





曲石磊  
QU  
LEILEI  
ECHOES 迴響

London 倫敦

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Foreword

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## Qu Leilei Echoes

Calvin Hui & Mark Peaker  
Co-founders, 3812 Gallery

As we enter into 2019, we face an important year for 3812 Gallery and for Asian art enterprises. Last year, we opened a Hong Kong outpost on Wyndham Street, in the heart of Hong Kong's gallery district. As part of our international development strategy, we also moved into the St James District of London, presenting Chinese contemporary art in this historic building. There are two reasons we have chosen Qu Leilei as the artist for 3812 Gallery London's first major solo exhibition. First is that Qu Leilei and 3812 Gallery are both marked by a union of East and West. Qu Leilei has been living and developing in Britain since 1985, absorbing the progression from the Renaissance to modern art, at once coolly observing as an outsider, while also pondering the internal issues facing Chinese art. Second, both Qu Leilei and 3812 Gallery are deeply rooted in Britain, while actively exploring the future of Chinese art (especially ink art), which is quite the rarity.

Each of us has our own unique form of life, just as each artist has their own unique creative spirit. Qu Leilei's works have been exhibited in major galleries and museums in China and around the world, including the National Art Museum of China, the Beijing International Art Biennale, the Venice Biennale, and the Ashmolean Museum at Oxford. Two of his works, *Lei Feng* from the *Empires* series, and *Journey* from the *Facing the Future* series, entered into the permanent collection of the British Museum in 2015. Qu Leilei's works are a living integration

of alienation and gazing, with powerful critical thought. For instance, the *Empires* series considers issues regarding war, the state, and the individual in society. In today's fantastical digital era, Qu Leilei's series of paintings based on human hands have an extraordinary sense of intimacy and substance, refreshing and expanding our extant imagination of painting with Chinese brush, ink and scroll paper. Just as Professor Wang Chunchen noted in *Echoes: Gazing Out on Qu Leilei from the Homeland*, "Qu Leilei's artistic explorations after leaving China were a continuation of the artistic issues he explored and discussed in China, which makes it quite meaningful to look back on his artistic creations today." This tension between "presence" and "absence" has always existed in every Chinese artist. Tradition tugs at us, leaving us once speechless in the contemporary context; we once drifted across the seas, only to eventually, whether consciously or not, return to look back and reflect on the state of Chinese art in our own ways.

In the previous exhibition, *enLIGHTenment*, we discussed Qu Leilei's unique "light-driven" painting technique that combines Chinese brushwork with the Renaissance spirit. He has bathed the "black and white" of Chinese art with ray after ray of "light." The third line of the Qian Hexagram reads, "The gentleman perseveres through the day, and cautious at night, no fault." Qu Leilei's artistic life is like that gentleman, diligently creating each day, in hopes

of bringing light to Chinese art. The theme of this exhibition is *Echoes*. Qu Leilei says, "Art itself is the echo of life." In this digital world where existentialism has lost effect, we are lost more profoundly than in any other era. Where is the boundary between the real and the virtual? Where can the purpose and meaning of life find peaceful fulfillment? If art is another form of life, how can we elevate everyday life to the level of art? Every one of Qu Leilei's paintings is an echo of his own life. We hope that every visitor to the exhibition can personally sense that behind each of these "black, white and light" paintings, are the echoes of the artist probing life.

We cordially invite all friends and collectors to join us at 3812 Gallery London for the opening of the Qu Leilei solo exhibition *Echoes*, on the first stop in its international tour from 3812 Gallery Hong Kong. Qu Leilei will also present works at the first Ink Now art fair in Taipei. Let us feel the undulations of the body through the flows of brush and ink, and through the yin and yang tones of the painting, touch the artist's life in art.



## 曲磊磊 迴響

許劍龍及 Mark Peaker  
3812 畫廊聯合創辦人

踏入 2019 年，是我們 3812 畫廊和亞洲藝企重要的一年。去年我們喬遷香港的畫廊集中地中環雲咸街；配合我們國際發展的策略，進駐倫敦的聖詹姆斯萊德區（St James District），在這幢具有獨特歷史意義的大廈展示中國當代藝術。我們選擇曲磊磊作為 3812 倫敦畫廊的隆重開幕個展藝術家有著雙重意義：曲磊磊和 3812 都有「中西合璧」的特質：曲磊磊自 1985 年起就在英國生活與發展，消化從文藝復興以降到現代藝術的歷程，一方面以異鄉人的冷靜抽身反思，另一方面念茲在茲中國藝術內部發展的問題；其次，曲磊磊和 3812 畫廊都扎根於英國，身體力行地探討中國藝術（尤其是水墨）的未來性，實屬少數。

我們每一個人，都有著自己獨特的生命形式，正如每一位藝術家，都有著自己獨特的創作心靈。曲磊磊的作品分別在中國和海外各大著名藝廊和博物館展示，其中包括：中國美術館、北京國際美術雙年展、威尼斯雙年展、牛津阿什莫利安博物館等；而他《帝國》系列中的《雷鋒》及《面對未來》系列中的《旅程》更於 2015 年獲納入英國大英博物館之永久館藏。曲磊磊的作品是異化（alienated）與凝視（gazing）的生命形式的整合，具有強烈的批判思維，比如說《帝國》系列就是思考戰爭、國家與個人在社會中位置的問題。在現今虛幻的數碼化時代，曲磊磊的一系列「以人（手）為本」的畫作有一種異常的親切感和實在感，更新甚至擴大了我們對於用中國毛筆、水墨、宣紙作畫的故有想像。正如王春辰教授在《迴響：從故土裏望曲磊磊》中提到「曲磊磊到海外之後做的藝術探索和創作是發生在中國的藝術問題探討的延伸，今天我們再次來看他的藝術創作就別有意義。」這種「在場」與「缺席」的張力一直存在於每一位中國藝術家當中，我們既被傳統拉扯，亦曾經失語在當代的語境之中；我們曾經飄洋過海，卻最終都自覺或不自覺地以不同的方式回顧和反思中國藝術的發展狀況。

在上一個展覽「有了光」（enLIGHTenment），我們討論了曲磊磊「光居其首」的集中國筆法與文藝復興精神的獨特繪畫手法，他將中國藝術的「黑與白」罩上一道又一道暖暖的「光」，乾卦第三爻曰「君子終日乾乾，夕惕若厲，無咎」，曲磊磊的藝術的生命就像一位君子一樣，每天孜孜不倦地創造，就是希望為中國藝術帶來一點點的光。而這一次展覽的主題是「迴響」（Echoes），曲磊磊說「藝術就是生命的迴響」（“Art itself is the echo of life.”），在存在主義已經失效的數位世界，我們比任何時代的人都迷茫，到底現實與虛擬的界限在哪裡？生命本身的目的與意義又應

該安心於何所？如果藝術就是生命的另一種形式，我們又如何從日常生活中昇華到藝術的層次？曲磊磊每一張畫，都是他對自己生命形式的迴響。我們希望每一位到來參觀的朋友，都可以親身感受到在「黑、白與光」的畫面背後，是藝術家不停叩問生命的聲音。

我們誠邀各位收藏界好友一同分享 3812 倫敦畫廊暨曲磊磊個展《迴響》隆重開幕的喜悅與及作為國際巡迴展覽一部分的 3812 香港畫廊延伸展覽。當中曲磊磊還會在第一屆「水墨現場」台北展博會展出。讓我們以筆墨的流動感受身體的起伏，在一陰一陽的顏色中接觸藝術家的藝術生命。



