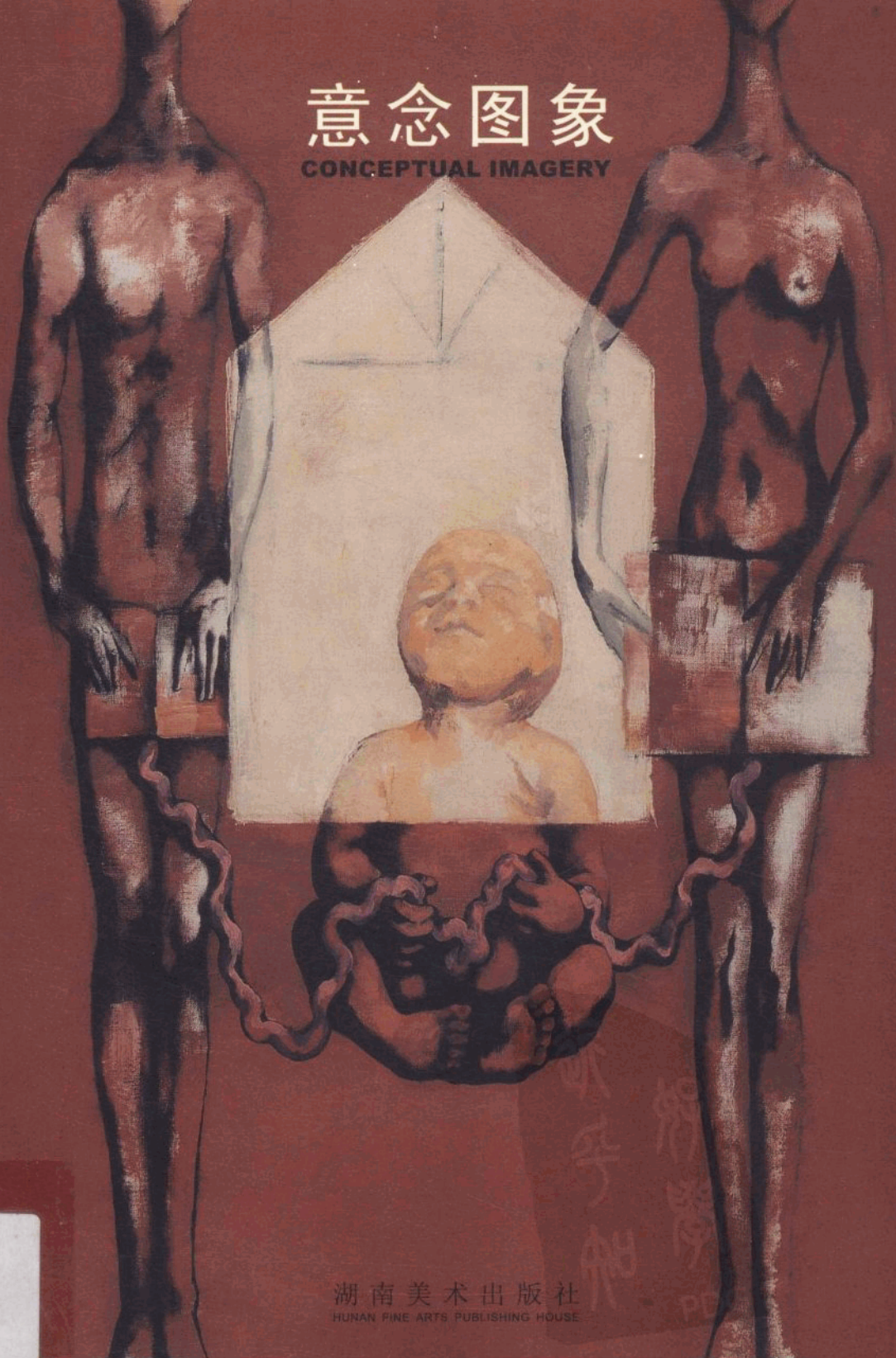


# 意念图象

CONCEPTUAL IMAGERY



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# 石磊：一种分析的表现主义

黄专



黄专在接受记者采访 Huang Zhuan

1992年石磊开始创作他的系列作品《一定要把房子盖好》，这个题目像是一个隐喻，暗示了他今后的工作方向。的确，无论从哪个角度看，这组作品对他的艺术都有某种象征的意义：它既标志着他的古典学院派画法的结束，也标志着一种具有理性品质的表现主义风格的开始。事实上，直到今天他仍然在努力建造这样一幢房子，使它既可以包容一种自由的表现性画法，又可以包容一种有节制的分析性风格。

