

# 丽江工作室 壁画故事

**LIJANG STUDIO MURAL STORIES**

**一次当代艺术在中国农村的实践**

**Contemporary Art Episodes in Rural China**

李丽莎◆主编

胡嘉岷 正杰 马若宇◆翻译

Compiled by Li Lisha

Translated by Hu Jiamin / Jay Brown / Ma Ruoyu



**知识产权出版社**

全国百佳图书出版单位

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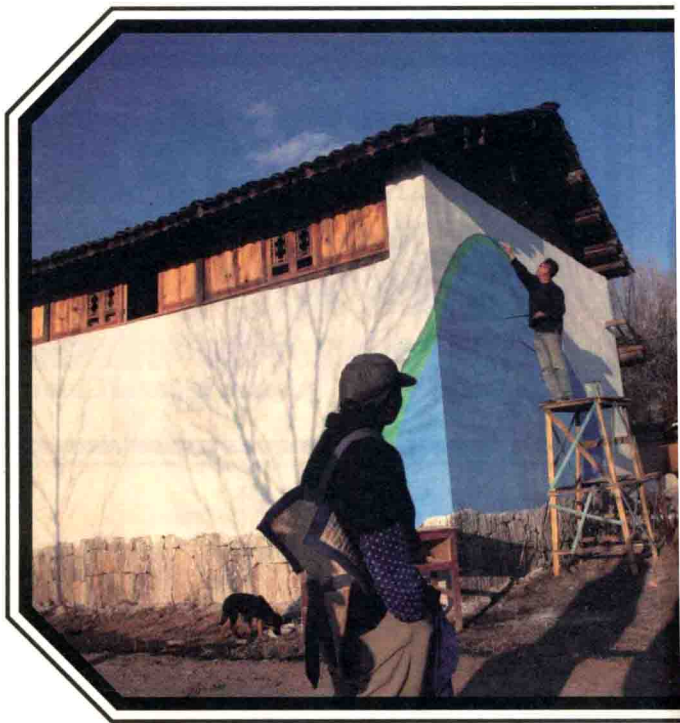
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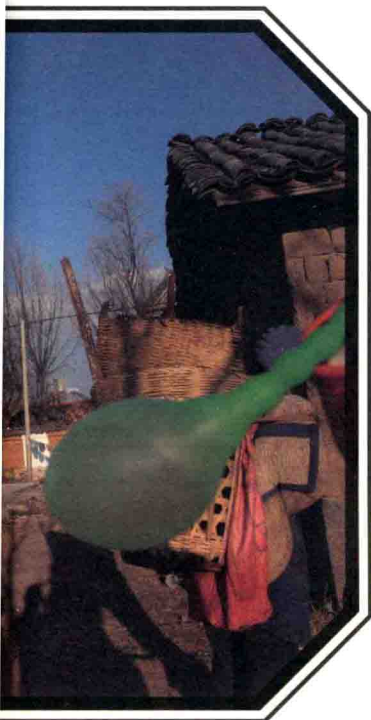
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**丽江**工作室 2008 年主持的“壁画项目”旨在参与中国社会主义新农村建设。在城市化进程加快的背景下，“新农村”一词显示了新时代的建设要求，其具体意义在农民心中各有侧重。

从 2005 年开始，丽江工作室一直在位于中国西南边陲的云南省丽江市一个叫“吉祥村”的小村庄进行与农民日常生活互动的艺术实践。我们希望通过艺术家进驻项目创作作品，为到访艺术家和当地居民提供有益的经验。所有活动均不以营利为目的。假如你有意加入，请与我们联系：  
info@lijiangstudio.org。