作品  
Artworks

Hope Remains in Our Own Hands  
希望在我們手中

Ink on paper 水墨、紙本  
92 cm x 170 cm  
2018

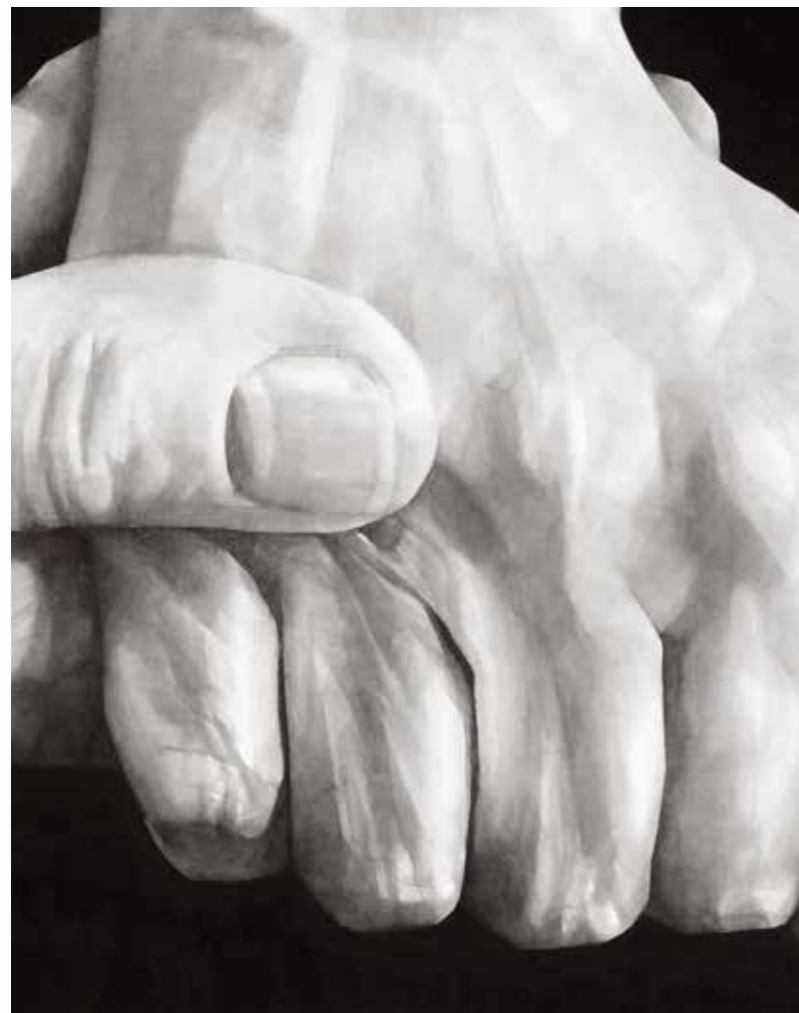






Mastering Our Own Fate  
掌握自己的命運

Ink on paper 水墨、紙本  
92 cm x 170 cm  
2018



Determination and Responsibility (Details) 決心和擔當 (局部)



Determination and Responsibility  
決心和擔當

Ink on paper 水墨、紙本  
92 cm x 170 cm  
2018



## Echoes: Gazing Out on Qu Leilei from the Homeland

### Wang Chunchen

- Head of the Department of Curatorial Research at the Central Academy of Fine Arts (CAFA)
- Ph.D. in Art History (China Academy of Art)
- Adjunct Curator of The Broad Art Museum of Michigan State University

Over the past forty years, from 1978 to 2018, China has experienced enormous change. We have all been witness to it, and have all profoundly felt the discrepancies of this great change. Forty years is not a particularly long time, but it is also long enough to look back on the meaning of this progression, especially on the path of art.

The changes taking place in China today are a continuation of the historic changes that have been unfolding for nearly a century, and are rooted in modern China's interactions with the international community. In art, these changes have also been the outcome of such interactions. In the early twentieth century, many Chinese revolutionaries and young artists set out with passion and trepidation to revolutionize or improve Chinese art. Kang Youwei, who proposed reforms for China in the late Qing dynasty, spent 16 years traveling across Europe, and wrote a memoir of his travels in eleven European countries, where he visited and observed many museums and saw many works of European art. This gave him a new perspective through which to recognize the art of China. In the 1917 *Catalogue of Paintings from the Hall of Myriad Trees*, he wrote, "The extreme decline of Chinese painting in the recent era is due to great errors in theories on painting... If it remains unchanged, then Chinese painting deserves to be extinguished. Where are the heroes among the Chinese today who would rise to integrate Chinese and West to begin a new era?" This is a voice that could only come from someone keenly sensitive to art. In the history of Chinese art that followed in the 20th century, the debate on Chinese painting never ceased, and continues to this day. This discussion and thinking has also inspired generation after generation of Chinese artists to explore their own painting language.

The subject of this essay, Qu Leilei, is one such thinker, and a transformer of painting since the 1980s. Their generation was not like the people of Kang Youwei's era, a time when classical culture still prevailed,

the Confucian examination system was still in place, and the four books and five classics were necessary reading. Their determined quest for change through foreign influences was within the traditional cultural framework. By Qu Leilei's time, the time in which we live, all of this had changed. The Confucian examination system is gone, and people no longer read the books of the ancients, but a powerful cultural inertia remains. In a sense, without the context of the traditional cultural atmosphere, China's traditional painting has been transformed into "Chinese painting," constituting a more forceful cultural doctrine. The political import of this type of painting has been greatly enhanced, while leaving Chinese painters long shackled by nationalism, and turning the discussion and criticism of "Chinese painting" into an artistic stance. The explorations of artistic form carried out by Qu Leilei and other young artists in the late 1970s and early 80s appeared as an artistic quest already completed by modernist art history, but in China at the time, they had a powerful impact and influence. This is the reason they were called the Stars Art Group. They were the first group to call for artistic freedom and independence after the end of the Cultural Revolution. These people have been called the pioneers of Chinese contemporary art.

Among these people, many went on to study abroad or emigrate in the 1980s, with, for example, Huang Rui going to Japan, Wang Keping going to France, Ma Desheng and Zhu Jinshi going to Germany (with Zhu returning to Beijing in 2000), Ai Weiwei going to New York (returning to Beijing in the 1990s), and Qu Leilei studying in Britain, where he remains today. If we look at this group as a whole, each of them are artists with their own individual artistic traits and artistic paths who were driven by shared youthful ideals and aspirations for artistic freedom to come together to create, hold events and exhibitions, and even devise

resounding artistic slogans. But with the many social changes of the 1980s, and as new artistic movements and conceptual trends arose across the country, the various members of the Stars went from simplicity and spontaneity into a state of individual development. They no longer appeared in Chinese contemporary art history as a group, and as many of them moved abroad, they were gradually forgotten. Some of them, however, did return to Beijing, bringing with them the artistic concepts they had absorbed overseas, and reengaged in creation and activism. Such was the case with Ai Weiwei's independent publishing of the *Black Cover Book* and the *Gray Cover Book* in the 1990s, which introduced the latest international artists and artistic concepts, and had a profound impact on avant-garde art; his creations today stand for all to see, as one of the most internationally influential and famous artists. When Huang Rui returned from Japan, it was a major turning point for the famous 798 Factory. He was the first to move there, and joined other artists in creating a folk-based, autonomous art district, while taking part in many events as a performance artist. When Zhu Jinshi returned from Germany, he created a great many bold and strong abstract paintings, making waves in Beijing for his conceptual tension and visual power to become a leading figure of Chinese new abstraction.

But in fact, though many of those artists did not come back to China so frequently in their long periods living abroad, they still continued to create and to explore, and even made new artworks on an even broader level. These explorations and creations transcended their past ranges and conceptions, and even went on to transform their artistic identities. For us, it is like discovering a new world as we suddenly see another dimension of Chinese contemporary art among artists living abroad. They could not recede from history's field of



## 迴響：從故土遠望曲磊磊

### 王春辰

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在過去的 40 年裡，從 1978 年到 2018 年，中國發生了巨大變化。我們都是經歷者，都深刻地感受到了這種變化的落差。如果說 40 年不算長，但也足夠回味這四十年歷程的意義，特別是藝術之路。

今天中國之變是近百年多歷史之變的延續，它的變化根由與近代中國同國際社會交往交流有關。對於藝術，同樣也是這樣的交往交流的結果，20 世紀初的中國一批革命家、青年藝術家都熱情洋溢地、充滿憂患地要革中國美術的命，或改良中國美術。晚清提出中國改革方案的康有為曾遊歷歐洲 16 年，寫下了他游歐洲十一國的遊記，參觀、考察了大量的博物館，看到眾多的歐洲美術作品。這對於他重新認識中國的美術有了不同的落腳點，如他在 1917 年的《萬木草堂藏畫目》中說：「中國近世之畫衰敗極矣，蓋由畫論之謬也。……如仍守舊不變，則中國畫學應遂滅絕。國人豈無英絕之士應運而興，合中西而為畫學新紀元者，其在今乎？」這是對時代與藝術敏感的人才能發出的聲音，在其後的 20 世紀中國美術史中，關於中國畫的爭論就不絕於耳，至今不斷。這樣的討論和思考也促發了一代又一代的中國藝術家去探索自己的繪畫語言。

本文評論的曲磊磊即是這樣的思考者之一，是 80 年代以來的繪畫變革者之一。他們那一代人不同於世紀之初的康有為一輩人，那是古典文化尚且盛行的年代，科舉制還在實行，四書五經都是必讀書，他們在外力影響下求變的決心還是在尚存的傳統文化

