



今日中国艺术家

CHINESE ARTISTS OF TODAY

李磊 LI LEI 楼高人远天如水

High Building People Far Away and
the Water and the Sky Merging in One Color

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自我解放的艺术

／汪民安

在李磊的画面上，似乎什么信息也难以捕捉到，没有任何的确定性在追逐着我们。李磊的作品，并没有把我们引向任何具体的外在之物，也没有将我们从社会和历史的方向牵引。在这个意义上，李磊的作品，不是对外在于己的生活（无论是过往的生活还是现实的生活）的再现，而是他自身的倾泻渠道。艺术，在此不是一种对外在性的捕捉，而是艺术家内部的旅程，是生命的旅程——我们更具体地说，是艺术家生命在绘画内部的旅程。李磊将真实的生命托付在虚拟的绘画空间中，绘画空间，不再是一种单纯的被线条、色彩和形式所布满的视觉空间，而是生命在其中穿行、徘徊、闯荡和消费的空间。绘画，就此变成了生命在另一个虚拟世界的存活通道。这样的生命，在通常情况下，是现实生活世界的陌生人，是真实生活的他者。他和现实世界相撞，现实世界变成了他的困境，变成了他的难题。他的欲望，他的激情，他的意志，他的生命之力，在生活中遇到了阻碍。这种阻碍是不明的、无形的，没有踪迹，甚至没有具体的阻碍堤坝。在这个意义上，就李磊而言，艺术，就是要克服这种障碍，艺术变成了生命自我实践的方式，它为生命提供了另一个空间，提供了一个从生活中逃脱的空间，在这个空间中，生命得以获得健康的治疗；艺术，就此成为一种健康事业，成为治疗疾病的方式，它是一个穿越各种阻碍的出口，是对生命本身各种障碍的拆除，是对欲望障碍的清理，是自我的内在障碍的情不自禁的疏通。这种绘画疏通，如同流泪是将忧伤疏通一样，喊叫是将压抑疏通一样。喊叫和泪水，它结结巴巴，呢喃，啜泣，充满坎坷，有时候又猛然喷发、狂泄不止。它是无语义的，但又充满着所有可能的语义，充满着歧义纷呈的丰富语义——李磊的作品正是在这一点上可以被理解，他在自我疏通：有时候结巴，有时候嘶喊，有时候呢喃，有时候愤然。但是，它们无一是疏通的方式，生命的障碍正是以结巴的方式来克服；生命的障碍，正是借助于绘画——结巴的绘画或者是嘶喊的绘画得以疏通。生命的旅程，只是在绘画中，只是在绘画所寄托的空间中，才可以毫无障碍地前行。李磊的艺术创作历程就是一个自我解放的历程。

李磊是通过什么方式来自我解放？绘画作为自我解放的技术，它有哪些实践模式？

在早期，我们看到了李磊采用了连接和生成的方式将自己和绘画对象连接在一起，将自身生成为绘画对象，自己在不断地变成绘画中的对象。这种连接和生成的方式不同于寓言的方式，后者是将自己寄托在对象上，将对象作为自己的一个替代性隐喻，自我和对象保持着一种非物质性的隐喻关联，在这种关联中，自我并不以一种可见的方式出现在对象上，但是在对象中，自我却能够以不可见的方式显身。连接的方式与此不同。

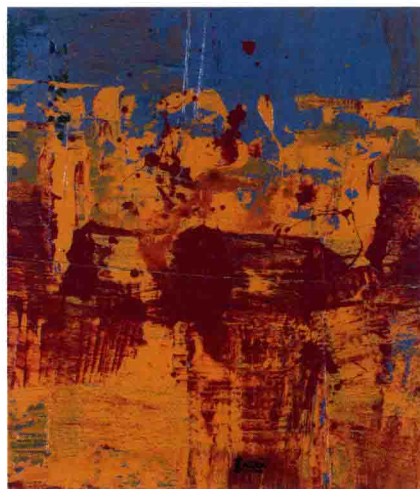
在连接中，自我并不将自己的形象埋藏起来，他和对象同时出现，同时出现在一个平面上，并且相互组装。在这样一个情景下，自我和对象就不是隐喻和指代性的关系。相反，他们相互生成，相互演化，相互连接。李磊早期的鸟的系列作品，就不是将自己完全置于对鸟的投射上。小鸟，这个自由的同时又是浓烈的太阳一般的火红色小鸟，不单纯是李磊的化身，李磊并不是将自己的激情和冲动，托付在这个小鸟身上，总之，他不是将鸟作为自己的比喻（确实，那个时候，他不是鸟，最多只是一只笼中鸟），他是想变成鸟。因此，他将自己和鸟结合组装起来，他装上鸟的翅膀，他想像自己能够飞。同时，他将自己打扮成鸟的形状，或者说，将鸟打扮成人的形状，一个人——鸟正在展翅，试图狂奔。另外一些没有飞的人——鸟，借助于圆弧线在人和鸟之间牵扯连接，它们和李磊的另一个“地狱变”系列一样（以及 20 世纪 90 年代中期的诸如《缠绕》、《若起》、《荷塘月色》等作品），夸张、变形、旋转，身体在旋转中被扭曲，那些弧线既想挣脱又被牢牢地束缚在一起的内在紧张在诉说着自我的撕裂，这是试图奔突，试图将自己脱离一个僵化的空间的强烈意愿，这是试图搬开一块压抑石头的力的痉挛。为此，人促发了生成鸟的意愿，人力图变成鸟来摆脱这种空间的窒息感。李磊的这些早期作品，就是人和鸟相互生成和演变的痕迹。在这组作品的画面内部，是人和鸟的组装；在作品画面的外部，是艺术家和作品本身的组装。这是一个不停的变的踪迹：艺术家在变为作品中的人，作品中的人在变成鸟，鸟又变成艺术家，艺术家又变成作品中的人……一个圆形的无休无止的变的过程。飞翔和挣脱的欲望刺激着这种变化和生成，它们是变化的动力。

