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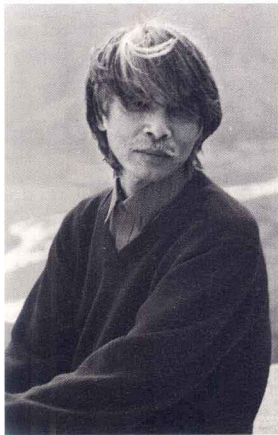
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戈壤画选
Ge Rang's Collection

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俸贵德，傣族名：戈壤

1946 出生于云南省临沧县的傣族村寨——大勐准西腊

1954 出家

1962 还俗

1964 入伍

1972 北京中央民族学院艺术系学习

1984 北京中央工艺美术学院特艺系学习

1990 北京中国美术馆举办个人画展

1996年至今 工作、生活在云南

1946年，戈壤作为家中的二儿子出生于云南省临沧县的傣族村寨——大勐准的西腊。当时的临沧县仍然保留着清朝改土归流时的命名——缅宁，在此之前的缅宁则被称为勐缅，傣语意为：“山峦起伏的地方”。1954年，缅宁更名为临沧，意即依傍在澜沧江边。

1954年，依照傣族南传佛教的传统和母亲的意愿，7岁的戈壤在临沧县城的大慈寺出家，开始了8年的小和尚生活。当时的大慈寺位于临沧城南，地位显赫、风貌卓绝，占地10余亩，是曾经缅宁一带的总佛寺，寺院内伫立着大佛殿，小佛殿，八角亭，藏经阁，僧舍和伙房；大龙树、菩提树和芒果树围护四周，屋舍间白塔错落，经幡飘动。南传佛教在傣族细腻的生活风俗中显得更加柔和而不失庄重，披着橙黄僧衣的和尚戈壤在佛寺和古旧的老城中度过了

童年，每天除了学习诵背巴利文佛经外，傣文读写和叙事长诗也是和尚的日常功课。

对于日后成为画家的戈壤而言，其最根本的艺术和美学教育其实是和尚时代最简单的日常生活：在午后描绘寺院墙上的壁画，剪鹿象图案的经幡和佛章；以娟秀工整的傣文在曲卷旧黄的贝叶上刻写佛陀的言语；是傍晚在蜡条光和油灯影中晃动的佛像影子；是盛放在芭蕉叶上染成金黄的糯米饭和考绷；是赧佛时提篮里细心摆放的蜡条、花朵和水果；是桑堪比迈（傣历新年）时采摘鲜花、滴水赎佛的信众；是戴着各异的神怪面具跳舞的“老楞楞”；是田间休息的老者身上繁密的刺青；也是皮肤反射着太阳光芒、敲打象脚鼓和铍锣的黝黑男子和在石水井边汲水的着筒裙的少女；是围着火堆弹牛腿琴对歌的情侣，也是集市中披挂穿戴各异的不同部族。

进入1960年代，往昔大地上的生存被作为“旧社会”而改造，革命的红和武装的绿覆盖了昔日佛寺的金黄和日常的斑斓色彩。1964年，还俗后的戈壤参军入伍，在部队里接受关于新世界的宣传教育并开始画领袖毛泽东像。1966年“文革”开始不久，身着军装的戈壤再次返回故乡时，临沧所有的佛寺均遭到破坏，大慈寺也已颓然破败，昔日荣耀尊崇之地被改造成了木材加工厂，佛像和佛塔被拆除，院墙殿阁亦被毁，唯留一棵大龙树的根茎仅存，面对这个旧日寺院中最后遗存的万物有灵的印证，接受了唯物主义思想

教育的戈壤仍然倒地跪拜，跪拜大龙树的魂灵，跪拜已不再存在的大慈寺，跪拜一种消隐远去的文化和一个终结了的时代。

1970-80年代，戈壤先后在中央民族学院和中央工艺美院学习，学院教育将戈壤带入到汉文化的深厚层面中，在了解主流文明和不同艺术观念的同时，戈壤也培养和丰富着自己的艺术词汇和表述方式，而在内心中戈壤对昔日大地万物有灵的跪拜不曾中断，戈壤的艺术语言自一开始就是在言说自己生长的大地上之万物生灵。