格局之中的。而到了曲磊磊他們到我們今天的生活年代，則是這一切都變了，不再有科舉制，不再讀古人書，但是強大的文化慣性依然存在，在某種程度上，在沒有傳統的文化氛圍的語境下，中國的傳統的繪畫被轉換為「中國畫」後更具有強制性的文化主義。這個畫種所具有的政治性含義被極大地強化，也使得中國畫家在很長一段時間內被民粹論所桎梏，對「中國畫」的討論和批評就成為具有藝術立場姿態的事件。曲磊磊他們一批青年藝術家在 70 年代末到 80 年代初的藝術形式的探索，在現代主義藝術史看來是已經完成的藝術追求，但在中國那個時候卻具有振聾發聵的作用和影響力。這也是他們被稱為星星畫會的意義，也是在中國文革結束之後第一批呼籲藝術自由和獨立的群體。可以說，他們那一批人是被稱為中國的當代藝術的先行者。

這一批人其中很多人在 80 年代都先後留學或移居海外，如黃銳到了日本，王克平去了法國，馬德升去了德國，朱金石去了德國（2000 年後回到北京），艾未未去了紐約（90 年代中回到北京）等，曲磊磊則去英國留學並留居下來直到今天。如果我們從整體上去看這一個群體，他們是各具藝術特色和藝術路徑的藝術家，在一開始，他們因年輕的理想和對藝術自由的嚮往而聚集在一起創作、做活動、展覽，甚至提出了響亮的藝術口號。但隨著 80 年代的種種社會變動，在中國全國範圍內興起了新的藝術運動和思潮，「星星畫會」從最初的樸素性和原發性就走向了各自發展的狀態，在之後的中國當代藝術史中不再以群體面貌出現，甚至由於很多藝術家移居海外，他們

很多人被漸漸地淡忘，但也有回到北京又帶來了他們在海外吸收的藝術觀念，重新創作，重新活動，如艾未未在 90 年代中期獨立出版《黑皮書》、《灰皮書》，介紹國際上最新的藝術家、藝術觀念，對 90 年代的前衛藝術深有影響，他自身的創作在今天大家都是有目共睹，成為國際間最有知名度和影響力的藝術家；黃銳從日本回來，正好是現在著名的 798 工廠的轉型期，他最早入住那裡，與其他中國藝術家一起參與到打造民間的、自發的藝術區活動中，同時以行為藝術參與到很多現場中。朱金石從德國回來則大力創作奔放的、厚實的抽象繪畫作品，在北京做得風生水起，極有觀念張力和視覺衝擊，日益成為中國新抽象的代表藝術家之一。

但實際上，那些久居海外的藝術家雖然沒有頻頻回到中國，但他們卻依然在創作者、探索著，甚至在更大的層面上做出了新的藝術作品。這些探索與創作都已經超越了他們原來的範疇和概念，甚至連他們的藝術身份都開始發生了轉換。這就使得我們像發現新大陸一樣，忽然看到這一批移居海外的藝術家是另一個維度的中國當代藝術，它們不可能從歷史的視野裡退場。相反，他們是堅強的藝術理想主義者，在中國沒有完成的藝術使命，他們在異域大地上繼續在實踐著。他們都是命定的人，他們之所以在中國在那個時代能夠追求獨立的藝術價值，就是因為他們都帶著近代中國歷史的使命基因，在一種社會變革之下被激發出的生命本源的力量。在 80 年代初的時候，這種生命力被煥發了出來，在之後的四十年裡，他們也沒有放棄它。這個群體的意義就像蕩起的漣漪，傳到了遠方，又從遠方的彼岸迴響到中國。

曲磊磊就是一個這樣的藝術家。一段時間在北京很少聽到他，2015年2月我受邀去泰特美術館做訪問研究員，在那裡的一批中國藝術家為慶賀春節，就在一所古老的莊園裡舉辦了一場展覽，其中有曲磊磊的作品，這是我和他第一次認識，做了很多交流，知曉了一些他來英國的情況。之後又在北京的一個展覽上看到他的人物水墨，畫得和國內的水墨人物完全不同，印象很深。可以說，曲磊磊到海外之後做的藝術探索和創作是發生在中國的藝術問題探討的延伸，今天我們再次來看他的藝術創作就別有意義。

如本文開頭所說，中國的藝術的變化是近百年來一直在追求的，其中的水墨繪畫（中國畫）是一個重要的選項，而曲磊磊和其他去海外的星星畫會的藝術家不同，他較多地用心在拓展水墨繪畫的表現能力上。他這麼多年來形成的語言風格是在國內的水墨畫家中不多見的，曲磊磊畫水墨人物，重在塑造人物，而不是畫寫意人物，但也不是僵硬地強調人物的寫實性，而是在吸收歐洲繪畫塑造人物的基礎上探索了水墨的光影與結構關係，墨自然地與形體塑型融合起來，沒有分離漂浮的感覺。20世紀早期徐悲鴻那一輩的中國人物畫，人物的造型與墨、線的關係還有隔的成分，強調情節化，看出初期的寫實人物畫特點，到了蔣兆和則將寫意的筆墨韻味融到現代人物造型上，人物苦澀，形跡自然，墨氣不誇張。到了當代的水墨人物畫，疏密張揚結合得最契合的是李伯安的人物畫，另外有不少的畫家強調寫意與寫實的結合，寫意大於寫實，氣韻好的為上乘之作，不好的則墨氣呆滯，

筆法不足。過度強調寫意會矯枉過正，就像過度強調寫實也失去藝術的意味，兩方面的過度強調都會失去與當代視覺與當代繪畫法則對話的機會。

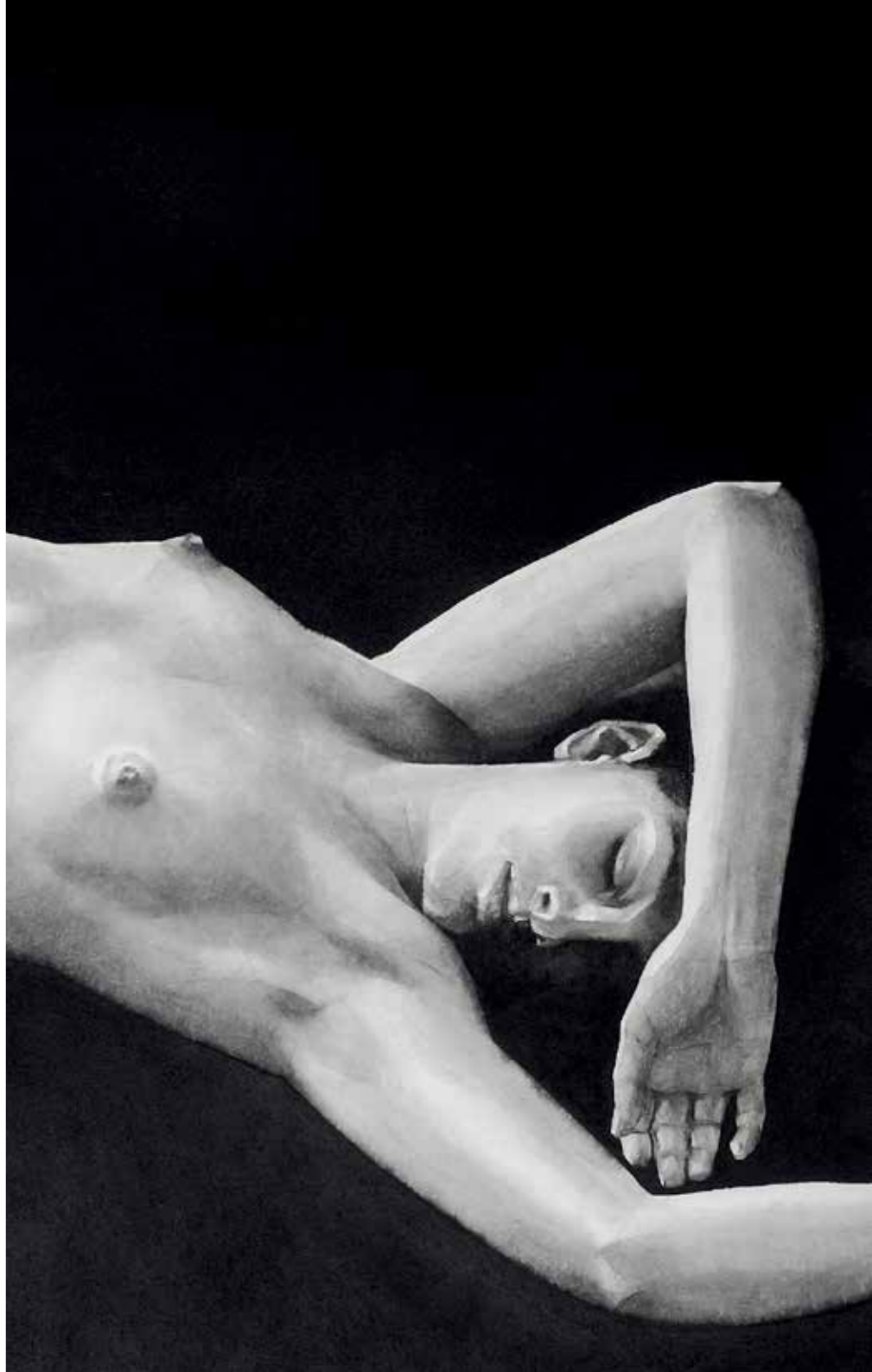
曲磊磊的水墨人物是他久居海外英國、經過長期的磨礪探索，刻意強化水墨中的墨的造型的可能性極限，對它們的品評超越了氣韻生動這樣的古典法則，而是需要用現代繪畫的通則語言來批評分析。他的作品放在水墨人物畫裡顯然是鮮明突出的風格，識別度極高，其重點不是以形寫意，也不是以形傳神，而是塑造。在現代繪畫史上，塑造可能是一個古典的詞彙和概念，似乎不在繪畫的討論語境裡，那只是對於油畫一類媒材而論，但對於水墨這個媒材，塑造則非同一般。從歷史上看，水墨的特點是平面性和線條性，傳統的中國畫論也是立足於這個特點來展開品評的。由於水墨是水性的材質，它缺乏厚重和可堆砌的屬性（雖然有積墨法，但它是疊加，不是塑型）。所以，從曲磊磊的這麼多年的繪畫探索來看，他以光影為突破的語言關鍵，把水墨的塑型表現推進了一大步，甚至是做出了不曾有的語言表現力。看他的《手系列》、《人體系列》等等，可以清晰地領略到水墨的極限趣味，薄而有型，形象有厚重感，但是薄塗法，裡面有積墨的語言成分，但不是傳統的罩染，亂筆疊加，皴擦點染，而是繪製的，巧用了現代繪畫的語言方式，也就是曲磊磊不再受傳統筆墨的束縛，筆和墨都看做是現代的繪畫工具與材料，直接面對的是物質性的繪畫媒材。這也是現代藝術宣導的「還原法」，回到事實本身，回到事物的本身，將曾經附加賦予的內涵屬性剝離開，有了這樣的心