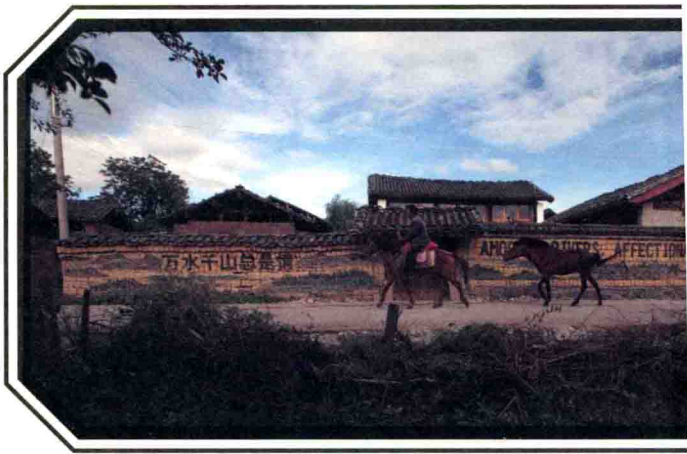


艺术家刘斌的壁画创作现场，  
壁画合作农户和四梅摄。

Artist Liu Bin at his mural site.  
Photo by He Simei, whose family  
participated in the mural project.

**T**he "Mural Painting Project" run by Lijiang Studio in 2008 aims to get involved in building the Chinese "New Countryside" (*xin nongcun jianshe*). The "New Countryside" is a term that has come up in recent years to describe the new status of rural China in the context of urban China. In our experience the specific application of the term varies greatly.

Lijiang Studio has been making experiments relating to art and village life in this Jixiang (meaning "auspicious") village near Lijiang, in Southwest China's Yunnan Province, since 2005. We run an artist-in-residence program with the aim of making art that is as interesting to the visiting artist as it is to local people as it is to us. We have indulged in this in a strictly not-for-profit way. If you have any ideas you think would be interesting in our context, please contact us at [info@lijiangstudio.org](mailto:info@lijiangstudio.org).



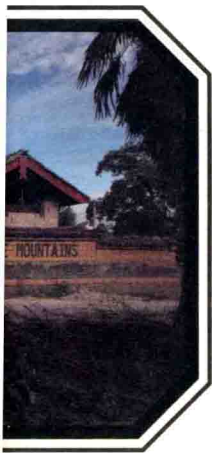
## 新农村实验室壁画项目序

NEW COUNTRYSIDE LABORATORY MURAL PROJECT PREFACE

一天，丽江工作室邻居和贵真告诉我们，有次他回到家，看见有人正在他家墙上绘制一幅巨大的中国移动广告。和贵真叫此人走开，画工却称在此处作画并不是他的主意，可这是他手头的活儿，能不能就让他完成？和贵真同意了。他并不喜欢这个中国移动广告，却也没劳神把它涂掉。听过和贵真的故事，我意识到村里许多墙面都是某种图像争斗的场所。也许丽江工作室能以某种方式对其加以利用。毕竟，一个标准已经设定出来了。

何为艺术，艺术何为，实在难以确知。有诸多可能的设定，可逐例进行检验。不同的人如何看待艺术，将其中的差异加以商讨，会大有启迪。我们启动了 this 壁画项目，作为了解艺术如何运作的又一途径。我们仅要求受邀壁画家在整个过程中尽其所能同本地农户开展交流，人人都尽力争取，以求满意的壁画。在此过程中丽莎拍摄了大量录像。这个项目自然引发了冲突和浪费，并给人带来了压力，但这种尴尬已然消褪，如今每个人回顾起来，所持记忆都较为愉悦，不复剧烈。我们在此书中不厌其烦地向您陈述种种细节，这样我们自己就不会忘记发生过什么，而此项目中最大范围的意见表述也会保留在这份记录里。我感动于这个项目所激发的努力及创造力——尤其是李丽莎的工作。

——正杰



丽江工作室“新农村实验室”总监 /  
Lijiang Studio 'New Countryside Laboratory' Director  
正杰 / Jay Brown

壁画项目策划 /  
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图片记录 /  
Photo Documentation  
李丽莎 / Li Lisha  
胡嘉岷 / Hu Jiamin  
正杰 / Jay Brown

One day, our neighbor at Lijiang Studio, He Guizhen, told us the story of coming home to find someone painting a huge China Mobile advertisement on his wall. He Guizhen told the guy to get lost, but the painter said it wasn't his to decision to paint there - but it is his job now, could he just finish it please? He Guizhen assented. He didn't love the China Mobile ad, but he didn't get around to painting over it. Hearing He Guizhen's story, it occurred to me that many walls around the village are sites for some kind of graphic struggle. Maybe Lijiang Studio could make use of them somehow. After all, a standard had already been set.

