

段玉海

DUAN YUHAI

Elizabeth Arden



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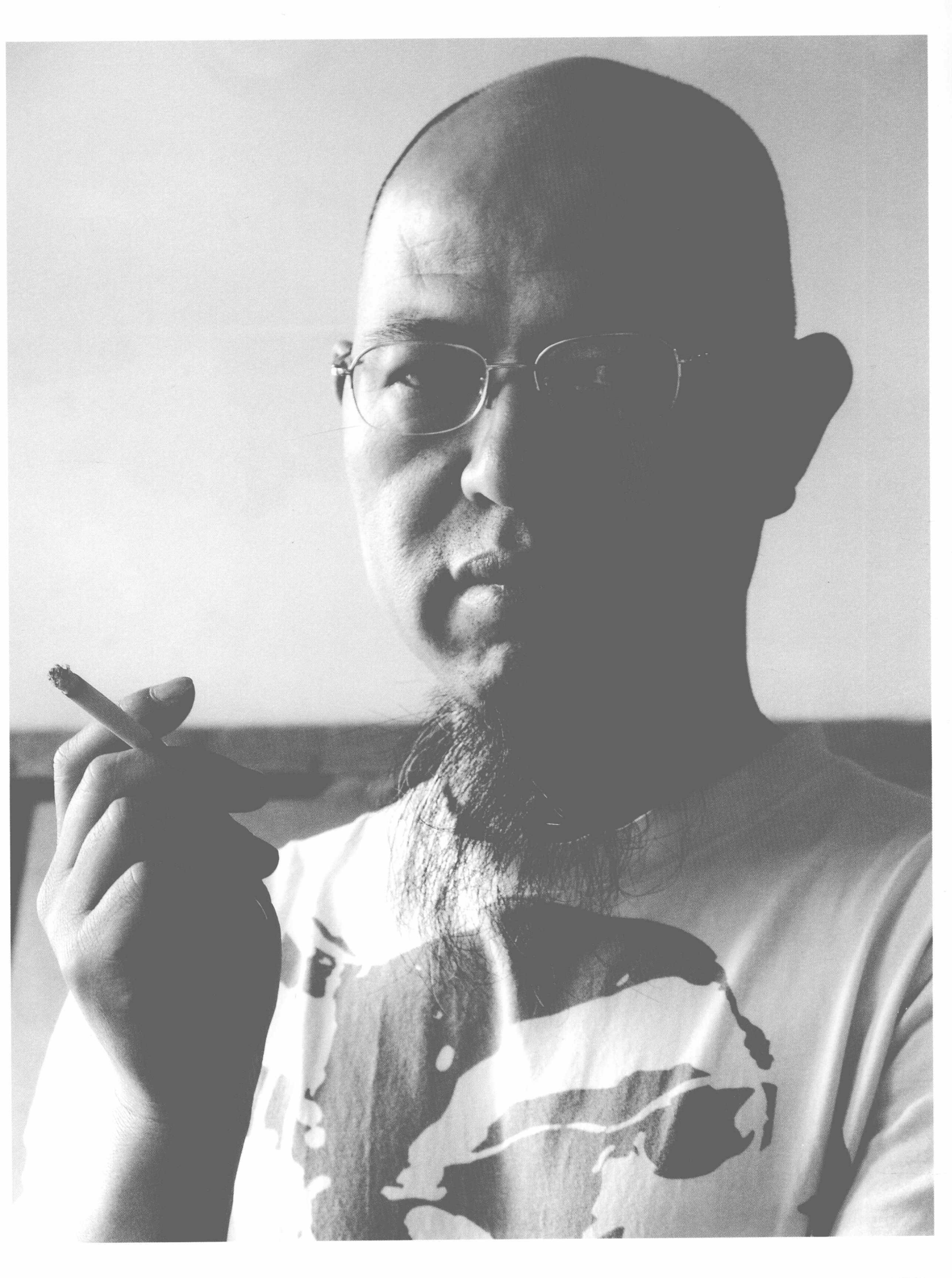