悟和理解，才可以獲得心靈的自由和語言的自由，所創作的作品才不再是舊面貌老氣象。他的語言放在傳統水墨畫裡實屬前衛，不是革中鋒的命，而是革了線的命。

當然，這裡分析了他的語言特點，但實質是曲磊磊在思考繪畫的意義，如他每隔幾年就思考一個創作主題，來推動著他不沉浸在一種藝術姿態上，而是將表現的觀念與語言相統一起來，使得水墨繪畫有了超越寫意性的可能，也有了寫實性的當代視覺感。他遠在英國創作，但他的內心依然與他曾經的故土維繫著，看他的《兵馬俑系列》、《礦工系列》《帝國》系列，甚至他的最新木雕裝置，都能感受到他強烈的現實感，一個在遠方的故國藝術家的思索。

迴響，不僅是對久遠的過去的提問和對話，更是現實的遭遇的一種心靈搏動；在迴響的波瀾裡，世界是一個球體，沒有邊界，只有共同的藝術。

我們今天看世界需要看這些從遠方迴響回來的藝術。





Unity  
同心協力

Ink on paper 水墨、紙本  
92 cm x 170 cm  
2018

Star  
星星

Ink on paper 水墨、紙本  
91 cm x 162.5 cm  
2012







Compassion  
愛的時空

Ink on paper 水墨、紙本  
107 cm x 190 cm  
2016



Miracle  
奇跡

Ink on paper 水墨、紙本  
115 cm x 64 cm  
2014



On We Go

向著未來

Ink on paper 水墨、紙本

93 cm x 145 cm

2014



On We Go (Details)  
向著未來 (局部)



Moment  
時光

Ink on paper 水墨、紙本  
120 cm x 160 cm  
2017





The Future Remains in Our Hands  
未來在我們手中

Ink on paper 水墨、紙本  
110 cm x 180 cm  
2018



Harmony of Difference  
和而不同

Ink on paper 水墨、紙本  
160 cm x 120 cm  
2017



United  
同心

Ink on paper 水墨、紙本  
92 cm x 169 cm  
2017



Synergy  
協力

Ink on paper 水墨、紙本  
92 cm x 169 cm  
2017





## About Qu Leilei

Michael Sullivan

Fellow Emeritus of St. Catherine's College, Oxford University

The American art historian and critic Bernard Berenson famously declared that one of the essential elements in painting was what he called “tactile values”. By contrast with the Renaissance arts he so much admired, Oriental painting he felt lacked that quality and as a result, as he put it, “the arts of the Orient soon weary”. What would he have thought of the work of Qu Leilei? Most probably he would have said that it was not Chinese, merely an attempt to imitate Western art. But were he alive today — he died in 1959 — he might see things differently. For Chinese art has undergone profound changes in recent decades, as Chinese artists have taken from Western art what they needed for their own purposes. This process is not new. It began soon after the Revolution of 1911, when artists of the Lingnan School heard about Western art in Japan and attempted, following the Japanese, to adapt their own tradition to take account of new forms and technique.

What, then, is so special about Qu Leilei? Three things, I feel, mark him out. The first is sheer talent. As a painter and draftsman, there is nothing he cannot do. Surely the human hand is one of the most difficult things to draw; but not only does he draw hands beautifully; he makes of them a powerful image expressive of thoughts, feelings, humanity, and love.

The second thing, is that while some of the most successful modern Chinese artists, having achieved a popular style or subject-matter, keep on repeating themselves. Qu Leilei, when he has fully explored the possibilities of one form, or subject, moves on to explore another. So he has never stayed still for long. From his first naïve work in the 1979 and 1980 Beijing exhibitions of the radical Stars, of which he was one of the youngest members, he has moved on to develop one theme after another, culminating in the splendid paintings in the Hands series, and the striking large-scale portraits *Everyone's Life is an Epic*, which combined brilliant brush and ink technique with sympathetic insight into the character of the subject. And now — the nudes.

The nude has never (except in erotic art) had a place in the Chinese traditional repertoire.

So, can Leilei's nudes be called Chinese? Unquestionably. For here is a Chinese artist, using a Chinese medium to express his experience and feeling as a Chinese, and what could be more Chinese than that? In any case, the battle over the nude, which Liu Haisu fought in the early 20s, has long been won, and even Zhou Enlai in the 1950s defended drawing the nude as essential training for the figure painter. So, it is not the subject of Leilei's new painting that is revolutionary, but that — and this is the third thing that marks him out — he shows how the

Chinese medium of brush and ink, which is traditionally a linear art, can, through skilful and extremely subtle gradations of light and shade, produce those “tactile values” that Berenson thought to be at the heart of all good art — or at least of the art that he admired.

It seems that, in achieving this, Leilei has sacrificed the expressive, calligraphic quality of the line (*xieyi*) of the scholars for the descriptive line, and carefully graded ink-tone (*gongbi*) of the professionals, for only thus could he bring about the sculptural quality of his forms. Yet, by setting these figures, so like white marble in the delicate solidity of their modelling, against arabesques of flowers, plants and tendrils, he produces not only a satisfying contrast of texture but an interplay of mass and line, stillness and movement, that is both intriguing and satisfying.

Nothing is final in art. Art moves on, and Leilei will move on, but it is good to pause a moment, at this important exhibition, to see how far he has come. He is still in mid-career, and the future possibilities for the development and maturing of his talents are limitless. Only he knows where he will go. Or perhaps he does not know, but will discover when the time comes. In the meantime, we must thank him for the range and richness of his work, to which we can respond in so many different ways with equal pleasure.

## 關於曲磊磊

蘇立文

牛津大學聖凱瑟琳學院榮休院士



美國藝術史學家兼評論家 Bernard Berenson 提出過一個著名的概念：繪畫的基本要素之一是其所稱的「實感」。與他最為讚賞的文藝復興藝術相比，他認為東方藝術缺乏「實感」，並評論說，「東方藝術很快使人厭倦」。那他將對曲磊磊的作品作何評論呢？他很有可能會說，他的作品缺乏中國特色，只是一味地模仿西方藝術。倘若 Berenson 至今還在世（他於 1959 年逝世），或許他對磊磊的作品會有不同的見解。在近幾十年裡，中國藝術家們從西方藝術中汲己所需，導致中國藝術發生了巨大的變化。其實這個變化並不稀奇。早在 1911 年辛亥革命後不久，嶺南派畫家打聽到日本的西方藝術，於是像日本人一樣，改變自己的傳統風格以適應新的藝術形式和技法。

那麼，曲磊磊究竟有什麼特別之處呢？我認為有三點使其卓爾不群。第一點是他純粹的才華。作為一個畫家和起草家，他無所不能。無可否認，人的手是最難描繪的物體之一。而他不僅能將其畫得極其優美，還把它們變成了用以表達思想、感情、人性和愛的圖像。