在1992年的“广州双年展”上，石磊展出了两幅作品，一幅是《胎教——忘记歌词的帕瓦洛蒂》，一幅就是《一定要把房子盖好》。前者的风格很显然是戴维·萨利（David Salla）、基思·哈林（Keith Haring）和某种古典画风的杂交，虽然画面的图像主题不乏诙谐和幽默，但与其它典型的“复制性”的波普画风比较，这幅作品保留了更多“绘画性”的痕迹，完整的构图和协调的色调更多地透露出作者对古典画法的兴趣。有点让人费解的是，在“湖北波普”画风普遍被看好的情形下，石磊给当时展览评委留下印象的却并不是这幅尺寸近3米的“波普”风格的巨构，而是另一幅尺寸小得多的作品《一定要把房子盖好》，在所有7名评委中，有5位将“优秀奖”投给了这幅作品。与前者比较，这幅作品几乎放弃了任何图像的意义指涉，它以近乎抽象的色彩和笔触呈现了一个建造房屋的虚拟场景，这种新表现主义手法给人带来的震撼首先是视觉上的，与那些依靠图像意义和图像方式的古典画风或波普画风不同，这种画法呈现了某种语言上的纯粹性，从当时评委的评语看，他们对这幅作品的赞许更多地也是集中在作品的这种自律的语言特征上：“采用爱舍尔正负像过渡法，浮光掠影地描绘了蓝白两色的鸟形，与带有明显的立体派造型和光影特征的画面主体形成了二度与三度空间之间具有转换性的互补关系，是参展作品中在空间处理方面颇有创造性的佳作。”（严善淳）“这是一幅绘画性水平极高而略带抒情性的抽象作品，色彩丰富的调性变化与局部母题造型的硬性处理形成一种微妙的节奏关系，在表现性的基调上又产生了一些分析的因素，表明了作者对抽象性绘画语言的一定水平的理解能力和控制能力。”（黄专）“由灰色块形成的解构因素将‘一定要把房子盖好’戏谑化了，隐隐出现的房屋框架与纷呈的灰色块保持协调，以至这件几乎是抽象的作品给我们提供的空间将物质的可能性消解殆尽。”（吕澎）

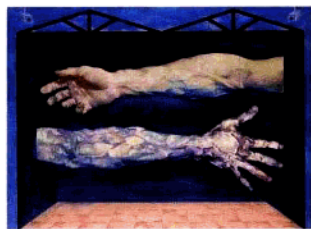


从某种意义上讲，这幅作品的“成功”，使石磊不再涉足波普主义的画法，但它也没有使他继续沉溺于纯粹形式主义的实验。从以后的作品看，石磊似乎在寻找一种适合理性分析的表现主义画法，这使他的艺术多少有点接近于像基弗（Kiefer）那类的新表现主义。在1996年那组以《传达意念的身体》为题的作品中，身体被画家还原成某种分析的材料，他始终不渝地为这些材料建构了一个舞台道具式的房屋（在它的上方甚至安置了监视器），使这个被限定的空间成为某种实验的背景，残缺无序的躯干、器官和肢体构成了对一种晦涩意念的叙述，当然，这些作品最容易让人留下印象的是它刻意虚构的视觉冲突：表现性的自由笔触和平涂性的房屋架构、阴暗的背景基调使画面产生出一种荒诞而富有象征性的效果，它强调的是身体与精神在当代文明中的不协调性，而这正是石磊将自己的这组作品称为“对身体的考察”的理由：“人体的每一动作和姿势，都携带着政治的、经济的、艺术的或宗教的信息，在人类的生物性与社会性已达到高度同一的今天，我们考察人类的生存状况和社会行为，难道不应该首先从人的身体开始吗？”对人的生物性和社会性的考察在石磊的一些作品中具有了更为宽泛的指涉，它包括对人的知识（《二十世纪解说辞》、《劝戒的文本》1996）、情爱（《论情爱》1996）、消费（《受虐消费》1999）和信息状况（《连接》1999）的考察，在这些作品中他除了保持那些明显的视觉冲突外，还极力为画面营造一种超现实的神秘气氛：悬浮人的体、无处不在的书籍、卡通化的婴儿和尽量单纯而强烈的色调都使作品充满着一种混合性的宗教意象。隐喻、象征这样一些新表现主义惯用的叙事手法和自由、大胆地粗犷画风在这些作品中达到了某种微妙的平衡。