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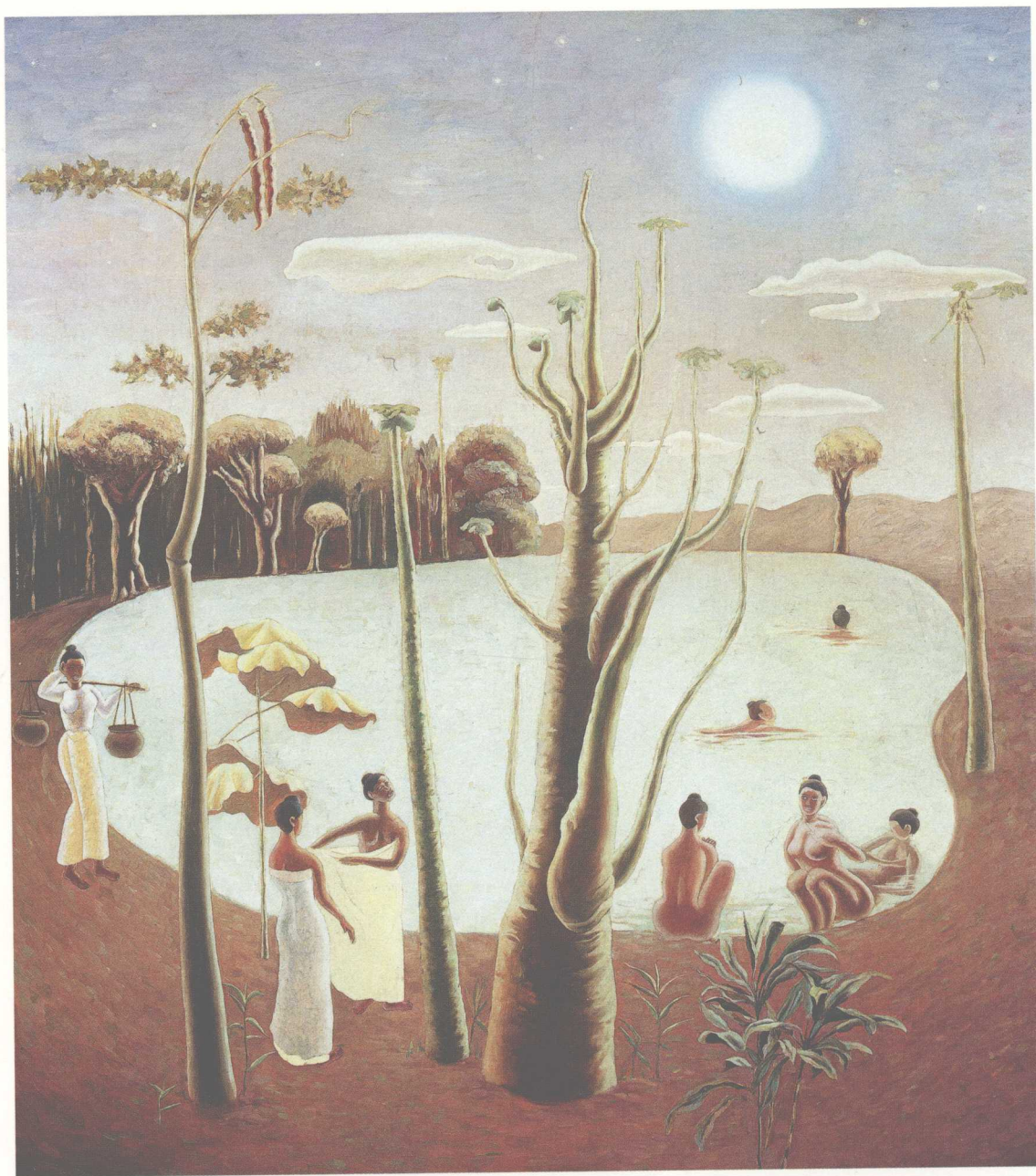