第二點是，一些最成功的現代中國藝術家在確立了時尚的風格或題材之後，便不斷重複其風格。而曲磊磊則不然，他在充分地探索了一種形式或題材後，便轉而進行新的探索，他從不在原地停滯不前。他是 1979 到 1980 年北京激進的「星星畫會」最年輕的成員之一，當時他也展出了自己青澀的作品。從那時起，他進行了一個接一個主題的發展——他在《手》系列的精彩作品中自我積累，在引人注目的大型人物肖像畫《每個人的一生都是一部史詩》中，他把精湛的筆墨、描繪物件的技巧和具同理心的洞察能力傾注於作品中。現在，他又創作了裸體系列。

在中國傳統藝術中（除了色情藝術），裸體從未佔有過一席之地。

那麼，曲磊磊的裸體作品能被稱作「中國風」嗎？毫無疑問，作為一名中國藝術家，用本國的媒介來表達其作為中國人的經驗和感情，還有什麼比這更具中國風呢？無論如何，早在二十世紀二十年代，圍繞裸體問題的鬥爭，劉海粟就已經打贏了，甚至周恩來在五十年代還為畫裸體是人物畫的基礎訓練辯護。所以這第三點使磊磊脫穎而出

的並非是因為新畫題材的革命性，而是因為他展現了中國的筆墨藝術——在傳統上稱為線性藝術的筆墨藝術。筆墨藝術是通過巧妙又極其細微的光與影的層次，來創造出貝倫森認為是所有優秀藝術（或至少是他本人崇尚）的藝術的靈魂「實感」。

由此看來，能夠取得今日的成就，磊磊犧牲了具有表現力的書法性線條（寫意），也就是文人畫家所表述的線，而採用專業畫家精心畫出層次分明的墨的色調（工筆），只有這樣他才能在他的形式中創造出雕塑般的品質。同時，在設計這些畫像時，將這些如白色大理石般精美而充實的形體，放在與花、植物和捲鬚的蔓藤花紋中相對應，不僅形成了結構和肌理的對比，而且在形狀和線條，靜和動中都達到了動人與和諧。

藝無止境。藝術在不斷發展，磊磊也將與時俱進，但是在這個重要的展覽中，我們不妨駐足片刻，看看他走了多遠。他仍然處在事業的中期，他的才華在未來的發展無可限量，技術更趨成熟。只有他知道他的下一步——或者他自己也不知道——到時候自然會發現。此時此刻，我要感謝他創做了如此豐富的作品，使我們可以從不同的途徑中感受到同樣的快樂。

Nude Lying on Decorative Carpet (Details)  
躺在毯子上的女人體 (局部)



Nude Lying on Decorative Carpet  
躺在毯子上的女人體  
Ink on paper 水墨、紙本  
92 cm x 170 cm  
2017



Reclining Nude

俯身女人體

Ink on paper 水墨、紙本

92 cm x 170 cm

2016

Reclining Nude (Details)

俯身女人體 (局部)





Morning Light  
晨光

Ink on paper 水墨、紙本  
172 cm x 90 cm  
2016



Morning Light (Details)  
晨光 (局部)



Squatting Figure (Details)  
蹲著的女人體 (局部)



Squatting Figure  
蹲著的女人體  
Ink on paper 水墨、紙本  
170 cm x 92 cm  
2018



Claire Standing Backwards

背立的克雷爾

Ink on paper 水墨、紙本

168 cm x 93 cm

2015



Claire Standing Backwards (Details)

背立的克雷爾 (局部)





The Side Kneeling Natalie (Details)  
側面跪的娜塔麗 (局部)



The Side Kneeling Natalie  
側面跪的娜塔麗

Ink on paper 水墨、紙本  
169 cm x 93 cm  
2015





The Side Kneeling Antonia (Details)  
側跪的安東尼婭 (局部)

The Side Kneeling Antonia  
側跪的安東尼婭  
Ink on paper 水墨、紙本  
92 cm x 139 cm  
2017





Antonia in front of the Floral Curtain

花窗簾前的安東尼婭

Ink on paper 水墨、紙本

168 cm x 94 cm

2010



Antonia in front of the Floral Curtain (Details)

花窗簾前的安東尼婭 (局部)

Antonia on the Floral Blanket (Details)  
花毯上的安東尼婭 (局部)



Antonia on the Floral Blanket  
花毯上的安東尼婭  
Ink on paper 水墨、紙本  
90 cm x 170 cm  
2014

Natalie on the Sofa  
沙發上的娜塔麗

Ink on paper 水墨、紙本  
90 cm x 170 cm  
2016





Side Lying Natalie on the Sofa  
側臥沙發上的娜塔麗

Ink on paper 水墨、紙本  
93 cm x 169 cm  
2016

Natalie Lying on the Floral Blanket

躺在花毯上的娜塔麗

Ink on paper 水墨、紙本

90 cm x 170 cm

2015





## A Distinctive School of Synthesis between China and the West — on painter Qu Leilei and his painting

**Chen Chuanxi**

Deputy Director of Theoretical Committee of Chinese Artists Association

In his preface to the Biographies of Writers in the Book of Wei, Wei Shou wrote, “Students are like the hairs on an ox’s back, while the accomplished is like the horn of the unicorn.” Confucius said, “Is it not said that talent is hard to find?” There are perhaps more hairs on an ox’s back than there are people in Europe, but the unicorn is the rarest of species. Confucius said that talented people are hard to find. Is that not the case? Wei Shou (506–572 CE) wrote those words over 1500 years ago, but it feels like he is talking about the present. Today, there really are as many people studying art and literature as there are hairs on an ox’s back, but very few of them succeed.

Qu Leilei must be one of the unicorn horns. After first emerging at the famous Stars Art Exhibition (he was the youngest painter in the Stars group), he decided to make painting his life’s endeavour. Chinese traditional literati were raised on Confucian ideas such as “aspire to the way, hold to virtue, abide by benevolence, and find release in the arts,” and “Over-extension of one’s achievements can make them lose their effect. This is not the way of gentlemen.” Under this influence, they saw painting as a diversion. The true gentleman should be involved in the affairs of the state and society, not such trifles as painting. When traditional literati painted, they merely dabbled, smearing the ink or laying down a few lines for self-amusement, because Confucianism held that painting could not be one’s main pursuit. In devoting his life to painting, Qu Leilei aspired to change the literati view of painting as a lowly act. He travelled to England in the 1980s to study Western painting. Today, Qu is renowned both in China and abroad for his painting. In recognition of his accomplishments, he was named chairman of the UK Chinese Brush Painting Society.

To paint well and enter the annals of art history, one must meet the following conditions: technique, originality or clear individuality, beauty, and social influence.

Qu Leilei diligently studied both Chinese and Western painting techniques. He researched anatomy as well. His skill is sufficient to express any content he so desires. We could say he has the technique.

His works also have clear individuality and originality. His paintings are neither Western painting nor Chinese painting, yet they possess the tactile values of Western painting as well as the spirit resonance of Chinese painting. His art could be said to be a synthesis of Chinese and Western that draws from the best aspects of the two, but stands as its own fully independent school. He is particularly accomplished in the use of light. Traditional Chinese painting does not depict light. In his book *Manuscripts from the Studio of Superfluous Arts*, famous Qing dynasty author Cao Xueqin discussed painting, and held that the painters of the time “dare not to break out of their confines, and clear out the accumulated shortcomings and bad habits, leaving them hard pressed to reach the realm of the sublime. The reason they stagnate at the lower levels is precisely because they dare not use light.” Cao stated that if Chinese painting was to innovate, it “must study nature. That is the true way.” More importantly, “light comes first and foremost.” He advocated the depiction of light. With light, there is also darkness. “The light is visible, the darkness, obscure. Where there is form, there must be shadow. How could the painter cast it aside? When we see the paintings of our predecessors, none seem to know that appearance is only possible through light, and that form cannot be revealed without it. Brightness and darkness emerge from light. Colours are differentiated through light. Distance, volume and many others are all made clearer through light.” Thus, he stated, “among all of the elements, light comes first and foremost.” Cao Xueqin, however, dedicated most of his life to literary creation, and had no time to put his theory of light into practice. Qu Leilei, on the other hand, is able to “break out of the confines, and clear out the accumulated shortcomings and bad habits,” and he did

so by placing light “first and foremost.” His recent nudes place particular emphasis on light. The lighting, shadows and shapes in his paintings all depend on light. Distance and volume are also differentiated through light. In this way, his paintings differ greatly from traditional Chinese painting. But since he paints with a Chinese brush, ink and scroll paper, they also differ greatly from Western painting. This is the clear individuality of his painting, as well as its originality.

Any painting with clear individuality must make choices about what to adopt, and what to discard. Qu Leilei adopts the magic of light, while discarding the line-centric principles of Chinese painting. This makes his paintings even more distinctive.