石磊的表现主义绘画是某种综合性分析过程的产物，它显示了与那些教条式、反映论式的图解性绘画完全不同的绘画方式和态度，这种方式和态度将艺术视为一个独立的事件，它既不是艺术家完全主观臆断的产物，也不是纯粹社会说教的工具，尽管这个过程既需要依靠我们的感知和理智，也需要依靠我们的社会良知和文化判断，但它首先应该是一个视觉创造的过程，艺术的自由只有在特定的视觉创造中才会变得富有意义，所以我们在释读石磊作品中那些社会学、人类学和生物学含义时，一定不要忘记这种分析性的表现主义画风所潜藏的视觉方法论的价值。



一定要把房子盖好  
The House Must Be Built Up  
1992 135cm x 155cm



传达意念的身体 手臂  
Body to Transmit Consciousness  
1996 140cm x 170cm



诗意的文本  
Poetic Text  
1998 130cm x 120cm

Shi Lei:

## An Analyzable Expressionism

Huang Zhuan



一定要把房子盖好  
The House Must Be Built Up  
1994 160cm x 180cm

In 1992, Shi Lei started to create his series *The House Must Be Built Up*. The title seems like a metaphor, suggesting the direction in his work later. Indeed, from whatever point of view, this series stands as a symbol to his work: it symbolizes both the end of his classical academic way of painting and the start of an expressionist style with a rational quality. In fact he is still trying to build up such a house even today so that it can contain both a way of free expressionism and a moderate analyzable style. At the Guangzhou Biennial in 1992, Shi Lei exhibited two of his works. One was *Fetus Education*---Pavarotti Who Forgets the Words of the Song, and the other *The House Must Be Built Up*. The style of the former was obviously the crossbreed of David Salla, Keith Haring and certain classical style. The subject image was somewhat comedic and humor, yet compared with other typical pop style of duplication, this piece maintained more trace of pictoriality, the complete composition and harmonious tonality revealed more of the painter's interest in classical way of painting. What makes it hard to understand is that under the circumstance that "Hubei Pop" was highly regarded in general, the impression that Shi Lei left for the jury members was not the huge one in pop style with 3 meters in size but the other rather smaller one. *The House Must Be Built Up*. Five of the seven jury members voted in favor of the piece for Excellent Prize. Compared with the former this piece gives up almost any significant signifier of the image. The nearly abstract color and brushworks compose a fictional scene of building up a house. The shock that this neo-expressionist way brings forward first of all is visually. Distinguished from those classical or pop ways which depend upon the meaning or way of imagery, this way of painting embodies certain purism in language. According to the comments from the jury members at the time, their praise for the piece focused more on the autonomic character of the language: "Adopting Escher's transitional way of positive and negative images, sketch out forms of blue and white birds which establish a complementary relationship of transiting between two and three dimensional spaces with the major body of the painting that has an obvious cubist modeling and characters of light and shadow. It is a wonderful piece among the participating works that is very creative in dealing with the spaces." (Yan Shanchun) "This is an abstract piece with very high level pictoriality and a little lyricism. The colorful changes in tones and the compelling disposals of detailed motif modeling form a subtle rhythmic relation and then bring out some analyzable elements on the foundation of expressionism, which indicate the artist's capabilities to understand in certain level and control the abstract painting language." (Huang Zhuan) "The deconstructive factors formed by gray patches mockerified *The House Must Be Built Up*. The indistinct housing frames are so harmonious with the presented gray patches that the space with which this almost abstract piece provides us deconstructs completely the possibility of materials." (Lu Peng) To a certain extent, the success of this piece keeps Shi Lei from plunging into popism yet doesn't retain him to indulge himself in experiencing pure formalism. In