李磊的自我技术的第二个方面是掏空方式。这次，他或许觉得飞翔和逃脱非常之困难，而放弃了这一念头。或许，他还找到了另外一种方式：不进行空间上的飞翔和逃离，但是仍然可以离开现实的羁绊，仍然可以摆脱同现实生活的碰撞。这次，身体不动，不再让它处在激情勃发和溢出状态而遭到扭曲。同他的早期作品在形式上完全相反，他的“禅花”系列，不表达身体，而是表达内心，这次是内心不动。他试图掏空自己，试图“离念”，试图清除自己的激情。这种方式，就是他的自我掏空方式。在 2000 年前后的这组作品中，他剔除了早期作品中的愤怒、谵妄、撕裂和变形，将自身的奔突之激情完全掏空了。这个时候，李磊的作品变得安静了，变得单纯了，变得温和了。这些作品的画面，不再被一种愤然之力所挤压，同样，也没有因为愤然之力受阻从而在画面上留下粗糙的坎坷和沟壑。这些画面如此之平坦，如此之轻盈，如此之安静，它们布满着各种淡雅、素朴和轻松的色彩：棕色、米色、咖啡色、天蓝色、各种各样的调和过的浅白色，甚至于无色，这些色彩如此之冲淡，似乎所有的负担和压迫都解除了，一种解脱感从画面上毫不犹豫地涌现而出。除了这些素朴和安静的色彩外，画面上还出现了各种各样的符号，这些符号点缀在画面上，它们正是在提示画面空白的显著存在，画面正是因为这些有形符号而愈发显得空白，同时，这些有形符号不是在暗指某种意义，而恰恰是在加剧作品的无意义——这些“禅花”系列的作品，不仅剔除了激情，而且还剔除了各种各样的意义负担，它们将意义掏空了——这些作品在说着什么？这些作品在表达着什么？它们没有喃喃低语，也没有结结巴巴。它们什么也没说，或者说，它们在说着无。正是在说着无的时候，在说着解脱；在说着解脱的时候，在说着童年；在说着童年的时候，在说着游戏；在说着游戏的时候，在说着喜悦。画面上的那些记号，那些孩童般的涂鸦，那些出自游戏之手的喜悦痕迹，