戈壤的作品在20世纪80年代已自成风格，他在创作中富于探索 and 实验，作品涉及到不同领域：纸张，布面，木刻，陶瓷，石雕等。1990戈壤在北京中国美术馆成功举办个人画展。戈壤的作品里没有当代艺术中膨胀的现代人格冲突和观念争斗，不承载重大的抱负和理想，也不隐喻病态和疯狂。戈壤巧妙地揉合民族传统，宗教背景和现代表现手法，不拘泥于形式和素材，使绘画本身成为绘画唯一的目的。其作品中的装饰意味和少数民族风格，是源自对自身文化根源的浸透和领受，而非俗媚的美学投机和文化猎奇。戈壤的很多作品其实很简单，简单到只是纯粹的画面，他在创作中花样翻新，运用不同的手法和材质，如枯杆和竹笔，酱油、醋酸、毛刷、印刷废纸等创造出奇异丰富的图像世界。戈壤近20年来一直游散于艺术界的边缘，没有参与美术界公共活动和展览，直至2010年于德国柏林举办个人画展。

本册所汇集的画作，是戈壤20余年来创作的纸上色彩作品中的一部分，材质、风格迥异，其中表现舞蹈形态的作品源于傣族舞蹈传统中对于大象和马鹿，孔雀和斑鸠，知了和蚂蚱等的观察摹仿，人物造型因而具足了动态变化；另一批作品则专心于表现云南地方的山林和植被，色彩笔墨中蕴藏着“一草一木皆有灵”的傣族传统生态信仰。这些作品所呈献的如一段象脚鼓舞，一篇短诗，一首歌阙，其间饱含丰富的意象，变幻的视觉，但穷尽变化不外乎是戈壤对故土山川，密林河流，对此土地上生长的人们的挚爱以及对消隐殆尽的傣族传统文化的眷恋和怀故。对戈壤而言，“人生不过一梦，画无非也是梦”，这许多纸上的色彩和形状，或许只是在过去某日下午偷睡着的小和尚在大慈佛寺屋檐下做的一个梦。

编者

Guide Feng / Gerang (in Dai language)

1946 Born in Damengzhunxila, Lincang county, Yunnan province – a village where predominantly the Dai ethnic group lives.

1954 Following the Dai tradition, he moved to a Buddhist temple and became a boy monk at the age of 7.

1962 Returned from the temple.

1964 Joined the army.

1972 Became a student of the Art Institution of Minzu University of China.

From 1984 on further education in Academy of Arts & Design of Tsinghua University (former Central Academy of Craft Art)

1990 The first exhibition centered on him was held in the National Art Museum of China.

Since 1996 lives and works in Yunnan.

Gerang was born as the second son to a Dai family in 1946 in Damengzhunxila, Lincang county, Yunnan province. At that time the Lincang county still had its old name from the land reform in Qing Dynasty–Mianning. Before that the village had been called Mengmian, meaning “place with undulating hills” in the Dai language. In 1954 Mianning was renamed Lincang, indicating its geographic situation: lying beside the Lancang River.

In 1954, following the Buddhist tradition of the Dai people and the wish of

the parents, the 7 years old Gerang went to the Daci Monastery in Lincang. There he lived in the following 8 years as a boy monk. The Monastery which stood in the southern part of Lincang was the principle Buddhist sanctuary of the region. It included a number of ancient temples and a college on a total area of ca. 7000 m². Widely known for its religious significance, scenic architecture and beautiful nature, the Daci Monastery played an important role in the life of the locals. The young Gerang spent his whole childhood in the temple complex and in the little ancient town outside. During these formative years he not only studied Buddhist classics in Bali language, but also learned the Dai language and practiced composing of narrative poems. To the now painter Gerang, the fundamental art and aesthetic education goes back to what he did, saw and heard when he was a boy monk: copying ancient temple murals, making prayer flags and Buddhist badges with figures of deer and elephant, writing Buddhist scriptures in neat Dai characters on palm leaf papers, looking at shadows of holy statues cast by candle or oil lamp, rice meal served on plantain leaves, flowers and fruits in bamboo baskets offered to gods by locals, prayers performing rituals during the New Year Festival, dancers wearing masks symbolising diverse deities and ghosts, tattoos on the body of old farmers resting on fields, young men beating on drums and gongs in the sun, girls in long skirts fetching water from old stone

wells, lovers chanting on the traditional violin and market goers of various tribes dressed in their traditional costumes...