段玉海、栾小杰、朱发东在策划“'92'黄河展览会”

Duan Yuhai, Luan Xiaojie and Zhu Fadong were planning the '92 Painting Exhibition



木瓜树上的月亮 / Moon on the Papaya Tree

布面油画 / Oil on canvas

155 × 135cm

1988

目录

Contents

- 1 自由出入在艺术现场——段玉海油画创作经历
Coming and Going Freely on the Art Scene
Duan Yuhai's creative trajectory in oil painting
- 11 段玉海: 当代艺术中的温情主义
Duan Yuhai: Paternalism in Contemporary Art
- 32 情人日记系列
The Lover's Diary Series
- 61 一首超现实主义的诗歌 关于“'92图画展览会”
A Surrealist Poem
On the '92 Painting Exhibition
- 65 写在“'92图画展览会”开展之前
On the Eve of the '92 Painting Exhibition
- 68 大赝品系列
The Counterfeit Series
- 89 “都市人格”展自述
Urban Personality Exhibition Statement
- 90 大赝品系列——名车美女
The Counterfeit Series—Luxury Cars and Beautiful Women

- 105 站在新的起点
A New Starting Point
- 108 大赝品系列——名画与山水
The Counterfeit Series—Famous Paintings and Chinese Landscapes
- 121 关于作品《挽歌》
About Elegy
- 124 挽歌系列
The Elegy Series
- 141 《时代风景——留守儿童》作品自述
Artist's Statement on Landscapes of the Times—Left-behind Children
- 144 时代风景系列——留守儿童
The Landscapes of the Times Series—Left-behind Children
- 192 时代风景系列——我
The Landscapes of the Times Series—Me
- 219 弄浪在潮边——段玉海的当代心路访谈
Making Waves at the Edge of the Tide
A discussion of Duan Yuhai's contemporary path
- 288 段玉海
Duan Yuhai

自由出入在艺术现场

——段玉海油画创作经历

Coming and Going Freely on the Art Scene

Duan Yuhai's creative experience in oil painting

王林
Wang Lin

我认识段玉海，是1989年下半年。他的油画《赝品系列》给我留下了很深的印象，其作品幻灯片是我给学生上课时经常放映的内容。同一时期的作品系列还有《情人日记》。这些作品构成了段玉海创作的第一个阶段。

I first met Duan Yuhai in the second half year of 1989. His oil paintings *The Counterfeit Series* left a deep impression on me, and I often show slides of those works to my students. Another series in that period was *Lover's Diary*. Together, these works made up Duan Yuhai's first creative period.

那是中国前卫艺术最沉闷的时期，也是艺术家们经历新潮遭遇折腾正在转型的时候。段玉海1986年从云南艺术学院油画专业毕业时，新潮美术正热，我们可以在《情人日记》中看到新潮美术对他的影响。这些作品都是画在纸上的，云南画家从蒋铁峰、丁绍光到潘德海、张晓刚，有纸上创作的传统。段玉海这批作品画得很冲动、很强烈，一看就能感受到新潮美术青年运动的激情。从这时候起，段玉海就喜欢画女人体，人鱼并置的画面充满了爱欲的象征性。以鱼作为生殖与性爱的象征，是中国文化的悠久传统。捐躯在昆明的闻一多就曾在《说鱼》一文中有过充分的论证。段玉海作品以线条勾勒为主，色彩平涂晕染，借鉴西方现代艺术时作了不少自己的探索。这批作品中横七竖八、参差叠加的人群，呼啸呐喊、失落奔逃的男女，表现出紧张、压抑的精神氛围，记录了艺术家这一时期的情绪反应，因而具有特别不同的历史意义。但段玉海毕竟属于新一代人，对八五新潮过于整体化的文化反叛并不投入，反而对历史传统作为艺术资源深感兴趣。他是当代艺术创作中最早运用“反讽”审美范畴的艺术家之一。在《赝品系列》中，从挪用西方古典图式到戏拟传统山水名画，从政治波普的历史性到民间波普的问题化，段玉海以他嬉戏的幽默感，提示了中国社会在转向消费时代之际，传统文化及人文心态所发生的蜕变。其中《名车美女》系列作品以广告画法加装饰风格著名，古今杂糅、前后叠加的花哨与繁复，是对后现代审美倾向的敏感反应。作品采用多

