

THE
SOLITARY
MUSINGS
OF A
SILENT
SOUL

李继开作品集

个人 的浅唱

A collection of Li Jikai's works



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Culture and Art Publishing House

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	30	刺	Thorn
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李继开的画面主角是玩偶，或者是玩偶般的少儿形象，而且几乎所有形象都是被遗弃的，被伤害的，孤独的，伤感的，不幸的，倒霉的……

玩偶，俗称布娃娃——不管是人形还是动物形（工具类除外），都是少儿心爱的“玩伴”，所以玩偶本身也几乎都具有“少儿”的形象特征，诸如大头小身子，可爱，简化或夸张的形象等。从这个角度看李继开的画面形象的创造——不管是真的玩偶还是真人形象，都带有玩偶的形象特征。陕西民间的布老虎，无锡传统的泥塑福娃，乃至美国的芭比娃娃，这些成功的手工艺和工业性质“玩偶”，得到很多孩子的喜爱。但是，玩偶之于少儿，它的“玩伴”性质，几乎没有真、假和有、无“生命”之分，甚至玩偶成为很多少儿甚至成年人生命的一部分，有过和特定玩偶形影不离经历的人，在现实中比比皆是。因此，真正意义上的玩偶，是每个玩偶和个人之间形成的生命关系，即使是工业生产的芭比，当每一个芭比和特定少儿之间形成了个人生命的独特关联，玩偶才被真正创造出来——玩偶被特定的少儿赋予了生命。我以为这是人类童话产生的基础，著名童话和动画片中的玩偶形象，都是创作者人生感觉的独特体验。李继开作品的语言方式，就是这样一种童话意义上的创造。

李继开创造的被遗弃的，被伤害的，孤独的，伤感的，不幸的，倒霉的形象，一定与他成长的社会经历、个性、心理有着不可分割的血脉关系，或者说那是他心理世界的自我也不为过。有一段时期流行“青春残酷”这个词，在我看来，每一个人，每一个年代人的青春都有残酷，也都有幸福。知青代被赶到乡下和边疆“受苦”，是高唱着“把青春献给广阔天地”的豪言壮语出发的，当“文革”结束社会拨乱反正的时候，大多数知青依然高调宣称“青春无悔”。李继开以及70后这代人青春的“残酷”，当然与知青代的经历不可同日而语，所以，判断青春是否残酷与他们经历即社会环境是否残酷，不是简单的等同关系，而一定是社会的心理趋势发生了变化。70后是伴随着中国整个社会体制转型而成长的一代。消费文化的引进和壮大，迅速的城市化进程等等，使70后面临的更多是社会价值观念的日新月异和今是而昨非，导致了他们茫然和无所适从和精神上的不确定，既不像60后与生俱来的压抑和对自由诉求的不离不弃，也不像80后对消费文化的适应和轻松自如的生活，他们仿佛生活在夹缝中茫然无措，一种强烈被抛弃的感觉油然而生，以及莫名的感伤，无对象的怀疑、乃至内心的纠结和孤独感，几乎成了他们这一代人普遍的心理诉求，不然“青春残酷”不会成为一种流行的心理表述。当然，这种受伤害的形象创造，也

和李继开的比较内向、敏感和喜欢独处的个性有着更直接的关系，或者说越是敏感和内向的人，越能深刻的体会到受伤害的社会心理趋势，更确切的说，这种受伤害的感觉的社会心理趋势，就是由他们这样一群敏感的人首先感觉到，并通过各种方式表达出来的。

我知道这样整体叙述一代人的特征是危险的，也许个案和特殊性才是更真实的现实。但是，在中国这个特殊的社会和文化激烈变动时期，社会背景的日新月异，往往造成不同时期艺术家的不同心理倾向，我多次申述我在乎社会对艺术的影响，不是强调艺术对社会现象的表现，而是强调个人和社会之间形成的生命张力。我以为人只有在具体的生存环境中，个人的感觉由于它的针对性和冲突性，才显示出真挚的人生感觉来，这是我寻求好艺术的第一个环节。在我有限视野中，尹朝阳、李继开以及网络动画家卜桦等，是我喜欢的艺术家，就是他们把一种被抛弃，受伤害，孤独的人生感觉表现的很到位。