Beauty: art must give a sense of beauty, otherwise it has no value. His nudes are very beautiful. This can be directly perceived from his paintings, so there is no need to discuss it at length here.

Social influence: Since 1979, Qu Leilei has taken part in many famous exhibitions in China and Europe. Many famous individual and institutional collectors have paid high prices to collect his paintings. Many scholars and art historians have written about his paintings, researched his path to success, and enlisted him as an adjunct professor and researcher. This demonstrates his great social influence.

Qu Leilei is one of the select few successful artists in the world today. His works meet the four conditions for entry into the annals of art history, which is guaranteed by his “distinctive school of synthesis between China and the West.”

## 意該中西，專為一家 — 記畫家曲磊磊及其畫

陳傳席

中國美術家協會理論委員會副主任

昔魏收著《魏書》，於《文苑傳一序》中說：「學者如牛毛，成者如麟角。孔子曰：『才難，不其然乎。』」牛毛之多，比歐洲的總人口恐怕還多，麟就是極其珍稀的動物麒麟，麒無角，只有麟是獨角，更是見不到。孔子說天才人物是很難得到的。不正是這樣嗎？魏收（506-572）講這話，距今已一千五百多年了，好像講的就是現在。如今學畫學文的人真多如牛毛，但能成功者寥寥無幾。

曲磊磊應該是這「麟角」之一。他於1979年至1980年在著名的「星星畫展」中嶄露頭角之後（他是「星星畫展」中最年輕的畫家），就決定以繪畫為自己終身事業。而中國傳統文人受儒家「志於道，據於德，依於仁，游於藝」以及「致遠恐泥，是以君子不為也」思想的影響，繪畫只作為遊玩的手段，君子應從事經國為民之大事，不可從事繪畫這樣小事。所以，傳統文人畫畫，只隨意點染，或以書法線條勾寫幾筆，聊以自娛而已。因為儒家們認為繪畫不可以成為專業的。而曲磊磊自以繪畫為終身專業，他就立志改變文人把繪畫作為自娛的頹唐行為。為了研究繪畫，上世紀八十年代，他又負笈英國，學習西方繪畫。而今曲磊磊的繪畫在中外都獲得了很高的聲譽，因為他成就卓著，他被推選為英國中國畫畫家學會主席。

畫好而能進入藝術史者，必備以下四個條件：一、技術性。二、獨創性或鮮明特色。三、審美性。四、社會影響。

曲磊磊刻苦學習過中西繪畫技術，他還研習過人體解剖。所以，凡是他想表達的內容，他的技術都能達到。可謂技術好。

曲磊磊的畫既有鮮明的特色，也有獨創性。他的畫既非西洋畫，又非傳統的中國畫，但既有西洋畫的質感（tactile values），又有中國畫的神韻，可謂意該中西，集眾所善，更自立意，專為一家。尤其在用光方面，他有獨到的成就。傳統的中國畫是不畫光的。清代著名小說家曹雪芹在其著作《廢藝齋集稿》中談到中國的繪畫，認為當時的畫家「不敢破除藩籬，革盡積弊，一洗陳俗之套，所以終難臻入妙境。不免淹滯於下乘者，正以其不敢用光之故耳。」因而曹雪芹提出，中國畫要革新，首先要「必也取法自然，方是大法。」更重要的是「光居其首」，主張畫中要表現光，有光則有明暗，「明則顯，暗則晦。有形必有影，作畫者豈可略而棄之耶。每見前人作畫，似不知有光始能顯象，無光何以現形者。明暗成於光，彩色別於光，遠近濃淡，莫不因光而辨其殊異也。」因而他提出「敷彩之要，光居其首。」但曹雪芹一生主要忙於小說創作，無暇在繪畫上實踐他的「光居其首」的理論。曲磊磊的繪畫則能「破除藩籬，革盡積弊，一洗陳俗之套」，用的就是「光居其首」的方法。尤其他最近畫的人體，強調光感。他畫中的明暗、形影，皆靠光而成。遠近濃淡，也靠光而辨。因而他的畫大異於傳統的中國畫。因為他用中國的毛筆、水墨、宣紙而畫，也大異於西方畫。這是他的畫的鮮明特色，也是他的獨創。

凡有鮮明特色之畫，必有取捨。曲磊磊取其用光之妙，捨棄了傳統中國畫以線條為主之法則。故爾他的畫特色更加鮮明。

審美性。美術必須給予人美的感受，否則便無價值。他的畫的人體是十分美的，這從他的畫中可以感受到，無須多論。

社會影響。曲磊磊自1979年來，以自己的畫參加了中國和歐洲很多著名的畫展，很多著名收藏家和機構都高價收藏他的繪畫作品。很多學者、藝術史論家著文評論他的畫，研究他的成功之路，聘請他做客座教授以及研究員，這說明他的社會影響是十分大的。

曲磊磊是當今世界上少數繪畫成功的畫家之一，他的畫符合進入藝術史的四條標準，因而他的「意該中西，專為一家」的繪畫，也必將進入藝術史冊之中。





Standing Figure (Details)  
站立女人體 (局部)

Standing Figure  
站立女人體  
Ink on paper 水墨、紙本  
172 cm x 90 cm  
2016





Antonia Standing in the Dark  
站在暗背景中的安東尼婭

Ink on paper 水墨、紙本  
162 cm x 92 cm  
2016



Antonia Standing in the Dark (Details) 站在暗背景中的安東尼婭 (局部)

Natalie Lying in the Dark  
躺在暗背景中的娜塔麗

Ink on paper 水墨、紙本  
93 cm x 167 cm  
2015





Natalie Lying in the Dark (Details)  
躺在暗背景中的娜塔麗 (局部)



Lying Figure  
靜臥的女人體

Ink on paper 水墨、紙本  
92 cm x 170 cm  
2018



The Kneeling Claire  
蹲著的克雷爾

Ink on paper 水墨、紙本  
146 cm x 92 cm  
2015





Standing Figure Back View  
背立的女人體

Ink on paper 水墨、紙本  
170 cm x 92 cm  
2018



Standing Figure Back View (Details)  
背立的女人體 (局部)



Claire with a Silk Scarf (Details)  
披絲巾的克雷爾 (局部)

Claire with a Silk Scarf  
披絲巾的克雷爾  
Ink on paper 水墨、紙本  
93 cm x 169 cm  
2016







Invincible

我們是一支不可戰勝的力量

Ink on paper 水墨、紙本

92 cm x 170 cm

2015

## Qu Leilei: A Series of Natural and Spontaneous Changes

Rose Kerr

Former Keeper of the East Asian Department at the Victoria & Albert Museum



The great Daoist philosopher Laozi wrote: Life is a series of natural and spontaneous changes. Don't resist them; that only creates sorrow. Let reality be reality. Let things flow forward naturally in whatever way they like.

[ 致虛極，守靜篤。萬物並作，吾以觀復。夫物芸芸，各復歸其根。歸根曰靜，靜曰覆命。覆命曰常，知常曰明。不知常，妄作凶。知常容，容乃公，公乃全，全乃天，天乃道，道乃久，沒身不殆。 (ch.16 第十六章) ]

The words seem to me to express the essence of Qu Leilei's work, that has constantly sought to renew itself, while expressing life's realities. The range and richness of his work have reflected both personal and political concerns. Through the course of his career he has made changes in style and subject, and I have no doubt that he will evolve new ideas and subjects in the future, their expression flowing forward in a natural way.

In the first part of his career, Leilei, who had a thorough training in drawing, painting and calligraphy, used those skills on experimental work. In 1976 he employed line drawing for a series called "World Famous Scientists", expressing his longing for China to modernise through science and democracy. The ending of the Cultural Revolution enabled thoughts and feeling which had been prohibited for years to flow from the nib of his pen. He utilised papercuts and collages in such works as "Motherland" and "Enigma of an Ancient Country" and created oil paintings like "Filling up the Sea" and "Shooting the Sun". Their titles are redolent of a struggle to understand the past and present of his troubled country. In this period Leilei worked for China Central Television, where he was involved in the excavation of the famous terracotta army. In 1981 he painted a series of oil paintings themed around the terracotta warriors including "Awakening" and "Descendants of the Dragon"; they acted as precursors to his recent work in the "Empire" series. Over the next four years he studied and experimented with western 20th century art styles, in order to enrich his art practice. He poured his thoughts into hundreds of visual diaries, posing himself questions: "who am I, where am I from and where am

I going". In 1985 he left China for the UK, thereby entering a new phase in his life and his career as an artist.

His early life in England was characterised by a wish to introduce Chinese ink painting to his new-found western environment, while allowing that foreign environment to influence and shape his own work. These ideas are exemplified in the brush paintings on "English Life", a wry, affectionate series accompanied by humorous poems and captions. Studies of cathedrals, townscapes and landscapes are inescapably English, though painted in calligraphic Chinese inks. Leilei undertook a number of painted and drawn nude studies, and spent considerable time in museums and art galleries scrutinising European masters. He studied to reconcile their achievements with his own experiences in Chinese painting.