种手法消解古典图式特别是西方古典写实绘画图式，暗含着对中国社会文化不断蜕变的讽喻。这种蜕变是革命遭遇失败不再作为理想的必然结果。对于艺术家个人而言，怎样在波普风潮中提炼自己的创作方向和艺术语言，则是最重要而又最磨人的过程。

That was the most depressing period for Chinese avant-garde art, and it was also when artists experienced a transition out of the turbulence of the New Wave movement. When Duan Yuhai graduated from the Oil Painting Department of Yunnan Art Academy in 1986, new wave art was at its height. We can see the impression that new wave art left on him in *Lover's Diary*. These works were all painted on paper. Yunnan painters have always had a tradition of painting on paper, from Jiang Tiefeng and Ding Shaoguang to Pan Dehai and Zhang Xiaogang. This batch of Duan Yuhai's paintings was strong and impulsive, immediately revealing the passion of the new wave art youth movement. Ever since this time, Duan Yuhai has enjoyed painting the female figure, with the juxtaposition of human and fish forms full of passionate symbolism. The use of the fish to symbolize reproduction and sex is a longstanding Chinese cultural tradition. Wen Yiduo, the poet assassinated in Kunming, once explored this in an essay entitled *On Fish*. Duan Yuhai's works consist of outlines filled in with smears of color. As he drew from western modern art, he did quite a bit of self-exploration. The chaotic crowds of screaming, disheveled men and women in these paintings express a tense, repressive atmosphere, recording the artist's reaction in this period giving them a very different historical significance. But Duan Yuhai is, after all, from a new generation. He didn't get very involved in the unified cultural resistance of the 85 New Wave; instead, he was quite interested in history and tradition as artistic wellsprings. He was one of the first artists to make use of a "satirical" esthetic in his contemporary creations. In *The Counterfeit Series*, from his appropriation of western classical schema to his mischievous take on traditional Chinese landscapes, and touching on everything from the historicism of political pop to the problematic nature of pop among the masses, Duan Yuhai used his playful sense of humor to point out the metamorphosis taking place in traditional literati and the humanist mindset in the midst of China's social transformation into the era of the consumer. His *Famous Cars and Beautiful Women* series was famous for the decorative style of advertising painting methods, and its combination of ancient and modern, past and present, garishness and complexity; it was a keen reaction to the esthetic trends of postmodernism. These works used multiple methods to dissolve classical image forms, especially western classical realist painting, an allusion to the constant decay taking place in Chinese social culture. This decay is the inevitable result of the failure of the revolution. For the artist, the question of shaping his own creative direction and artistic language in the midst of the pop waves is the most important and most difficult process.

1994年，段玉海、张晓刚、王林、毛旭辉、何云昌、栾小杰等人（左起）在王林家中。

At Wang Lin's home in 1994 (from left): Duan Yuhai, Zhang Xiaogang, Wang Lin, Mao Xuhui, He Yunchang, Luan Xiaojie and others.

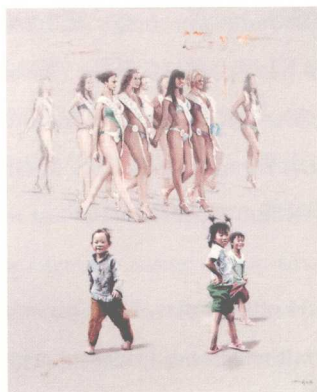


《赝品系列》画了十年之久，其中契里柯式的形而上街景，一度出现在段玉海的《挽歌系列》中。这大概和云贵高原强烈的日光有关，但艺术家对此作了非常有意思的转换：亮暗清晰的街景变成了一片阳光照耀的废墟，从《赝品系列》中延伸过来的模特女郎，与破败、废弃的墙垣、物品，形成鲜明对比。加上隐隐的情色意味，使他的作品平添超现实情景的荒诞感，表现出艺术家对城市历史破坏和记忆消失的无奈与悲戚。在这些作品中，段玉海乃是最早把塑料模特搬上画面的艺术家。