李继开的人物形象非常独特，在很多卡通风格的艺术家中卓然而立，就因为他能够深刻地体会到那种被伤害和“被玩偶”的人生感觉，并把对生命的爱倾注到他创造的玩偶般的人物形象中——沉郁，内向，顾影自怜。而且，所有的人物场景画得格外的苍凉和有意味。即使是肖像式的画面，也画得类似遗像般味道。大多数画面由于灰白为主的色调，以及线面结合的造型处理，内敛而谨慎，线的运用尤其有刻削和紧、深、冷的感觉，但又不拘泥，恰到好处，既流露冷眼看人生的悲情，又把握住一种玩偶般的自怜自爱，冷热适度。

2010年8月3日

玩偶般的 自怜自爱

栗宪庭
著名艺术批评家
策展人

The secret life of dolls

Li Xianting

Well-known art critic
Curator

The main characters of Li Jikai's paintings are a doll-like youngster who looks like a sort of and who seems, in almost all the images to be, forsaken, hurt, lonesome, melancholic, hapless or unfortunate...

Rag dolls, whether they have a human figure or that of an animal, are - apart from tools - the best playing companions of youngsters. This is why they share most of the characteristics of youngsters, such as a big head and a tiny body, cuteness and simplified and exaggerated features. If one looks at the images in Li Jikai's works from this angle regardless of whether it's a real puppet or a real person's image - they all have these specific features. The Shaanxi rag tiger, the traditional Wuxi clay doll Happiness, even Barbie dolls, all these successfully - crafted or manufactured dolls are loved by children the world over. However, from a child's point of view, a doll is neither true nor false, alive nor dead, and it often becomes a part - even for adults - of their lives. Some people can't be separated from a certain doll; this happens everywhere and all the time. Therefore, puppets in reality are all about a living relationship with a person, and even each Barbie made in a factory has its own personal relationship with a certain child. This is the condition for the real creation of the doll: it must be given life by a certain child. I think this is the basis of fairy tales, and famous tales or cartoons puppet images all reflect the life experiences of their creator. The means of expression of Li Jikai's works are, in a sense, the creation of such fairy tales.

The forsaken, hurt, lonesome, melancholic, hapless and unfortunate images that Li Jikai creates share an inseparable bloodline with his own experiences in the society in which he grew up, his personality and his psychology or, one might say, they embody his own personal mental world. There is a popular lyric about the "cruelty of youth", and as I see it, youth is for every one, generation after generation, both cruel and happy. The generation of the "educated youths" who were sent to the countryside or to remote border areas to "suffer" sang the noble lyrics "Offering our youth to what was then their universe as they went, and when the turmoil of the Cultural Revolution ended and normality was restored, most of the "educated youth" came back claiming loudly that their youth was "without regrets". Of course, the "cruel youth" of Li Jikai and the post- seventies generation cannot compare with the experiences of the "educated youth" of the Cultural Revolution, so it's not easy to decide whether their youth was cruel or not, or whether the social conditions of their experiences were cruel or not; but the psychological trend of society has definitely changed. The seventies generation has accompanied the deep mutations of China as they grew up. The advent and expansion of consumer culture and the rapid urbanization of China have confronted this generation with the fast passing of social values, false one day and true the next, and this has led them to a spiritual confusion, towards uncertainty and inadaptability; unlike the post- sixties generation with their inbred inhibitions and their

unabated claim to liberty, or the post-eighties generation with their adaptation to consumer society and their carefree life, they seem to be stuck in-between. This generates a strong feeling of having been forsaken, of indefinable wounds and the doubts of having no one to turn to. It is intertwined with a feeling of loneliness, and creates a psychological need amongst the whole generation. Without this, the "cruelty of youth" would not have become a trendy psychological expression. Of course, the creation of these images of the wounded have a more direct link with Li Jikai's introverted and sensitive character and his fondness of solitude; in other words, the more sensitive and introverted , a person is the more able he is to form a deep understanding of the social psychology of the wounded. More precisely, sensitive people first experience this type of wounded feeling, and they come to express it in every possible way.

I know that it is dangerous to generalize the description of a generation, and perhaps the real truth lies more with each particular case. Nonetheless, in such a unique society and culture undergoing such profound mutations as China, a country in which the social background evolves by the day, artists of different periods have different psychological inclinations, and I have repeatedly stressed the importance of the influence of society on art, rather than an artistic expression as a social phenomenon, and emphasized the tensions between the individual and society. I believe that people can express their true feelings only in the concrete conditions in which they live, because personal feelings are targeted and conflicting. This is the first thing I look for in good art. Within my limited field of vision, Yin Chaoyang, Li Jikai and the 3D animator Pu Hua are artists whom I appreciate, because they express most accurately these feelings of forsakenness, hurt, and solitude.