It is so hard to know what art is and what it does. There is a vast set of possibilities to be tested, case by case. It can be illuminating to negotiate those differences among what different people think about art. We set up this mural painting project as another way to learn about how art functions. We just asked that the invited mural painters communicate as best they can with the local householders throughout the whole procedure, and everybody strive for satisfying murals. Lisa recorded a lot of video during the process. The project certainly created conflict, waste, and put pressure on people, but that awkwardness has faded and now everybody looks back on it with a fonder, but less acute memory. We overburden you with details in this book so that we ourselves don't forget what happened, and so that the widest range of opinions that were expressed during the project can stay in the record. I am moved by effort and ingenuity this project stimulated - especially on the part of Li Lisha.

-Jay Brown





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# Piet Trantel ◆ 和继泉家壁画

## Piet Trantel ◆ Mural at He Jiquan's House



艺术家 Piet Trantel  
Artist  
Piet Trantel



户主和继泉  
Householder  
He Jiquan

故事人物  
Characters



### ◆ 艺术家 Piet Trantel

1957 年生，德国人，现居珠海。地表艺术家，斯图加特市艺术协会主席，北师大珠海分校 DFI 国际传媒设计学院教授。

### ◆ 户主和继泉

1963 年生，纳西族，利见村农民。一家三口。女儿在读小学。

### ◆ 墙面位置

畜棚外墙，村中主路旁，非常显眼。户主乐意分享墙面，广告也不例外。他认为谁有需要就给谁用。

### ◆ 农户要求

无。



◆ **Artists Piet Trantel**

Born in 1957, Germany. Based in Zhuhai. Earth artist. Chairman of the Stuttgart Artist's Association. Professor at the International School of Communication Design, Beijing Normal University Zhuhai.

◆ **Householder He Jiquan**

Born in 1963, Naxi farmer in Lijian Village. Three people in his family, daughter in primary school.

◆ **Location of the wall**

Outer wall of a shed facing the main road in the village, very conspicuous. Householder is willing to share the wall surface, including the advertisement already painted there. He feels that whoever needs the surface should be able to use it.

◆ **Householder's requirements**

None.



### 丽江市海纪念碑观光计划

一切都处在与其他一切的对比之中。当你移动时, 其他东西看似静止, 实际上也在移动。当你身在某处, 你并不在那里, 其他东西看似也已移走, 而事实上万物都处在永恒的移动中。爱因斯坦提出他的相对论时, 并非仅仅在思考无穷无尽的星辰天体核能。自然科学模型是可以转换成社会和心理科学的。

半个世纪后波德里亚意识到, 迪斯尼乐园的超级现实与世界其余部分所言称的现实, 二者之间的关系不是别的, 恰是互为镜像的幻影。事实上一切都是既虚假又真实的, 正如史密森 (Robert Smithson) 的帕塞伊克中心之两面。

来到丽江工作室后, 我忍不住要拿这里的成果同我去过的一些地方做比较: 丽江、大理、昆明、辽宁、广东、德国。我的所思所言无论是什么, 都不可避免地同那些地方产生混乱的关联, 事实上在熵定律之下它们都朝全球标准化靠拢。但这一切还在进展之中, 在这星球上尚未完全同步。未来, 本地差异将不可辨认, 历史对比亦不会触及到生命预期之外, 而是将随着每一个新生儿的降生而不断消逝。

然而我又是谁, 怎能评判任何事? 整体的一部分? 那么根据海森堡的测不准原理, 一个人能给世界或拉市海的系统做出什么贡献? 如同这个实验的所有其他成分一样, 我漂浮在原生汤的演化流中。如果我过去所掌握的关于其组成的媒介化信息是货币, 那么来到这里就是价值。