terms of his later works, Shi Lei seems to be seeking for an expressionist way of painting suitable for rational analysis, which makes his art somewhat close to the neo-expressionism of Kiefer kind. In the series entitled Body to Transmit Consciousness finished in 1996, body is deoxidized to certain analyzable materials. And consistently he fictions for these materials a house like a stage property above which there even set some monitors so that this restrained space becomes the background for certain experiment in which fragmentary and disorderly torsos, organs and limbs compose a narration of obscure conception. Of course, what impresses people most to these works is the deliberately fictitious visual conflicts. Free brushwork of expressionism, flat painting house construction and dark tune in the background produce an absurd yet symbolic effect. What it emphasizes is the inconsistency of body and spirit in contemporary civilization, which is exactly the reason that Shi Lei calls this series A Review of the Body: "Every movement and posture of human body bring with political, economic, art or religious information. In nowadays when the organism and sociality of human being have reached highly identity, shouldn't we start with human body when we review the living circumstance and social behavior of human being?"

The review of human organism and sociality signifies more widely in Shi Lei's other pieces that include examinations of human knowledge (Commentary of the 20th Century and Dissuasive Text, 1996), love (On Love, 1996), consumption (Aggrieved Consumption, 1999) and information condition (Connection, 1999). Besides maintaining these obvious visual conflicts in these works, he tries very hard to create a surreal mysterious atmosphere. Suspending human bodies, scattered books, cartoon infants and as much pure and strong as possible tunes make the work full of synthesized religious imago. Narrative methods like metaphor and symbolism and boldly rugged style that neo-expressionism likes to use come to a subtle balance in these works. Shi Lei's expressionist painting is the result of certain synthetic analyzing possess. It shows a totally different painting methodology and attitude compared with those schematic paintings of dogmatism and reflection. This methodology and attitude regard art as an independent event which is neither the result of the artist's subjective arbitration nor the tool of pure social didacticism. Even if the process depends upon our sensation and intellect, upon our social consciousness and cultural judgments, it should first of all be a process of visual creation. The freedom of art will only obtain its significance in certain visual creation. In the course of decoding the connotations of sociology, anthropology and biology within Shi Lei's works, therefore, we should never forget the value of visual methodology that hides within this analyzable expressionist style.

August 1, 2000



谱曲的文本  
Frankish Text  
1998 - 81cm x 63cm

# 从自然、社会到人本的探讨

杨国辛



我认识石磊是在八五年研究生考试的考场上，他画的素描线条卷曲，有一种内在的强度和张力，使描绘的对象显得厚重、沉稳，画如其人，见面后他就是这样的。

八九年初的油画作品《街头的讨论》是石磊到湖北美术学院就读研究生时的第一幅创作，画面疏朗，散点构图的人物三三两两错落在一片虚化的都市场景中，色调显得朴素，干涩，带有明显的北方味道。这是他从北方来到江南大都市的最初印象。

九一年在研究生毕业展上他展出的一组至今仍然使很多人回味的《山地》系列组画，画中的小男孩在跳跃奔跑，虽然背景，环境转换推移，但孩子并未停下从大地上腾起脚步。这组作品显露了石磊对传统古典油画技巧的独特琢磨和吸收，那格状栏圈，空旷的大地和平缓起伏的山峦，全融合在略显暖调的灰暗中。陌生的场景使我们能想起如此亘古的大自然和对自然进行一番亲切的述说，然而这述说已被石磊用画笔深深地凝固在美丽暖调的大地与天空之间，并久久地回荡着那小孩咚咚的脚步声。

九二年的夏天，武汉美术界是如此忙碌亢奋，高温40度的热浪也挡不住画家们的工作劲头。石磊呆在他潮湿闷热的画室里，画了两幅大画，一幅是有着明显波普意味的《胎教——忘记歌词的帕瓦洛蒂》；另一幅是随后在广州艺术双年展上获得优秀奖的《一定要把房子盖好》。这幅画批评家们评论道：这是一幅绘画性水平极高而略带抒情性的抽象作品；在抽象表现中，以优雅微妙的灰色变化显示了作者的色彩功底。也正是这幅画带出了后来创作的一系列有关房子和人的关系为主题的作品。其实石磊的表现主义手段不过是个载体而已，如果说《山地》系列作品注重的是人与自然的一种亲和关系，而“房子”系列作品如《拆除与兴建》、《乔迁》、《家事详解》等，却是述说喧嚣的都市社会生活中人与社会的关系。在经济转轨，社会体制变革的今天，城市