荷塘月色/Moonlight in the Lotus Pool/布上油画/
Oil on Canvas/150cm×100cm/1996

我爱小小鸟01/I Love Little Birds 01/板上油画/
Oil on Board/45cm×34cm/1991



我爱小小鸟 03/1 Love Little Birds 03/板上水彩/
Water colour on Board/45cm×34cm/1991

天堂里的色彩04/Colors in Paradise 04/布上丙烯/
Acrylic on Canvas/30.5cm×22.9cm/2003

秋江01/Autumn River 01/布上丙烯/ Acrylic on
Canvas/70cm×60cm/2006

既是艺术家的手的舞蹈，也是他的无负担的心之舞蹈，是心之轻盈之舞蹈，是心之舞蹈在肯定着健康。

这样，并不是偶然地，我们很快看到了李磊的第三个自我技术。这次，健康，不再像“禅花”系列那样以一种空和无的形式来表达，不再是以一种否定的形式（否定激情、否定意义、否定成年和否定力量）来表达，这次，健康是以肯定的形式来表达：力量、激情、意愿，重新被李磊召唤而至。但是，同早期不一样的是，它们并没有受阻，它们并没有遭到抵制，这里的激情和力量因此不再以尖叫的形式爆发而出，它不是对障碍的穿越和爆破，而是健康身体的自然流露。这里的激情，非常畅通，非常自信，非常稳健（画面收放自如，没有曲线，毫无破绽，毫不凌乱）。它如此流畅，以至于激情看上去甚至是在消除激情自身的强度，甚至好像只有激情的形式本身——我在此说的是李磊的“人文山水”系列。在这个系列中，色彩的浓度得以加剧，局部对比性的色调在整个画面主色调的氛围中到处闪烁，这加剧了画面本身的激荡，仿佛有一种音乐富于节奏地在画面上跳跃。同时，整个画面没有丝毫的空隙（这同“禅花”系列完全相反），它密密麻麻，没有中心和重点（这也同“禅花”系列相反），它似乎不放过一切，既不放过画面中的一切，也不放过画面外的一切——它似乎构成一个磁场，要将一切吞噬进来。不过，这是肯定性的吞噬，是激情在自我立法，是力量在丰富、在运作，是力量在饱满和累积之后在画面上的自我消费，画面就是这种主动之力的运动痕迹。绘画，在这个意义上，就变成了自我的痕迹——不是被动的曲折之力的透露之痕迹，而是主动的通畅之力的现身痕迹。重要的是，李磊将这种主动之力和激情，赠予了山和水，赠予了大自然。力和激情从社会生活的动荡状态，重新回到了自然和自然状态中，这是不是意味着被力所灌注的生命，也回到了自然状态？

最后，李磊很自然地重新回到了自然——不仅仅是自然的山水，而且还包括人的自然状态。这个自然状态实际上就是自由状态。这个自由状态超越了肯定和否定，如果说“禅花”系列是通过否定自我的方式来表达自由的喜悦，文人山水是肯定自我的方式来表达自由的喜悦的话，那么在这里，自由以及自由的喜悦，同肯定和否定无关。李磊的近期作品，不再过多地纠缠于画面本身，甚至不再过多地纠缠于绘画这一形式本身，绘画完全遵从自我的自然感觉，遵从自我在创作瞬间的感觉。画面的形式、构图、色彩和比例不重要了，重要的是自身的感觉，自身在创作瞬间的感觉，自身创造力的刹那感觉。这种创造感觉完全是自发的（正是在这个意义上，它是自然的，也是自由的），既不是一种主动的否定，也不是一种主动的肯定——决定了一个作品的形式，作品，在这个自由创造的意义上，就是艺术品，就是创造力的物化形式，是对创造力的记录——正是在创造力这里，正是在艺术家感觉这里，绘画的绘画性被吞噬了，肯定和否定被吞噬了，躁动和宁静被吞噬了，精神和欲望被吞噬了，机巧和技术被吞噬了，创造力的自由席卷了一切。在这个意义上，绘画收藏了自己的物质性和形式感，而成为感觉的通道，成为艺术家之所以成为一个艺术家的存在通道。

The Art of Self-surpass

/Wang Minlan

It seems that there is no information which could be caught, or there is no certainty which could be seized in Li Lei's scene. Li Lei's works neither lead us to any specific objects, nor draw us into the social and historical direction. In this term, Li Lei's works were not the reproduction of the outside life (no matter the bygone life or the present life), but the outpouring channel for emotion. The art here is not the seizure of the outside world, but the inner journey of the artist, the journey of life. More specifically, it's the journey of the artist's life in the inner painting. Li Lei expressed the true life within the invented painting space. The painting space is no longer the visual space which is full with lines, colors and shapes, but a space where the life goes through, lingers, wanders, and consumes. Thereafter, painting became another survival channel for life in the invented world. Under normal conditions, this kind of life is the stranger in the reality, and the stranger for the real life. This kind of life goes against the real life, and it will find itself in a tight corner and meet with difficulty in the real life. All his desire, passion, will and the power of life meet with obstacles which are immaterial, invisible and have no trace. In this meaning, the art is the way to deal with these obstacles, is the way to fulfill life experience. The art provides life with another space to escape from the real life. In this space, life can be treated soundly. Therefore, the art becomes the health cause which can treat various illnesses. It's a way to overcome various difficulties, to remove various obstacles in life, to clean up all lusts, to persuade internal obstacles involuntarily. Just like weep to divert from sorrow, cry to abreact oppression, painting dredge is full of different semantic meaning as more as possible although it has no any special semantic meaning. Stammering, shouting, chattering, sobbing, angering, all these are the means of his abreaction. By these ways, he overcame the life obstacles. He persuaded himself by the means of painting--no matter the stammering painting or the crying painting. The journey can go ahead smoothly only in the space of painting. The process of Li Lei's painting is the process of the self-surpass.

How could Li Lei come to realize his self-surpass? How many practical modes for painting as the technique of self-surpass are there?