If the images of Li Jikai's characters are unique and outstanding among so many cartoon style artists, it is because he can understand deeply the feeling of being hurt and "played like a puppet", and is able to imprint his deep impression of life onto his puppet-like characters. They convey - melancholy, introversion, and narcissism. Moreover, all his characters and scenes are exceptionally bleak and significant. Even his portraits are painted in the manner of funereal portraits. Most of his paintings are rendered in greyish tones, and make restrained and cautious use of line. This use of especially engraved lines gives a sense of tightness, depth and cold. Yet in spite of this, his images are not, severe, perfectly fit his vision of the sorrow of life observed with a cold eye. Li Jikai tempers the narcissism factor in doll-like images, and maintains a subtle balance of heat and cold in their portrayal.

August 3, 2010



一个人 的低吟浅唱

李颖
对画空间画廊总监
策展人

李继开重新开启了绘画在中国的想象之门。现实主义绘画一直在中国占据着主流，如果说20世纪50年代出生的艺术家们开始了针对社会现实的批判和反讽，60年代问世的艺术家用把视野重新拉回到对现实的平视视角，那么70年代出生的艺术家们则已经离开针对现实这条轨道，重新定义了中国当代艺术的发展方向。在他们的作品中，再现的现实已经不再占据画面的中心，不仅退到了舞台的边缘，有时甚至已经完全从画面中消失。取而代之的，是个人对于现实的重构，一种从个人视角和体验出发的重构。这种重构甚至不再依照现实的原型进行再塑造，而是直接由艺术家们的脑海中生长出来。

李继开在画面上创造了一个完全个人的世界。这个世界是封闭的，完全按照李继开的自我体验建造，不再是任何现实世界的投影，不针对任何现实、任何现象发表任何意见。换句话说，李继开对周遭世界的一切不置可否。这样的画面让人心生好奇，画面里那个双目微张、喃喃自语的小男孩究竟是从哪儿来的？他究竟要做什么？这些疑惑源于被中国当代艺术三十年来的现实主义传统培养出的审美经验和阅读习惯——每一件作品都可以讲出一个故事，每一件作品都可以读出一种意义。叙事性的阐述和解读在李继开的作品面前几乎完全失去作用，他的作品似乎在默默地问着这样一个问题：为什么听不懂唱词的中国戏曲却可以彰显出它的魅力，而绘画则必须要给出一个说法？如同戏曲的唱腔、动作留给人们的想象空间一样，李继开作品图像的本身便承载着作品的意义，他通过绘画创造了一个引人遐思的世界。

画面里的小男孩外形酷似李继开本人，这是艺术家在想象世界中的镜像。在小男孩自己的世界里，他为所欲为，可以躺在草地上睡觉，可以在大蘑菇下躲雨，可以驾驶飞机掠过体积巨大的书桌。这样的画面经常被认为是具有寓言性的，但在李继开那里，他所需要的只是一个可以暂时离开或忘记现实世界的一个窗口。不需要对现实的攻击，不需要对现实的嘲笑，只是暂时离开一下，在画面上内化一个世界，凭借一己之力创造的世界，把在现实中的无力和无奈放在一边，好好休憩一下。

在这个世界里，现实的游戏规则和行为方式都完全失效。带着现实的眼光观看画面的人也许会感到迷惘和无奈，因为这一切都源自于李继开的异想天开，只有作为创造者的李继开本人才有权解释这一切。然而李继开也被自己创造的这个世界完全吸引了，如同在现实中他更愿意作为一个旁观者一样。在画面里李继开也愿意成为一个旁观者，任由小男孩自由发挥，任由画面的角角落落自由生长，也许是森林，也许是废料场，也许是一道晴天霹雳，也许是挂满灯笼的屋子。所有的可能性都可以在画面中发生，

李继开任意地在画面上填补涂抹，随意自然。这是与在开始之前就预设好效果完全不同的创作方式，李继开也并不想让自己变成一个讲故事的人。只是碰巧遇到了那个小男孩，碰巧看到了他正在做的某一件事，于是画了下来，偶然而已。