街头的讨论 Discussion in Street 1989 135cm x 155 cm



集中体现了这一变化的激烈过程,旧城的瓦解和新城的兴建,无不包容了社会构成形态的变化和方式以及人与人,个人与家庭,个人与社会的矛盾、冲突,这些不同于宁静空旷的《山地》系列作品,展现了不断变幻的都市场景和由此引出的社会文化等问题,这时的石磊已从往昔经典学院式艺术风格中走出出来。在经历了一系列的《拆除与兴建》之后,九十年代后半期他的作品更加强了关注现实,介入社会生活,以批判的态度来表达艺术家的观念和对社会的责任。在不断调整切入点的过程中,作品《论感知》、《论焦点》、《论情爱》以及《观念的房子》等相继产生,这阶段的作品更进一步将现代社会中人的“生存空间”深入至人的“生存状态”的揭示,作品里表情木纳,精神痴呆的人物和不断出现的扩音喇叭、注射针管、钟、墨水笔与悬浮失重的人物动态,深刻地道出在信息传媒发达、强行灌输、标准化、程式化生活空间中的人的精神失落和文化荒芜感,也许作品的指向过于犀利,《论感知》这件作品在第三届油画年展评选时引起争议。

九六年以来石磊的作品《传达意念的身体》和《文本与契约》系列陆续推出,以人本为主体而对社会的反映更直接地在作品中得到阐释。人类为改善生存环境做出不断的努力,使今天的社会得以高度发达,并过渡至后工业时代,但在社会进步,物质发达的同时人的异化也不可避免地显现出来,早期工业社会的生产方式使人的肢体变的机械和粗糙,今天的生产生活方式大量的工作只需按一个键钮而已,人类的生物性与社会性达到高度同一。在如此组织化,社会化的制约下人的生命力和创造冲动是否会弱化呢?石磊再次用他的作品提出了问题。

在社会政治结构发生巨大变革的同时,由观念形态到表现形态都产生革命性蜕变的当代艺术,既充满活力,又充满了荒谬。石磊在生存现实的喧嚣世界是一步一步地循着自己的创作轨迹,将自己独特的思考和艺术表现指向从自然、社会到人本的探讨。





# Exploration: Nature, Society and Human beings

YangGuoxin



I got to know Shilei when I sat for the postgraduate exam in 1985. The lines on his drawings show a kind of inner strength. The objects he depicts are firm and steady. The drawings mirror the painter. He is such a man.

“Discussions at the street” (1989) is Shilei’s first painting while he pursued his postgraduate study at Hubei Institution of Fine Arts. The drawing portrays people sitting in twos and threes. The colors and the lines are simple, with a taste of Northern China. This is his first impression of a metropolitan city in Southern China.

In 1991, at the graduation exhibition, he showed a series of paintings called “Mountains”. The little boy in the picture is jumping and running. The paintings show Shilei’s thinking and absorption of the traditional oil painting techniques. The land is vast, with the rising hills, all mixed in the warm grey. We seem to hear the boy’s lively footsteps. The beautiful landscapes deeply fascinated the visitors.

In the autumn of 1992, Shilei worked in his wet and stuffy studio, produced two paintings. One is “Pavarotti who forgot the words of the song”, the other is “We must build the house well”, which brought him an award at the **1990’S BIENNIAL ART FAIR GUANGZHOU**. Some critics said the latter is a very high level painting with some romantic features. His subtle and graceful use of grey showed his solid foundation. This is followed by a series of works with



山地之一 Mountains NO. 1 1991 80cm x 100 cm



## Exploration: Nature, Society and Human beings

house and mankind as the theme. In fact, Shilei's techniques are just a carrier. If the "Mountains" series show the harmonious relationship between mankind and nature, the "Houses" series tell of the relation between people in the noisy city and the society. Nowadays, with the changing of the economy and the social system, the city shows



the dramatical change process. With the knockdown of the old part of the city and the emerging new city, comes the contradictions and conflicts between people, family, and the society. These works are quite different from the tranquil pictures in the "Mountains" series.