In the earlier period, Li Lei adopted the techniques of connection and creating—connection himself with the painting subjects, creating himself into the painting subjects. The techniques of connection and creating-connection differ from the means used in fables. In fables, the author projects his own thoughts



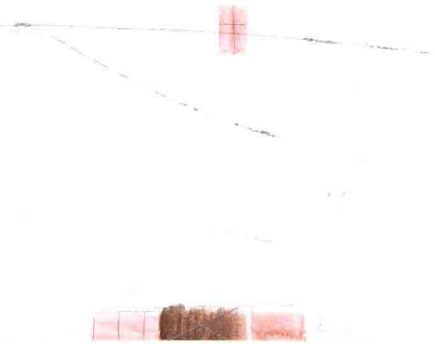
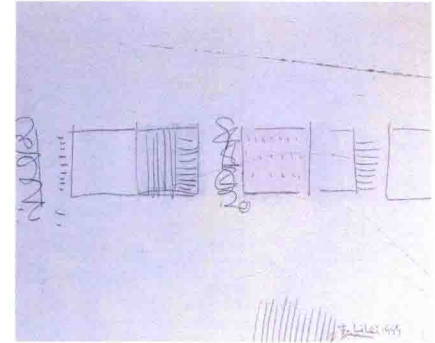
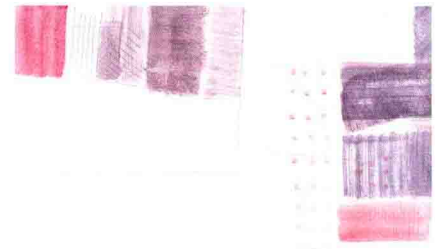
禅花之蓝夜/Blue Night of the Dhyana Flower/布
上油画/Oil on Canvas/100cm x 150cm/1997

and feelings into the subjects, considers the subjects as the alternate metaphor of himself. There is an immaterial metaphor linkage between the self and the subjects. In this linkage, the self doesn't appear visibly in the subjects, but we can find out the traces of the self. On the contrary, in the technique of connection, the self and the subjects appear simultaneously on the same level and were the assembling elements mutually. The self and the subjects produced each other and linked each other, even evolved mutually. Among Li Lei's early works on Birds series, the bird was not entirely the projection of himself. The free and sun-red bird was not simply the embodiment of Li Lei, and Li Lei didn't project his own passion and impulsion on the bird. In short, the bird didn't be compared to himself (of course, at that time, he was not a bird, at most just a cageling). But Li Lei did want to be a bird, so he mixed himself with the bird. He put the bird wings on his body and dreamed of flying. At the same time, he made up himself as a bird. So we could see one bird/one man is trying to spread its wings to fly/run. The other birds/men which didn't fly were connected each other by the means of circular arc line, Similar to those presented in Li Lei's "Hell Change" series (as well as the works in the mid-1990's, such as "Intertwist", "Moonlight in the lotus pool", etc.), there is strong desire to break away a rigid space and run away by the means of exaggeration, distortion, circumrotation and body twist ing by the circumrotation. All the circular arc lines which tried to break up but were bound together tightly presented the meaning of self-

laceration, the meaning of the force tremble to try to remove the repressive stone. Li Lei's early works were the record for the mutual production and the mutual evolution between man and bird. What inside the scene of these works was the assembly of man and bird, what outside the scene was the assembly of the artist and his works. It's the trail of continuous change: the artist turns into the personality of his works, the personality of the works turns into the bird, the bird turns into the artist... an endless circle of change. The desires for flying and breaking away stimulates this change and creation, and they are the impetus for the change.

The second technique of Li Lei's self-surpass is the way of emptying his heart. It's perhaps very difficult for him to fly or escape at this time, so he gave up this idea and found out another way to break away the fetters of reality and get rid of the collision with the real life without space flying or space escaping. In this technique, the body was not twisted by the thriving passion. Contrary to his early works completely, his "The Dhyana Flower" series didn't express his body, but his inner heart. Li Lei tried to empty himself, tried to "break away the old ideas" and cleanse his passion. In the series of works made around 2000, he rejected the indignation, phrenitis, avulsion and distortion contained in his early works, and emptied his thriving passion completely. So his works became peaceful, simple and gentle. The scene of these paintings was not squeezed by the force of anger, and there were no coarse bumps or ditches in the scene. The scene was smooth, graceful and peaceful, as well as full of various simple and elegant, pure and relaxed colors: brown, cream, coffee, sky-blue, light white, even achromatic, etc. All these colors interacted. As a result, all the burdens and all the depressions were disappeared and the sense of extrication were sprung up from the scene. Besides the simple and peaceful colors, there were all kinds of symbols in the scene. With these symbols sprinkled in the scene, the vacant of the scene became more notable. At the same time, these symbols didn't suggest somekind of meanings. On the contrary, these symbols intensified the no-meaning of the works. The Dhyana Flower series not only eliminated the passion, but also rejected various meaning burdens. The works emptied all the meanings. What did the works want to say? What did the works want to present? There was no muttering, no stammering. They were saying nothing. When saying nothing, it was saying extrication; when saying extrication, it was saying childhood; when saying childhood, it was saying playing; when saying playing, it was saying joyance. The marks on the canvas which were just like the childish scrawl were the joyful trace out from the playing. These traces were not only the dance of the artist's hand, but also the graceful dance of the relaxed heart. It's the heart-dancing that confirmed the health.

