the knowledge over and under the knowledge, if one enters into the orange body. Feeling in the geography of the non — visible. Blue body and seeing in odd line. After having filled out the papers the papers are filled out and you receive new ones. They propose life. The permits form a circle running along the temple — veins. A little knocking laughs out into the world and is not able to slip through open windows. Growing forms on the meadow, recovering body, it is romantic to look upside. A long view remembers a living face of a living figure and for a long time regarding the profile of a face remebered for a long time. For a long while the long view lives in a world of plants. Stairs of leaves. Between fibre columns. Stumble — thorns. In the late afternoon walking from cash — desk to cash — desk potflowers flowerpots purchase — carriages poultry — counter coffe — packs in the offer deep — fréeze hellohowareyougoodbyeintheyouarewelcomeworld with automatical entrance and register — machines. The permitted happiness is quadrangular, one has to ask for the length of the borders. An arrow trembling upwards regularly and some combinations are allowed. Clean raked paths.

Adolphe Lechtenberg 1996

沿着加利福尼亚贝加海岸线穿越太平洋。

The Pacific Ocean, passing along the coast of the Baja California



作品

WORKS



在“空间和时间”展览中的装置作品 杜塞尔多夫市鲍尔·波佐扎博物馆 1987
Installation in the exhibition "Place and Time" Paul Pozozza Museum Duesseldorf 1987



“内心升起”艺术灵感”舞台剧的布景 卡斯特罗普 一罗克希尔的威斯特法利斯科·兰兹剧院舞台 6×14×9 米 1987
Stage-installation for the theater-play “ARTikulationen-Reise ins Innere”, Westfaelisches Landestheater Castrop — Rauxel; measures
of the stage approximately 6×14×9 metres 1987