This ruminative period was brought to an abrupt end with the events in Beijing of June 1989. Leilei dropped what he was working on, to concentrate on more focussed images. "Tian'an Men 1989" was a turning point in his art and in his life. The work was followed by the series "The Sun in My Dream, The First Half of my Life" and other works such as "The Man's Tear", "Between Sky and Earth", "Just wait", "Civilisation Creator", "Carry the Sun to My Land" and "Here and Now". As an expatriate Leilei was able to reflect on events in China in a savage and uncompromising manner. He began to incorporate various elements of painting, calligraphy, poetry, colour and collage into his style. He described this effort as a "creative continuation" of the Chinese art tradition.

As the twentieth century drew to a close, Qu Leilei started his "Facing the New Century" series, attempting to express universal sentiment with all mankind. He came up with the idea of using simple pictures of the human hand that would transcend class, race and gender. But the paintings were more than straightforward visual images, they represented an urgent proclamation to humankind to confront the opportunities, challenges and crises of the

world. Their technique was interesting, because although they appeared realistic in a western style they were in fact painted entirely in Chinese brush-and-ink. When exhibited in 1999 the paintings surrounded a central installation of ancient stones, collected from the British coastline and arranged so that their natural striations spelled out the message "the whole of history appears in silence". The installation was completed by an audio track of breaking sea waves.

When the new century started, Qu Leilei turned his whole energy towards the lives of ordinary people, with the idea that they reflected the value and dignity of humanity. "Everyone's Life is an Epic" consists of paintings of Asian and European people from many walks of life, all of whom were active participants in the project. After talking with his subjects at length about their experiences, hopes and beliefs, Leilei completed each work by encouraging participants to write a message in their own hand on the finished work. In 2005 the giant portraits were hung in the Ashmolean Museum, surrounding another stone installation that read "Everyone's life is an epic" and with a soundtrack. This series is technically extremely competent, and it also indicates a fusion of east and west in terms of subject matter and technique.

Around 2005 Leilei set up a new challenge for himself. Still employing the traditional Chinese brush on xuan paper he set out to attain the effects of light, shadow and three-dimensional form achieved by European Renaissance painters. The subjects were a series of life-size nudes. The figures were anatomically correct, for Leilei had studied anatomy at Beijing medical university. Their appearance was naturalistic, the ink following every contour of the body and gradation of the skin. I think it is true to say that no other ink painter has managed to capture modelling and chiaroscuro with such skill. The pictures are chiefly composed of black, grey and white. In Chinese terms these provide balancing tonalities of yin and yang, in western terms they convey three-dimensionality through light and shade.

From 2010 onwards, Qu Leilei started the project "A Thousand Years of Empire". The pictures

depict warriors in the terracotta army merged with the image of Mao's hero, Lei Feng. Lei Feng was a soldier who became an icon of selfless and patriotic devotion to party and country, whose exploits were used as a role model in both art and literature. The meaning behind the pictures was Leilei's realisation that 2,000 years of Chinese history had not changed the position of the individual within society. Soldier figures both modern and ancient served as single cogs within a highly organised system, sacrificing their lives for the needs of the state and the commands of a despotic ruler. In a more recent work, "Soldiers", the artist's intention was to broaden the discourse to encompass an international perspective. Warfare is a repeating scar on world history, from the battles of Qin Shihuangdi in the 3rd century BCE to the struggles in present-day Afghanistan, Iraq and Syria.

The exhibition at the Ashmolean Museum is a retrospective, a view of the body of work Qu Leilei has produced until the present day. Certain broad themes can be divined: a burning interest in the history of China, and what can be learned from it; a loving concern for human beings and their individual achievements; an absorption in the anatomy and depiction of the human body; an urge to warn against the perils of the world; and a heartfelt desire to integrate Chinese and western art practice and techniques. Those themes have been pursued with ever-growing skill down the years. Qu Leilei now stands as a technically accomplished master, capable of handling brush and ink with the utmost competency. His visual language is well established, and it represents a fusion of east and west. Some ink painters have chosen to push boundaries by making traditional styles more abstract or ornamented. By contrast Leilei has sought to blend descriptive, realistic styles of the European Renaissance with Chinese ink painting. Moreover, he has constantly worked to achieve profound concepts in his work, ideas that have universal application. These goals have not been achieved with ease. As Leilei himself has said: "It is easier to talk about events, and even to an extent to write about them. But to paint pictures about them was and is not easy. I only wanted to show what I thought, as clearly as possible and with as much integrity as I could find. This is only my interpretation of the world and I want to take other peoples' views into account, so that I can learn more."

## 曲磊磊： 一系列自然且自發的變化

### 柯玫瑰

英國維多利亞阿爾伯特博物館前東方部主任

偉大的道家哲學大家老子有云：「致虛極；守靜篤。萬物並作，吾以觀復。夫物芸芸，各復歸其根。歸根曰靜，靜曰覆命。覆命曰常，知常曰明。不知常，妄作凶。知常容，容乃公，公乃王，王乃天，天乃道，道乃久，歿身不殆。」（《道德經》第十六章）

在我看來，這段文字展示了曲磊磊作品的核心思想：在表達生活與現實的同時，也不斷地尋求自我更新。其風格豐富和廣泛的作品反映了他個人與政治兩方面的關注。在他的職業生涯中，他作品的風格和主題幾經轉變。我堅信在未來他將逐步提出新的想法和主題，自然而然地向前發展。

於職業生涯起始階段，磊磊在繪畫及書法方面受過全面的訓練，他把這些技巧都運用在作品上作試驗。1976年，他運用白描法畫出《世界著名科學家》一系列作品來表達其對中國通過科技和民主來實現現代化的渴望。隨著文化大革命的結束，被禁錮了多年的思想和感受得以從他的筆尖流淌出來。他在《祖國》和《古老國度之謎》等作品中採用了剪紙和拼貼，又創作了《填海》和《射日》等油畫。這些標題能令人不禁想起並理解他在祖國那多災多難的過去和現在。在那個時期，磊磊在中央電視台工作，在那裡參與了著名的兵馬俑的挖掘工作。1981年他圍繞兵馬俑創作了一系列的油畫，包括《覺醒》和《龍的傳人》；這些都是近期作品《帝國》系列的雛形。在之後的四年裡，為了豐富其藝術實踐，他學習和嘗試了20世紀西方的藝術風格。他將自己的想法傾注到上百個視覺日記中，並撫心自問，「我是誰？我從哪裡來？我要去哪裡？」1985年他離開中國來到了英國，從此進入了藝術家職業生涯及人生的新階段。

在英國的早年，他一直希望把中國水墨畫引進到新發現的西方環境，同時允許外國環境影響和塑造自己的作品。這些想法在《英國生活》的毛筆畫中得到了體現，這是一個飽含感情的伴有著幽默詩歌和標題的系列。雖然磊磊是用中國筆墨進行作畫，但避免不了英式的大教堂、城市景觀和風景。他對裸體油畫和素描進行了大規模的研究，並花了相當多時間在博物館和藝術畫廊裡仔細研究歐洲大師的傑作。磊磊以其中國畫的經驗來追上這些大師的成就。

1989年6月北京發生的事件使這個反芻的時期戛然而止。曲磊磊放棄了他當時從事的工作，專注於焦點時事。《天安門1989》是他藝術生活的轉捩點。在這幅作品之後，又誕生了《夢中的太陽——我的半生》系列，以及《男人的眼淚》、《天地之間》、《等待》、《文明創造者》、《把太陽帶到我的土地》和《此時此刻》等作品。作為一名外

地人士，曲磊磊能夠以一種野蠻而不妥協的方式來反思中國的事件。他開始把繪畫、書法、詩歌、色彩和拼貼等各種元素融入到他的風格中。他將這一努力稱為中國藝術傳統的「創造性延續」。

二十世紀末，曲磊磊開始了《面向新世紀》系列，試圖表達人類的普遍情感。他提出了用人類的手的簡單圖片來超越階級、種族和性別的想法。但是這些畫不僅僅是直觀的視覺形象，它們代表了人類面對世界的機遇、挑戰和危機緊迫的宣告。這些作品的技術很有趣，因為儘管它們在西方風格上看起來很寫實，實際上卻完全是用中國的筆墨畫出來的。於1999年的展出，這些畫圍繞著從英國的海岸線上收集的古代石頭組成的裝置藝術，將其並排列起來，伴隨播放海浪聲音的揚聲器，使它們的自然條紋傳遞出「整個歷史在沉默中顯現」的信息。