Duan painted *The Counterfeit Series* for a period of ten years. The Chirico-style metaphysical street scenes from this series also appeared in his *Elegy Series*. It was basically about the powerful sunshine on the Yunnan-Guizhou Plateau, but the artist performed a very interesting transformation on it: the clear, bright street scenes became ruins illuminated by the sun, the destruction forming a stark contrast with the beautiful women from his *Counterfeit Series*. The subtle touch of sexy allusions enhances the sense of the absurd in this surreal scene, expressing the artist's sense of helplessness and sorrow towards the destruction of history and the disappearance of memory in the city. In these artworks, Duan Yuhai became the first artist to put mannequins into the picture.

如果段玉海功利一点，找到一个图式就一直画下去，画到画廊愿意推销、藏家便于识别，说不定他早就发了大财。但他天生不是样式主义画家，只能听凭天性，时而返回内心，时而介入社会，在艺术现场进进出出，以自己的体验和观察作为创作的根据。你可以在他的《素描系列》中看到城市梦魇的情景和私人空间的秘密，其间充满幻想魅力和感性色彩；你也可以在《留守儿童》系列中感觉到艺术家发自内心的关怀和不可推卸的社会责任，从中体现出艺术的现实性和针对性。而恰恰正是后者，使段玉海在创作中找到了与时代发生真实联系的独特方式。

If Duan Yuhai were more interested in money, he would find an image form and stick with it, painting it over and over until a gallery was willing to push it and the collectors could recognize it. He might have made quite a bit of money. But he's never been a formalistic painter. All he can do is listen to his nature, sometimes retreating into the self, sometimes entering into society, coming and going on the art scene, and basing his creations on his own experiences and observations. In his *Sketches Series*, you can see scenes of urban sleep paralysis and the secrets of private space filled with fanciful enchantment and perception; in his *Left-behind Children* series you can get a sense of the artist's humanist sentiments and inescapable social responsibility, and get a feel for the art's realism and directedness. It was in the latter that the artist found a unique creative method for establishing a true connection to the times.



以《留守儿童》系列为代表，段玉海进入到创作的第二个阶段。这一个系列他画了有四五十幅之多，对此一题材的兴趣和他从小熟悉西双版纳乡村生活有关。他了解云南的乡村现状，在青年劳动力纷纷外出打工之后，老人和儿童往往成为留守人口。而儿童在贫困家庭中既缺少照顾又缺乏教育，人生的黄金时段白白浪费，“三农”政策、希望工程都无法惠及他们，他们实际生活在优惠政策和社会关注之外。段玉海想表现他们的存在状况，固然是出于爱心，但作为艺术家，他不想也不能继续沿用上个世纪八十年代乡土绘画的现实主义创作方法。因为这种报道加揭露的图像，我们在媒体上并不少见，但更多被操控的信息却往往把这类真实图像淹没其间，而铺天盖地的大众

传媒早已让中国人在任何灾难面前变得麻木。艺术家必须寻找一种个人的方式进入真实，即只能以艺术感觉的真实性来揭露社会的遮蔽。留守儿童被置于光鲜、亮丽的阳光之中，他们呆坐着、傻站着，或者牵狗、喂鸡、放牛、洗衣、打水、推车，做各种事儿，或者在嬉戏、玩耍、洗澡、戏水、吊跷跷板，有自己的娱乐。画家无意把对象画得苦涩、凝重，他们处于无知的状态，甚至因为无知而快乐。画家只是略微用些符号性的表达，如模特、楼房、街景、车道、商店、机场、起重机、红绿灯以及“中国制造”、“黑车贷款”之类

时代风景——留守儿童 /
Landscapes of the Times-Left-behind
Children
布面油画 / Oil on canvas
162 × 130cm
2007