Then, we come to see the third technique for Li Lei's self-surpass very soon. In this technique, health was no longer presented by the means of vacancy and nothingness expressed in the Dhyana Flower series, and no longer presented by using the negative forms (negating passion, negating meaning, negating manhood and negating strength). Health was presented by using the positive forms: Li



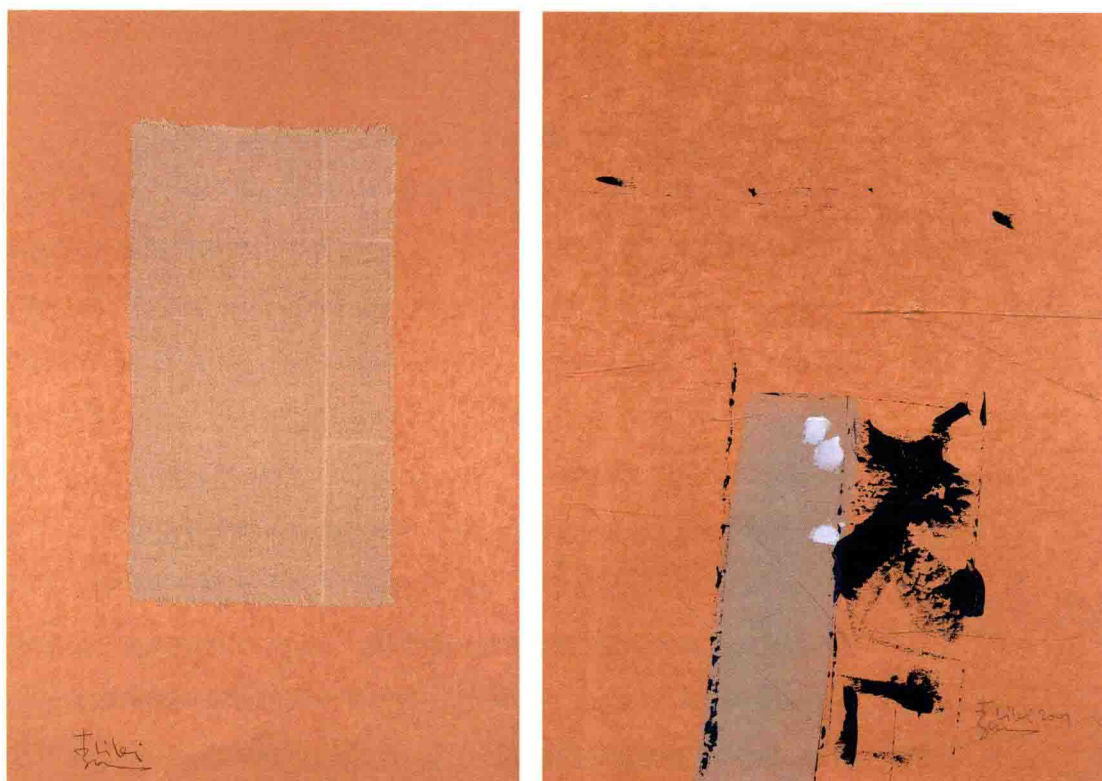
禅花06/The Dhyana Flower 06/布上丙烯/
Acrylic on Canvas/60cm × 73cm/1999