这也正是李继开成为70年代艺术家中的佼佼者的原因。离开了宏大叙事的轨道，跳出了有一说一的局限，用异想天开回避现实的铜墙铁壁，让情绪在这个想象的世界里弥散。画面的超现实并不意味着就可以把李继开的作品贴上超现实主义绘画的标签，李继开的臆想世界并不是由现实扭曲变形而来，而是四处弥漫的情绪在画面上的汇聚。如同画面上淅淅沥沥的笔触，如同不知来自何处的晴空霹雳，只是作为情绪的印迹被留在了画布上，和创作时静静流淌的时间一起，与自得其乐的小男孩一起，构成了这个臆想世界的一个片段。

在这个片段里，小男孩紧闭的双眼微微露出一丝光亮，他仿佛觉察到了外人的窥探，但是就像李继开面对现实的态度一样，对别人闯入自己的世界无可奈何，但也不置可否。这里的一切只属于他一个人，在这个世界里，只有他一个人在轻轻地吟唱，如果你愿意，可以留下来，陪他一起慢慢地看着时光流过。

The Solitary Musings of a Silent Soul

Amy Y. Li

Director of
Dialogue Space gallery,
Curator

Li Jikai has reopened the imagination of painting in China.

Realistic painting has occupied the mainstream in China, and if it can be said that artists born in the fifties of the last century began to criticize and deride the socialist realism, and that the artists born in the 1960s brought back their vision towards a more realistic perspective, then the artists born in the 1970s have left the track of realism, and re-defined the development direction of Chinese contemporary art. In their works, the reproduction of reality no longer occupies the center of the painting, and it not only retreats to the corners of the stage, sometimes it even completely disappears from the picture. It is replaced by a personal reconstruction of reality, based on a personal perspective and experience. Reconstruction is no longer formed according to the reality as such, but directly grows out of the artists mind.

Li Jikai creates a completely personal world in his paintings. This world is closed, in full accordance with the construction of his own experience. It is no longer a real-world projection, and it is not directed at any reality, or at any expression or point of view. In other words, Li Jikai remains detached from the world that surrounds him. This kind of painting stirs curiosity: from where does the little boy in the picture with the eyes slightly open, and who whispers, actually come? What does he want to do? These interrogations stem from the aesthetic experience and reading habits nurtured by the Chinese Contemporary Art realistic traditional culture of the past three decades - each piece can tell a story, each piece has its own signification. But narrative exposition and interpretation are almost completely ineffective in his work, which seems to ask the question silently: if we can feel the charm of Chinese opera even though we don't understand the text, why should we give explanations to paintings? Just as the opera singing and acting leaves room for the imagination, Li Jikai creates a world of reverie through painting.

The little boy in the painting resembles Li Jikai himself, this is the artist's reflection in the imaginary world. In the little boy's own world, he does whatever he wants. He can lie on the grass to sleep, shelter under a large mushroom, and drive an airplane over a huge desk. These pictures are often considered as fables, but for Li Jikai, all he needs is just a window through which he can temporarily leap to leave and forget the real world. He does not need to attack or mock the reality, he just wants to temporarily leave it, and single-handedly recreate a world on the canvas, putting the powerlessness and helplessness of reality aside, and then take a good rest.

When confronted to Li Jikai's world, in

which the game rules and behavior of reality have become ineffective, the people whose vision of painting is based on realism might feel helpless, for it all comes from his own fancy, and only himself, as the creator, can explain it all. However, Li Jikai is also completely absorbed by his self-created world, and just as in reality he prefers to remain a spectator, in the picture he would rather also be a spectator, allowing the little boy free play, allowing the picture to grow freely in every corner, maybe as a forest, perhaps a scrape yard, or perhaps a house all lit up by lanterns. All possibilities can occur on the canvas; Li Jikai daubs his canvases following his nature. This is a method of creation that lays down the proper conditions for the best effect before the start; Li does not want to become a storyteller. He just happened to encounter the little boy, he happened to see that he was doing a certain thing, and then began painting - all by chance.

This is the reason why Li Jikai has become a leading figure among the 1970s artists. He left the avenue of narration, jumped out of the limitations of straight talk, evading reality's iron wall, and letting emotions expand in this imaginary world. The fact that his paintings are surreal does not mean that the work of Li Jikai can be labeled as surrealist: his imaginary world does not come from distorted reality, but from the gathering of emotions coming from everywhere on to the canvas. Just as the rhythmic strokes on the canvas, just as the clear sky suddenly clouded from nowhere, the emotions are left on the canvas, and as times flows quietly whilst he's creating, with the little boy playing on his own, it constitutes a fragment of an imaginary world altogether.