的文字，有节制地暗示造就留守儿童的时代背景和社会原因。段玉海无意于去指责谁，在主流意识形态宏大叙事的辉煌中，这些被遗忘、被忽略的儿童，被段玉海注意到了，他要去描绘他们，如此而已。这些画面越是充满阳光，越是不乏快乐，就越是令人心酸、令人震动。艺术家的善良深藏在平静、无言、明亮的描绘之中，体现在他对童真、生命、时间的惋惜之中。让我们记住这些无足轻重的孩子的肖像，让我们记住这些底层生活人群的面影，这是民间的、非官方的历史真实与艺术真实。



Left-behind Children series marked the beginning of Duan Yuhai's second creative period. Duan painted forty to fifty paintings in this series, owing to his interest in the subject and his familiarity with life in Xishuangbanna. He understood that in the Yunnan countryside, as young labor heads out to the cities, seniors and children are left behind. Children in impoverished families lack care and education; the golden years of their lives are wasted. The "Agriculture-countryside-farmer policy" and "Project Hope" can't do anything for them. They live beyond the reach of preferential policies and society. Duan wanted to portray their state

of existence, no doubt out of a caring heart, but as an artist, he was unwilling and unable to do so by merely continuing with the realist creative methods of the rustic painters from the 1980s. Such images that combine reportage and exposé are a common sight in the media, but a greater amount of controlled information conceals these true images, and the omnipresent mass media has made Chinese people numb in the face of disaster. The artist had to find an individual method for approaching the truth, using the truth of artistic perception to reveal that which has been concealed in society. These left-behind children were placed in fresh, bright sunlight. They sit absently, or stand silently, or lead dogs, feed chickens, herd cattle, wash clothes, fill water buckets, push carts, or do other work, or they play, bathe, swim, ride the see-saw or find other ways to entertain themselves. The artist unconsciously painted his subjects as pained and dignified; they are in a state of ignorance, perhaps the source of their happiness. Aside from that, the painter made light use of sign-based expressions, such as models, apartment buildings, street scenes, roads, shops, airports, cranes, traffic lights, and words such as "made in China" and "off-license taxis" to subtly allude to the background and social causes that led to these children being left behind. Duan Yuhai did not set out to point his finger at anyone. All he did was notice these children who had been forgotten and ignored in the splendor of the mainstream grand narrative, and depict them. The more these pictures are filled with sunlight, the more they are filled with joy, the more shocking and moving they become. The artist's kindness is buried deep in tranquil, silent and

时代风景——留守儿童 /
Landscapes of the Times-Left-behind
Children
布面油画 / Oil on canvas
200 × 162cm
2007

课堂写生1 /

Sketch in the Classroom I

布面油画 / Oil on canvas

80 × 60cm

2009

课堂写生2 /

Sketch in the Classroom II

布面油画 / Oil on canvas

80 × 60cm

2009



bright depictions, embodied in his pity for innocence, life and time. It makes us remember these portraits of insignificant children, remember the faces of these people on the bottom rungs of society. This is a folk-based, unofficial, historical and artistic truth.

在《留守儿童》系列中，段玉海淡化象征性而增强真实性，强化阳光感而突显针对性，其创作倾向变得特点鲜明而肯定。除此之外，我们还可以在他从2006年开始创作的风景画中得到同样的感受。其作品多为写生，但并不完全对景描画，除形体表达必要外，少有暗面与暗部的描绘，一切都在正午阳光之中，显得清晰、透明、热烈。这里有中国绘画忽略阴影的审美取向，也有云贵高原视觉经验的艺术转换。较之第一阶段的创作，其艺术语言已然成熟且富有个性，这对于一个油画家来说，是颇为不易的。

In the *Left-behind Children* series, Duan Yuhai diluted the symbolism and enhanced the sense of reality, strengthening the sunlight to highlight its directedness. Here, his creative leanings become clear and definite. Aside from that, we can get the same sense from the landscape paintings he began painting in 2006. The works are mostly drawn from life, but are not entirely direct depictions. Aside from that necessitated by form,

little is depicted as being in darkness; everything is illuminated by the noon sun, appearing clear, transparent, animated. It's marked a bit by the aesthetic trait of Chinese painting, which ignores shadows. It is also marked by the artistic transformation of the Yunnan-Guizhou Plateau visual experience. Compared to his first creative phase, these works have a more mature artistic language and richer individuality. This is no simple task for the oil painter.