(Piet Trantel)

### Planning the Tour of the Monuments of Lashihai, Lijiang

Everything is in comparison to everything else. When you move, the rest seems to stand still, while in fact it is moving too. When you're somewhere, you're not here, and the rest seems to have moved away, while in fact everything is in permanent motion. Einstein was not just reflecting on masses of stars and planets and nuclear energy, when he introduced his theory of relativity. The models of natural sciences were transferable to social and psychological sciences.

Half a century later Baudrillard realized that the relation of Disneyland's hyper-reality to the alleged reality of the rest of the world was nothing but the mutually mirrored simulacrum. And that in fact everything was fake and real at the same time, like Smithson's two sides of Passaic center.

When arriving at Lijiang Studio, I couldn't help but comparing the effort of this place to where I had been before, which was Lijiang, Dali, Kunming, Liaoning, Guangdong, Germany. Whatever I would think or could say, was inevitably dislocated in relation to those places, while in fact after the law of entropy they all shift towards global standardization. But that is still in process and is not yet completely synchronized on the planet. In the future no local differences can be distinguished, and historical comparisons won't reach further than a lifespan, but are constantly vanishing with every new born baby.

But who was I to judge anything? Part of the whole? So what could somebody according to Heisenberg's uncertainty principle contribute to the system of the world or Lashihai? Like all the other elements of the experiment I was drifting in the evolutionary stream of the primordial soup. If the mediated information about its composition I had before was currency, then to be here was value.

(Piet Trantel)

## 笔记：奥运 地盘 少数民族 商业 警察 贡献

Notes: Olympic Games, Property, Ethnic Minority,  
Commercialized, Police, Contribute

2008年8月17日

北京奥运第十日。一切都隐藏在国家大事的舞台背后。在民族英雄张艺谋的美术指导下，少数民族文化和全球媒体在开幕式上进行了光彩夺目的展示。没有什么比这更加辉煌同时又毫无意义了。《十面埋伏》之后，他不是宣称下一部电影将是一项真正的艺术制作么？在中国政府的全力支持下，他无疑将在来年推出电影《天安门广场》，以庆贺某大事发生若干周年。

挖一条丽江工作室“草根”沟。

从丽江工作室的地盘开挖，一直穿过周边邻里的农田。这一介入将对所有权及土地使用的合法性提出问题。

2008年8月18日

少数民族方言学院

成立一所本地纳西或东巴文化语言学院，由拉市海儿童运作，给外国进驻艺术家及来访者授课。

刘翔

在经历了过去四年的商标化及商业化后，刘翔宣布因伤退出110米栏比赛。这一聪明动作使他以及广告产业得以避免巨大损失，同时还保住了面子。

2008年8月19日

大理，警察正在驱散一个当地的殡葬仪式。这项活动不是纳西文化的组成部分，后者意在成为商业旅游剧院（在国家条规及古城围墙之内）。

2008年8月20日

我听说过丽江工作室，它对开启当代艺术同特定少数民族文化下的当地农业之间的合作充满热诚，对此我打从一开始就欣赏有加，尽管我从未去过那里。媒介化信息是货币，而生活则是价值。一个人究竟怎样才能对他/她所知的某地做出贡献，而此地既非他家，他也从未去过？因此，去那里待一阵子也无妨。

2008年8月21日

宣布一项名为“害怕失败”（副标题“壁画”）的项目，然后意外失败。

**August 17, 2008**

The tenth day of the Olympic Games in Beijing. Everything that happens is hidden behind the stage of national priority. Minority culture and global media have glamorously performed the opening ceremony under the art direction of national hero Zhang Yimou. Nothing has been more glorious and meaningless at the same time. Wasn't it after the House of Flying Daggers that he announced his next film to be a real art project? With full support of the Chinese government next year he certainly will launch the movie "Tian An Men Square", in order to celebrate the anniversary of a certain great incident.