In the late 1990, there are changes in Shilei's artistic styles. He shows greater concern for the reality and expressed his concepts and responsibilities in a critical way, for example, "On Perception", "On Focus", "On Love", "Notional House". In the pictures, people with blank expressions, together with loudspeakers, syringes, clocks, pens, reflect people's loss of spiritual life and cultural emptiness. His works "On Perception" is controversial, but eventually won him the award of new art from the magazine 《Jiangsu Pictorial》.

After 1996, Shilei's works "Body expressing notions" and "Text and Contract" came out. People have made great efforts to improve the living environment. However, with the social progress, alienation has appeared unavoidably. The early industry made people mechanical and rough. Under the control of such organization and socialization, will people's life and creativity be weakened? Shilei raises such a question in his works.

With the great social change in political structure, the modern art has also undergone dramatical changes in notions and expressions, full of vigor and absurdity. Shilei tries to explore the nature, the society and the human beings in his unique way.



# 石磊印象

徐东林



石磊在武汉 1991

刚见到石磊时，他穿一身黑色衣服，人长得也黑，看上去像是靠苦力谋生的汉子。

他头发理得没理由的短，人们问起时，他笑言：脑门要经常晒晒太阳，那是智慧之光。

他酒量不大，但喝得很认真也很出效果。尽兴时，还能唱出极为动听的歌来，其声嘶力竭，全力以赴的痴迷状态，透出一种执拗和北方人做事所特有的专注来。

这是我在九江第一次见到石磊的印象。

后来，我有机会在武汉又见到了他。依然是穿一身黑色，但在画室里的他，却给人一种沉静温和的感觉。从画室的陈设看，他是个很有条理的人，这跟我对他最初的印象有些相悖。

再后来，我与其他几位画家朋友相约聚合到武汉石磊的画室。他的画室很大，斑驳的墙上挂着他的近作《山地系列》。这时，我才感到真正认识了他，因为他表露在画布上的远远超出了表露在他本人上的。面对《山地》，我深深地被感动了，一种久违的单纯扑面而来，一种心灵的袒露和悲哀扑面而来，一种艺术上的高贵品质扑面而来。

人与自然的和谐与冲突，可知与不可知，其中之迷牵动着世代人的心。一个现代人，一个现代艺术家无可避免地要对此做出反应。画家在《山地》中努力地把人放在一种作为自然概念的山地背景下进行比较，在一系列作品中，对同一主题不断地设置了提问的形式，然后又归于消解。仿佛为这一主题进行了一系列的设想，却没有找到合适的解决方案一样。也许画家并不着意解决什么，而只是记录一种内心的牵挂。

在看到石磊过去的一些作品后，感到他的画每个阶段都有很大不同，似乎不很平稳。他自己也说曾试图把握住自己画画的路子，让每个





山地之二 Mountains NO 2 1991 80cm x 100cm

## 石 磊 印 象



石磊与徐东林在武汉昙桦林画室(1991)

阶段都能呈现出相继的发展脉络来。但越是那样想就越不知怎样画，反而抑制了自己。再说画画是一生的事，只有经过较长的过程后，才能较为清晰地回顾发展脉络。既然画家把艺术当成自己的生活方式，那么作品也不应是单一的，而应是依从自己的情感和兴致以及必要的理性判断。

在《山地》之后，石磊在画中又试着用另外的感觉向世界提问，但我面对这些画，心中却依然笼罩在《山地》所创造的气氛里，我如同置身那空寂的山地，赤裸着自己的灵魂，面对一个使人不安的自由，这种极大的自由反而使自己感到了一种限制，这种限制无边无际，其结果又把我们带回宿命的轨道，认同某种不可知的统领和做夸父逐日般的自我超越。

这些感觉并不单是由画面主题所表述的，更多是由作品本身所引发的。在这一点上，石磊达到了相当高的境界。

石磊的人是亲切敦厚的，石磊的画是幽远空灵的。

1991.12 于庐山



山地之三 Mountains NO.3 1991 80cm x 100cm