但段玉海仍然不愿意停留下来享用既有成果，最近又开始把“时代风景”从《留守儿童》系列转向《我》系列，现有10多张作品出手，也许会成为其创作第三阶段的开端。从已有作品看，画家重拾对人体的兴趣，把《赝品系列》中对古典文化的调侃和《挽歌系列》中对复制产品的讽喻，转换到消费时代人与人、人与自我、自我与身体的关系。在假设场景或自由组合的画面中，艺术家以自我肖像为关联，在娱乐、消费、享受、观赏之中，描绘女性摆弄表演、矫揉造作的姿态和面相，这种被看的女性的快乐和因为女性被看的男性的快乐，在单色背景的画面显得毫无意义。这是兴趣与性趣的消耗，因为无厘头的夸饰而变得可笑且并不正经，自我之“我”因此而令人怀疑。自我真的是“我消费故我在”么？这句话以文字形式出现在艺术史上这一事实本身就是嘲讽。“我消费故我在”只是表面的和公共的，而真正自我在内心深处、在精神向度上则无法由此加以确认。也许这正是段玉海要触及的问题。这种追问很可能让艺术家在自我与对象的消费关系中产生相互质疑，但最大的陷阱仍然是：消费作为快乐源泉成了对象他者化的根据，结果是自我反而因消费他者化而变成虚假的、惯性的、集体大众和意识形态的对象。这就是画面上女性和男性亦即自我与对象的关系。段玉海涉险而上，进一步的创作非常值得注意。对样式的淡漠是段玉海不断激发创作活力的内在原因，在保持率性、保持自由创造精神的同时，如何纵向深化语言表达的力度？艺术是永远属于发生学的，对精神而言也永远是一种试探。相信段玉海作品的观者，也会和我一样，对他以后的创作充满了祝福与期待。

But Duan Yuhai is not content to rest on his laurels. Recently, he has started shifting his "Landscapes of the Times" from *Left-behind Children* to the *Me* series, of which he has already completed roughly a dozen paintings. Perhaps it will prove to be the beginning of his third creative period. Looking at the paintings he has already completed, it appears that the artist has rekindled his interest in the human body. He has taken the mockery of classical culture from the *Counterfeit Series*, the allegories of reproduced products from the *Elegy Series*, and transferred them to the relationships between man and man, man and self, and self and body. In the hypothetical scenes or self-organized pictures, each connected by the artist's self-portrait, the artist is entertaining, enjoying, playing and appreciating, while depicting the postures and faces of women as they act, perform and put on airs. This joy of the observed women and the joy brought to the man by observing

打洛风景 / Taking in the Landscape
布面油画 / Oil on canvas
50 × 60cm
1983

仲夏夜 / Midsummer Night
布面油画 / Oil on canvas
70 × 50cm
1990

the women seem completely meaningless in front of the dull backdrop. This is a waste of interest and sexual interest; the silly exaggerations make them absurd and a bit strange, bringing doubts upon the self's "me". Is that self really a case of "I consume therefore I am"? The fact that this statement appeared in art history in the form of words is in itself a farce. "I consume therefore I am" is merely superficial and public, while the real self is deep inside, in the spiritual dimension, and therefore cannot be further affirmed. Perhaps this is the real issue that Duan Yuhai has touched on. Such a pursuit just might lead to mutual suspicion between artist and subject in their relationship of consumption, but the greatest trap is still when consumption as a source of joy becomes the root for externalization, the result is that the self becomes the subject of empty, inert, collective mass ideology through that consumption. This is the relationship between man and woman, i.e. self and subject, in the picture. Duan Yuhai moves forward into risky territory, and it is worth watching how his creations progress. The dilution of form has been the internal cause of Duan Yuhai's continuously blooming creative vitality. How do you widen your expressive language while maintaining your disposition and free creative spirit? Art will always be a developmental discipline, and when it comes to questions of the spirit, it will always be probing them. I'm confident that viewers of Duan Yuhai's works will, like me, be full of hope for his future creations.

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