Digging a Lijiang Studio 'grass roots' ditch.

Starting at Lijiang Studio property and digging through plots of agricultural land in the neighborhood. The intervention would raise questions about the legal status of ownership and land use.

**August 18, 2008**

Ethnic Minority Language School

Founding a local Naxi or Dongba culture and language school that is run by children of Lashihai, who teach foreign art residents and visitors.

Liu Xiang

After having been branded and commercialized for the last 4 years Liu Xiang announces his retreat from the 110m hurdles due to an injury. With this clever move he and the ad industry were able to avoid a big loss without losing face.

**August 19, 2008**

In Dali, police are dispersing a local funeral ceremony. That activity was not part of the culture meant to be the commercial tourism theater within the national rules and walls of the old town.

**August 20, 2008**

I knew about Lijiang Studio and appreciated its aspirations to initiate cooperation between contemporary art and local agriculture with the specifics of minority culture from the very beginning, though I have never been there. Mediated information is currency, while living is value. How can someone contribute to a place on earth s/he knows about, but neither is at home, nor has ever traveled? Therefore, it wouldn't be bad to stay for a while.

**August 21, 2008**

Announcing a project that is called "fear of failure" (subtitle "mural painting"), and then accidentally fail.



# 笔记：失败 艺术 生活 人民币 蓝色 殉情

Notes: Failure, Art, Life, RMB, Blue, Love Suicide



2008 年 8 月 22 日

绘制拉市海未来旅游基础设施图，包括新建水坝（将高级湖上娱乐设施与旅游接待处分开），直升机区，登山线路，空中索道，公交车站，高速公路……

若要为中国大陆人服务的话，当一段时间的警察是不是比担任一个艺术家的角色更有意义？

生活和艺术和设计的距离

艺术如何支撑并改善拉市海的农业现今及旅游业未来？当地人的要求是什么？他们能被怎样设计？金钱能解决问题吗？大多数香港市民对 LIFEsERVICE 的提问“我能为你做什么”的回答都是：

“钱”。我最喜欢的一本书由 100 张作为书页的一元人民币组成。

[www.international-day-of-non-doing.de](http://www.international-day-of-non-doing.de)（“国际无为日”网站）



肯德基将糖衣炮弹战场从柏林转移到了丽江，投下鸡翅雕塑，以替代巧克力棒。碰扔艺术（plunk art）变成了娱乐设计。顺便一提，丽江肯德基比上海的更好吃。也许是他们使用本地产品的缘故。



2008 年 8 月 23 日

这个纪念碑观光计划能达到 Duskin Drum 和他母亲 Sarah 的海报项目的要求吗？它会为一个啤酒节做出贡献吗？

壁画项目

丽莎先生启动了一个壁画项目，与房舍墙壁遭到中国移动广告非法使用的农民进行合作。我自发的建议是：涂盖或者刮除（刮痕法）蓝色（我憎恶的颜色），而留下白色的标识和字样。我同样希望能在一堂壁画设计课上把这机会提供给我的学生。



殉情

湖边泥巴路上脏兮兮的小孩问我们：你们结婚了吗？这个问题可以理解为本地人对丽江工作室所代表的国外非营利文化企业所持看法的一种象征吗？它是否进一步表示了对往日情侣殉情（当时社会环境不允许他们共同生活、结合）的一种事实上的理解和接受？外

## August 22, 2008

Sketching the future tourism infrastructure of Lashihai with the new dam that separates high-end lake pleasure devices from tourist accommodation facilities, helicopter landing zones, mountain climbing tracks, cableways, bus stations, highways, ...

Would it make more sense to serve the people of the Chinese Republic as police officer for a period of time than to play the role of an artist?

### Distance between Life and Art and Design

How can art sustain and improve the agricultural present and the touristic future of Lashihai? What are the demands of local people? How can they be designed? Would money solve problems? Most of the citizens in Hongkong replied the question of LIFEservice: what can I do for you? with: money. My favorite book consists of 100 1-RMB-banknotes as pages.