In this fragment, the little boy closes his eyes and lets just a ray of light out, he seems aware of the outsiders observing him, but just as Li Jikai's attitude to reality, he lets others into his world but remains uncommitted to it. Everything here belongs to him only, in this world there's only him gently singing, and if you want, you can stay and accompany him and watch time slowly goes by.

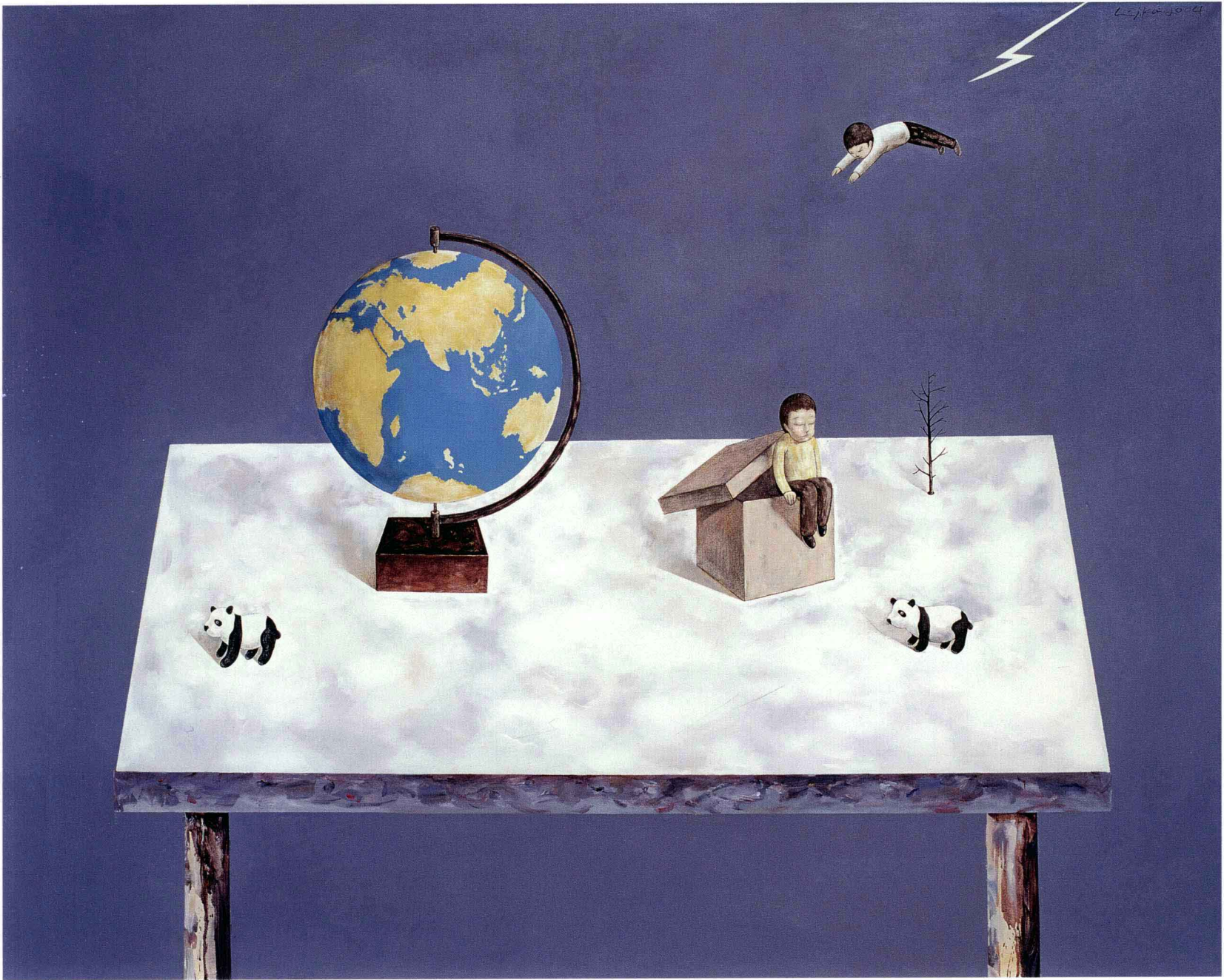
世界因你而存在

A world that exists because of you

布面丙烯 | Acrylic on canvas

145×185cm | 2004

2004



是时候呕吐一下

It is right timing to throw up

布面丙烯 | Acrylic on canvas

145×185cm | 2004

Taming hawk

布面丙烯 | Acrylic on canvas

135x173cm | 2004