In the 1960s, the traditional life of the Dai people was regarded as "backward" and thus forced into the "right" path. The gold of the temples and the vivid colours of the local culture were wiped away and replaced by the red of the revolution and the green of the military. In 1964 Gerang returned from the Daci Monastery and joined the army where his mind had to be baptized with the ideas of the "new world" and his artistic talent could only be expressed in the portraits of Mao Zedong. In 1966, shortly after the beginning of the Culture Revolution, the young soldier Gerang once went back to his home town Lincang. What he had to witness there were, to his wonderment, lonely ruins of earlier glorious and wondrous temples, among which was the Daci Monastery, the holy site which had impregnated his soul. The sacred Buddhist site was now converted into a wood factory with devastated statues, demolished pagodas and destroyed temples. The only remain of the past was the root of a Dalong tree, in front of which the shocked and disillusioned Gerang fell on his knees. A deeply rooted impulse made him—despite his adaption to Marxist Materialist education—pray to the spirit of the tree, to the vanished sanctuary and to a culture that would never reappear and a time that would never return.

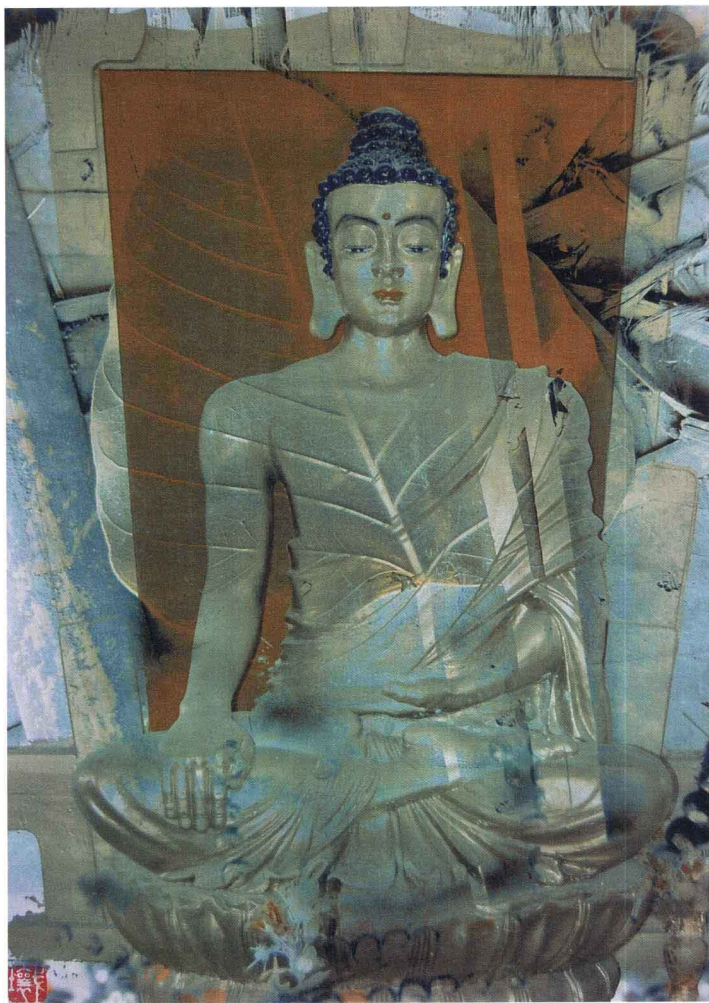
In the 70s and the 80s, Gerang went on to study art in the Minzu University of China and the former Central Academy of Craft Art (now Academy of Arts & Design of Tsinghua University). The academic education introduced to him the artistic tradition of Han culture—the mainstream culture of China. With broadened view on and enriched philosophy of art, the young painter made a step into the path of seeking for artistic vocabulary and rhetoric—an courageous journey throughout which his heart of a pilgrim and soul of a Buddhist always stayed firm and unshaken.