[www.international-day-of-non-doing.de](http://www.international-day-of-non-doing.de)

KFC displaces the candy bomber campaign from Berlin to Lijiang, and is dropping chicken wing sculptures instead of chocolate bar multiples. Plunk art has turned into entertainment design. And by the way, Lijiang KFC chicken is more delicious than in Shanghai. Probably because they use local products.

## August 23, 2008

Will this plan of a tour of the monuments meet the requirements of Duskin Drum's and his mother Sarah's poster project? Does it contribute to a beer festival?

### The Mural Project

Sir Lisa has initiated a mural painting project in cooperation with some farmers whose yard or house walls have illegally been used for advertisements of China Mobile. My spontaneous proposal was to paint over or to chisel out (sgraffito) the blue (the color I hate), thus leaving the white logo and letters untouched. I would also like to offer the opportunity to my students in a mural design course.

### Love Suicide

Nasty little children on the dirt road around the lake ask us: 你们结婚了吗 (have you two married)? Can this question be understood as an indication of local people's opinion on the foreign non-profit cultural enterprise Lijiang Studio is representing? Does it furthermore say something about the actuality of the and acceptance of love suicide couples once upon a time have committed, when social circumstances did not allow them to live together and get married? How romantic is the effort of the foreign artist Eric van Hove to research and visualize the historical dimensions of those tragedies? And how deep can an artist's personal destiny be involved in a project that tries to offer visual sense to an art collector or institution?

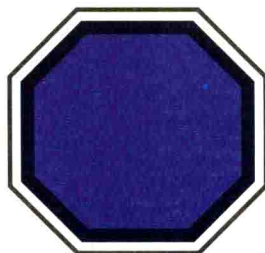


# 笔记：命运 涂盖 国际克莱茵蓝 四十九年展

## Notes: Destiny, Paint Over, International Klein Blue, Forty-Ninennial



海东丽江市民族文化发展研究会废墟  
The Ruin of Lijiang Ethnic Cultural Development Association, Haidong



国艺术家 Eric van Hove 对这些悲剧的历史因素的调查和再现所付出的努力有多浪漫？而在一个为收藏家或机构提供视感的项目中，艺术家个人的命运能陷至多深？

2008 年 8 月 24 日

一分钟的自拍像

让小孩端起相机对着我的脸摄录一分钟，或是从摆姿势起到恢复自然的全过程。

中国移动广告

涂盖中国移动蓝色部分的想法我不过是信口提出，却有十足的机会得以实现，因为丽莎先生想先拿一面待画的墙小试一把。我不想怠慢她，却也无意继续我壁画家的生涯。在这个艺术领域中，我最初也是最后的尝试是修复老家乡村教堂门顶的圣安得烈像，那年我才十八岁，刚刚退出教会。看来不管怎样我都没有退路了。我指望能鼓动村里还有一周暑假的孩子，一拿到刷子就去挥霍他们的创造力。我们定下了行动日期，中国人乐于将此归类为行为艺术。

2008 年 8 月 25 日

等待那个晦气日子的工夫，我逐渐意识到这幅壁画是我即将主导的一项重大错误。为了消磨绵绵雨日，我试着去做些实在的事（作为预备借口），修好了橱柜的门。但要把我的思绪从对中国移动的挑战中移开却没那么容易。我沉湎于对种种细节的设想之中。比如要是刷子不够用，我们可以使用嘟嘟的尾巴，或者干脆将其整个身体印下来，藉此向伊夫·克莱因、他的国际克莱因蓝以及他人体测量学致敬。

丽江工作室第一届四十九年展

首届丽江工作室四十九年展（或曰五十去一年展）将在 2057 年举办，或者终未举办，因为在所谓纲领年复一年的指导下，本地政策和国际参与将受到商议。必须为其找到一个恰当的名称，如“首届丽江肆拾玖年展”。鉴于世界各地许多城市都举办了各自的双年展和