禅花04/The Dhyana Flower 04/布上油画/Oil on
Canvas/60cm × 73cm/1999

禅花08/The Dhyana Flower 08/布上丙烯/
Acrylic on Canvas/60cm × 73cm/1999

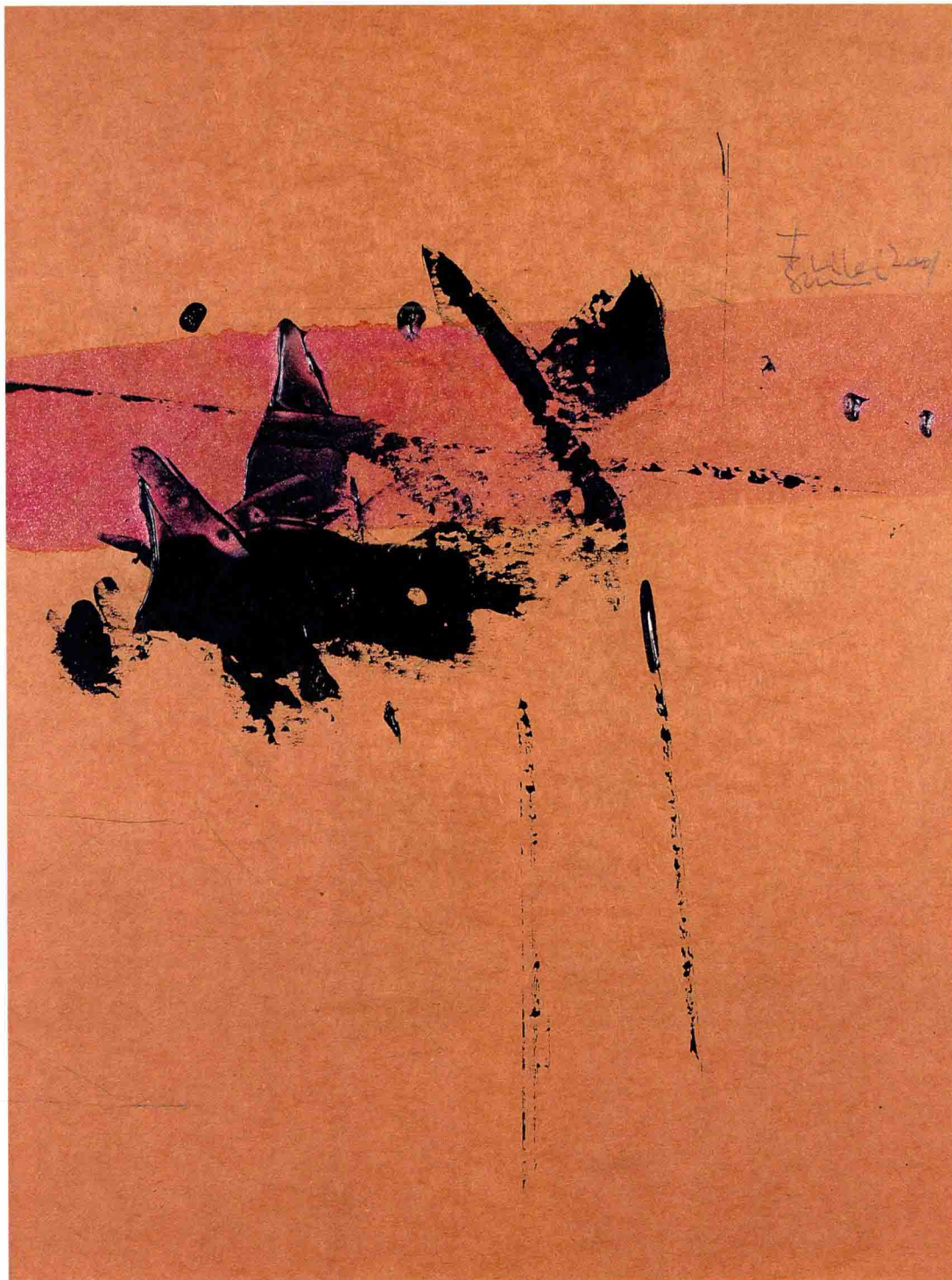
Lei made use of the strength, the passion and the will. However, all these positive forms were not suffocated and were not rejected. Therefore, the strength and the passion didn't break out by the means of screaming. It's the natural outpouring of the healthy body rather than the penetration and the demolition. The passion here was very fluid, very self-confident, as well as stable (there were no curve, no flaw, no mess in the scene). In Li Lei's humanistic and landscape painting series, the passion was so fluid that it looked as the neutralization of the passion itself, even there was only the form of the passion. In this series, the thickness of color was intensified, and partial contrast hue appeared here and there among the dominant hue of the scene. It seemed that a kind of music jumped rhythmically in the scene. At the same time, completely contrary to the skill used in the Dhyana Flower series. In the humanistic painting series and landscape painting series, there was no empty space in the whole scene. The scene was full and had no center, no focal point. Everything, no matter inside or outside the scene, was absorbed by the painting. It's the positive absorption, and it's the legislation of passion itself, it's the enrichment and the operation of force, it's the self-consumption of power on the canvas after accumulation, it's the movement of the active force. In this meaning, painting became the trace for the artist himself, not the trace of passive twist force, but the trace of active fluid force. It's more important that Li Lei presented the active force and the passion to the mountain, the water as well as the nature. Power and passion returned into the natural condition from the turbulence of the social life, which means the life full of force returns into the natural condition.