As time went by the artistic endeavours and adventures of Gerang led his art to an individual style which includes a variety of genres, such as painting on paper and textile, wood and tree root carving as well as pottery, so that in 1990 the National Art Museum of China held an exhibition dedicated to him alone. Gerang's art purposely avoids such popular motifs of modern art as conflicting values, tortured personalities, distortion of reality, ideals of Zeitgeist etc. Instead he adheres to the faith "l'art pour l'art". In his works he combines the Dai aesthetics and the Buddhist tradition with modern means regardless of their forms and materials, e.g. straw, bamboo, soy sauce, vinegar, salt, brush, waste paper and so on. The decorative taste and exotic feeling of his art, which derive from the Dai culture that infused his childhood and launched his creativity, raise a strong counterweight to the commercialised

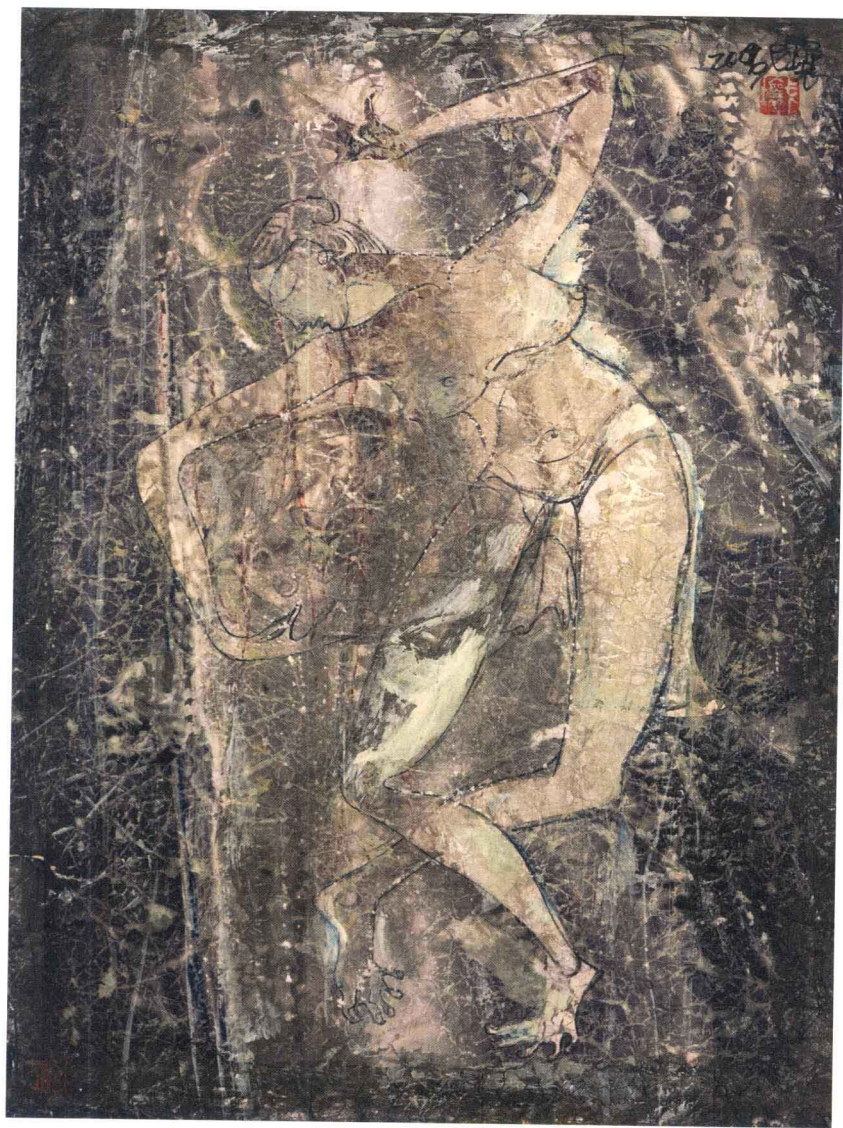
"exotic" Kitsch abusing ethnic arts. Not surprisingly, in the past two decades he has been straying from public attention and concealing his works from galleries.