At last, it's natural for Li Lei to return into the nature—not only the mountains and waters in nature, but also the natural condition for human being. The natural condition was actually the free condition. The free condition surpassed affirmation and negation. If the Dhyana Flower series expressed the joyance of freedom by the means of self-negation, humanistic painting series and landscape painting series expressed the joyance of freedom by the means of self-affirmation, in the natural condition, freedom and the joyance of freedom were independent of the affirmation and negation. No longer fastened by the scene itself, even no longer restricted by the painting form, Li Lei's recent works entirely followed the natural self-sense, followed the self-feeling for the moment of painting. The forms of the scene (composition, color and ration) were no longer important. It's the self-feeling at the moment of the painting that was important. This kind of creative feeling was completely spontaneous, and it was natural and free. It's neither the active negation nor the active affirmation. It's this creation feeling that determined the form of the works. In this meaning, works were artworks. They were the material appearance of the creative power, as well as the record of the creative power. with the creative power, in the artist's feeling, the freedom for the creative power engulfed everything, including the painting meaning, the affirmation and the negation, impetuosity and peace, spirit and desire, technique and skill. In this meaning, we can conclude that by hiding its materiality and its form, painting becomes the channel of feeling and the survival channel for an artist.

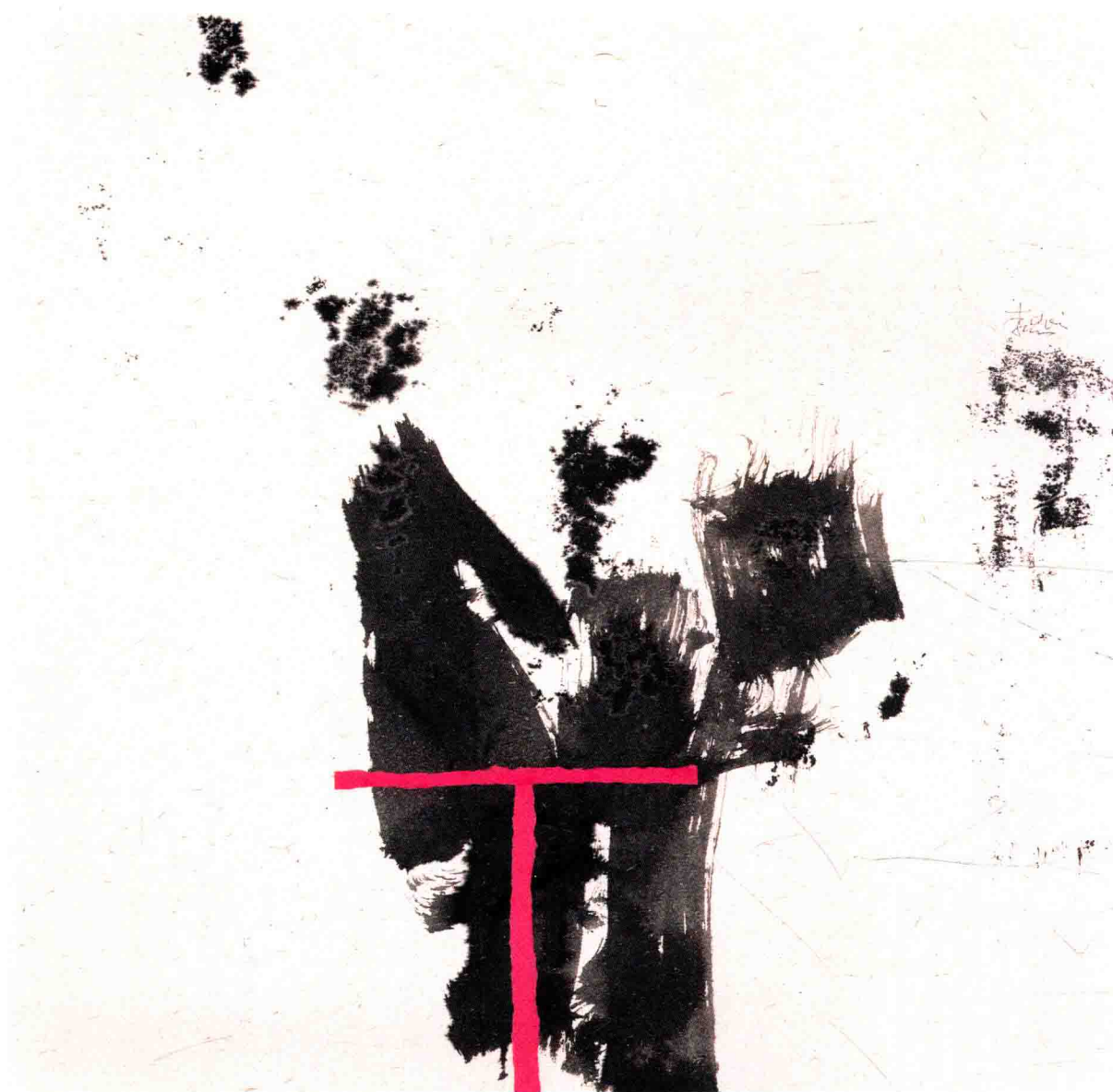


布/Cloth/纸上综合材料/
Synthetic Material on Paper/60cm x 40cm/2001

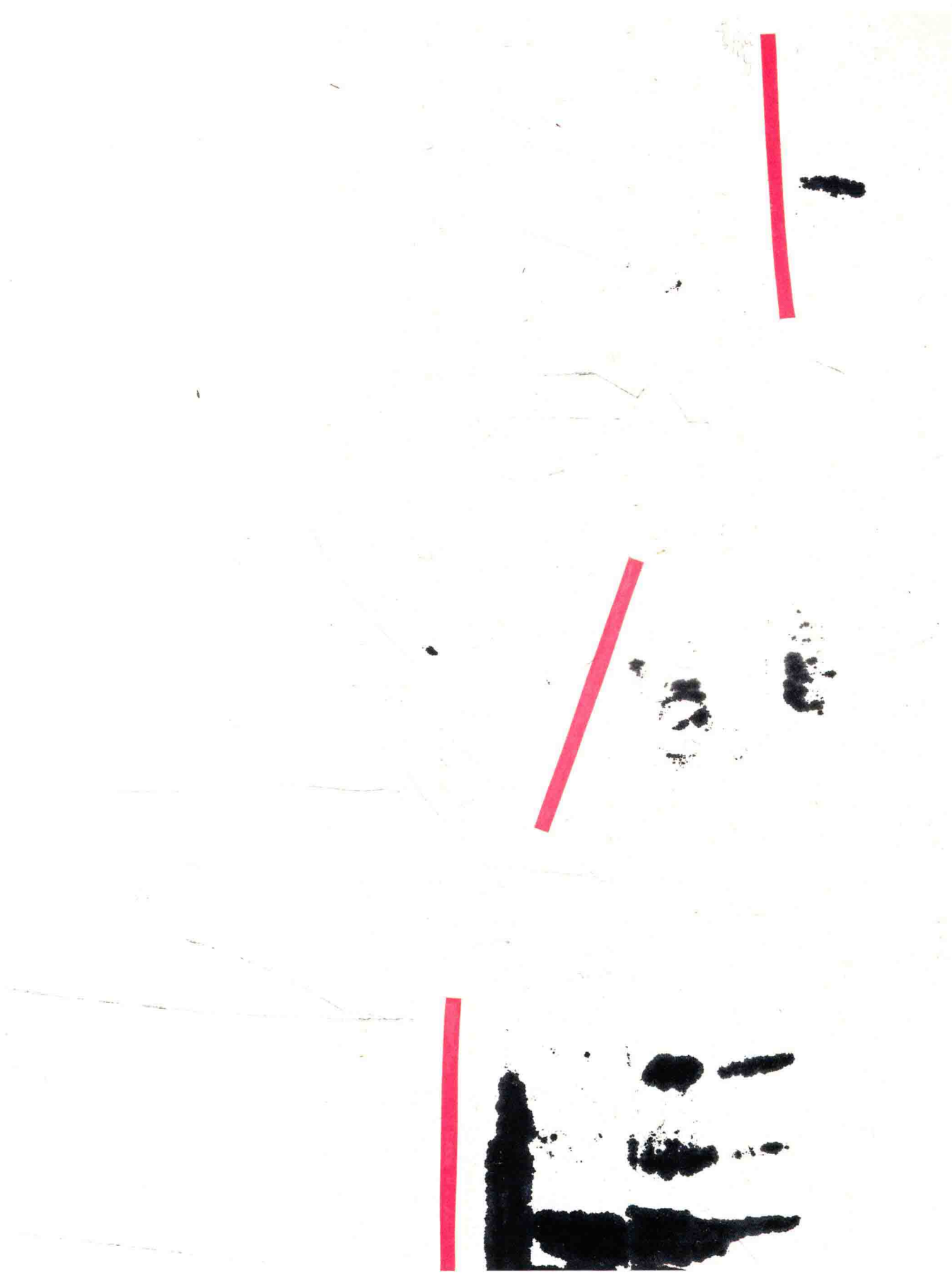
淡蓝05/Thin Blue 05/纸上丙烯、色粉/
Acrylic and Pastel on Paper/30cm x 20cm/2001



慢慢飞/Flying Slowly/纸上丙烯/
Acrylic on Paper/30cm x 20cm/2001



上去上去38/Up and Up 38/宣纸水墨和拼贴/
Ink-and-wash Painting with Collage/68cm x 68cm/2003



上去上去04/Up and Up 04/宣纸水墨和拼贴/
Ink-and-wash Painting with Collage/136cm x 68cm/2003