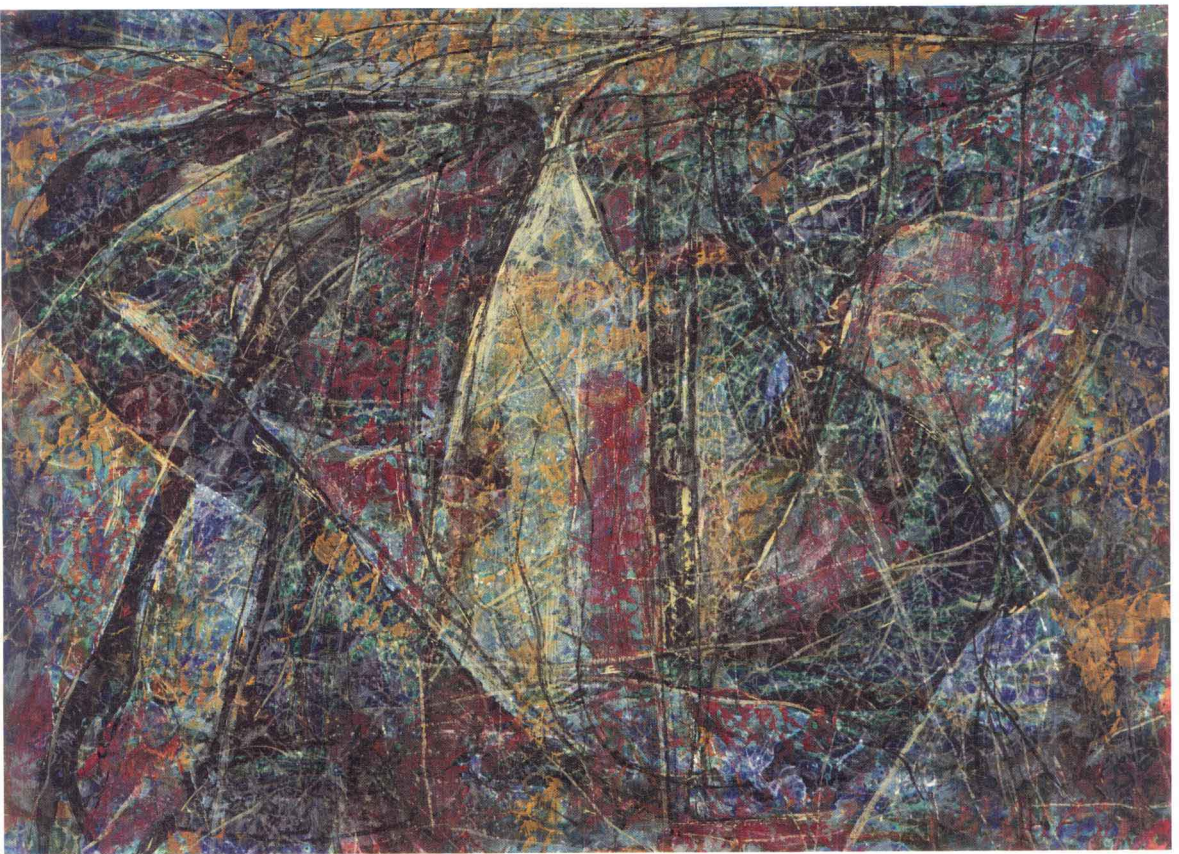
The works in this collection show a part of Gerang's paintings in different paints on paper created in the last twenty years. Some of them depict the dances of the Dai people which originate from the imitation of elephant, buck, peacock, dove, grasshopper, brown cicade ect. Others are landscape paintings representing the breathtaking nature of the artist's home region, which is the eternal witness of the Pantheistic life and religious view of the Dai culture. A graceful dance, a short poem, an enchanting song... whatever the theme of a painting is, it expresses Gerang's love and fascination to the earth, trees, rivers and his fellow Dais and his lamentation of the lost culture and tradition of the Dai.

In Gerang's opinion, "life is a dream and so is art". Perhaps the riveting forms and transcendent colours of the works collected here are merely a dream of the little boy monk who is having a nap under a temple eaves in the Daci Monastery...



悟者







桑滚



神