新世紀伊始，曲磊磊把他全部精力都轉移到平民生活的主題中，他認為這些反映了人類的價值和尊嚴。《每個人的生活都是史詩》包括來自各行各業的亞洲人和歐洲人的繪畫，他們都積極參與這個項目。在與他的研究對象詳細討論他們的經歷、希望和信仰之後，曲磊磊通過鼓勵參與者在已完成的作品中親手寫一則留言，總結每一幅作品。2005年，這幅巨幅畫像懸掛在阿什莫林博物館，周圍環繞著另一組石頭裝置藝術，伴隨配樂，上面寫著「每個人的生活都是史詩」。從技術層面來說，這一系列作品極之出眾，它也表明了東西方在主題和技術方面的融合。

2005年左右，曲磊磊給自己設立了新的挑戰。他採用中國傳統的毛筆和宣紙，但目標卻是歐洲文藝復興時期畫家的光、影和三維的效果。主題則是一系列真人的裸體。因曲磊磊曾在北京醫科大學學習過解剖學，所以這些人物形象皆符合解剖學的標準，外觀自然。筆墨遵循身體的每一個輪廓漸變。我確信沒有其他水墨畫家能用如此技巧成功地捕捉到模型和明暗對比。這些繪畫主要由黑白灰三色構成。這三種顏色，在中國傳統中提供了陰陽平衡，在西方的理解中，它們通過光和陰影傳達三維。

從2010年起，曲磊磊開始了《千年帝國》項目。這幅作品描繪的是兵馬俑中的戰士與毛澤東時代的英雄雷鋒相融合的圖像。雷鋒是一名士兵，他成為了對黨和國家的無私和愛國的象徵，他的功績在藝術和文學中被視為楷模。這些照片寓意著曲磊磊認識到：經過二千年歷史的洗禮，並沒有改變個人在社會中的地位。無論現代古代，士兵都是在一個社團的制度下作為單一的齒輪，為了國家的需要和專制統治者的命令而犧牲自己的生

命。在最近的一部作品《士兵》中，他的意圖是拓寬話語，以涵蓋國際視野。戰爭是世界歷史上的重複的傷疤，從西元前三世紀的秦始皇到現在的阿富汗、伊拉克和敘利亞的鬥爭，一直痛苦的延續著。

早前阿什莫林博物館舉辦的是曲磊磊作品的一個回顧展。對某些廣泛的主題可以推測為：對中國歷史炙熱的興趣，以及能從中學到什麼；對人類及其個人成就的關懷；對人體解剖學和描述的吸收；對人們發出的警惕世界危險的提醒；將中西藝術的實踐與技術結合起來的衷心希望。多年來藝術家們一直以不斷增長的技能追求著這些主題。

曲磊磊現在是一位技術嫺熟的大師，筆墨處理上已達極致的境地。他優秀的視覺語言，促進了東西方的融合。一些水墨畫家選擇把傳統風格變得更抽象或更有裝飾性來突破界限。相反，磊磊試圖用中國水墨畫將歐洲文藝復興的現實風格融為一體。他亦一直致力於在他的作品中注入深刻的概念和想法。要實現這些目標並不容易，正如曲磊磊所說：「我只想盡可能清晰地闡述自己的想法。這僅僅是我對世界的解讀，若我能參考別人的觀點，我學到的就更多了。」

## Artist Biography

# Qu Leilei

1951

Born in Hei Longjiang Province, China

Currently works and lives in London

## Major Exhibitions

- 2019 'Echoes', solo exhibition', 3812 Gallery, London  
'Echoes', solo exhibition', 3812 Gallery, Hong Kong  
'3812 Artists' Group Exhibition', INK NOW Taipei Art Expo, Taipei Expo Park, Taipei
- 2018 'A Chinese Artist in Britain', Ashmolean Museum, Oxford
- 2017 'enLIGHTenment', solo exhibition, 3812 Gallery, Hong Kong  
Ink Global 2017, Hong Kong Convention and Exhibition Centre, Hong Kong  
'Economic Transition and Entrepreneurial Innovation', public speaking,  
The 17th Annual Conference of Yabuli China Entrepreneurs Forum, Heilongjiang  
Solo show, The Ashmolean Museum, Oxford
- 2016 '3812 Artists' Group Exhibition', Ink Asia 2016, Hong Kong Convention and Exhibition Centre, Hong Kong
- 2015 'Hand Series and Lei Feng', British Museum, London
- 2014 'Modern Brush and Ink', solo show, Frank Page Gallery, Geneva
- 2011 'Brush, Ink, Light, Shadow' , solo show, The National Art Museum of China, Beijing
- 2009 Solo show, Leda Fletcher Gallery, Geneva
- 2008 'Brush, Ink, Light, Shadow' solo show, Littleton & Hennessy Asian Art, New York
- 2007 'Brush, Ink, Light, Shadow', solo show, Leda Fletcher Gallery, Shanghai
- 2006 Campbell Gallery, solo show, South Kensington London, London
- 2005 The 2nd Beijing Biennale, Beijing  
'Everyone's Life is an Epic' One-man Show, The Ashmolean Museum, Oxford
- 2004 Blunden Oriental, 'Art on Paper' Royal College of Art, London
- 2002 Galerie Leda Fletcher, solo show, Geneva
- 2001 The Paragon, The Cape of Good Hope Gallery, solo show, Singapore  
49th Biennale di Venezia, Venezia

- 2000 Galerie Leda Fletcher, solo show, Geneva  
'Art Towards Reconciliation', Guernica Museum, Spain  
The 'Stars' 20th Anniversary Exhibition, Tokyo, Japan
- 1999 'Here and Now - to Face a New Century', solo show, The Trueman Brewery Gallery London's East End  
48th BIENNALE DI VENEZIA Venezia, Venezia  
'Nude', solo show, The Redfern Gallery, London
- 1998 'Chinese Contemporary Art' Mountboron Castle, Beaumont-en-Beine  
'5000+1', Bilbao
- 1997 Chinese Contemporary Gallery, solo show, London  
'Far From Shore' Pitshanger Manor and Gallery, London
- 1996 'Contemporary Chinese Art' Gallery Asur, Oslo  
'Fine Chinese Work of Art' Christie's, Paris
- 1995 Join Exhibition, The Blue Gallery, London
- 1993 'East Going West' Tricycle Gallery, solo show, London
- 1991 Barclays Business Centre, Covent Garden, solo show, London
- 1989 'Never Forget' Pompidou Centre, Paris  
The 'Stars' 10th Anniversary, Hanart Gallery, Hong Kong and Tai Pei
- 1988 'Artists and Places' Barclays Business Centre, Covent Garden London, London
- 1986 'East Meet West' Joint Exhibition, Holland Gallery, London
- 1980 The 'Stars' Exhibition 2, Beijing
- 1979 The 'Stars' Exhibition 1, Beijing

## 藝術家簡介

# 曲磊磊

1951  
出生於黑龍江

現工作／生活於倫敦

## 主要展覽

2019 《「迴響」個展》，3812 畫廊，倫敦  
《「迴響」個展》，3812 畫廊，香港  
《3812 藝術家聯展》，《水墨現場台北展博會 2019》，台北花博公園爭艷館，台北

2018 《居於英國的中國藝術家》，阿什莫林博物館，牛津

2017 《3812 藝術家聯展》，《水墨藝博 2017》，香港會議展覽中心，香港  
《「有了光」個展》，3812 畫廊，香港  
《全球水墨畫大展 2017》，香港會議展覽中心，香港  
《同心，協力：轉型與創新》演講，第 17 屆亞布力企業家論壇，黑龍江  
個展，阿什莫林博物館，牛津

2016 《3812 藝術家聯展》，《水墨藝博 2016》，香港會議展覽中心，香港

2015 《水墨畫的傳承和發展，與顧愷之〈女史箴圖〉並列展》，大英博物館，倫敦

2014 《當代水墨》弗朗克·帕奇畫廊，日內瓦

2011 《筆墨光影——曲磊磊畫展》中國美術館，北京

2009 《曲磊磊畫展》雷達·弗萊徹畫廊，日內瓦

2008 《筆墨光影》個展，李特爾頓·韓尼詩亞洲藝術，紐約

2007 《「中國當代繪畫」展》，L&H 畫廊，紐約

2006 個展，坎博爾畫廊，倫敦

2005 《第二屆北京雙年展》，北京  
《「每個人的一生都是一部史詩」個展》，阿什莫林博物館，牛津

2004 《「紙上藝術」》，英國皇家美院，倫敦

2002 個展，蕾達·弗萊徹畫廊，日內瓦

2001 《「曲磊磊畫展」》，好望角畫廊，百利宮，新加坡  
《第 49 屆威尼斯雙年展》，威尼斯

2000 個展，蕾達·弗萊徹畫廊，日內瓦  
《「藝術通向和平」國際展》，格爾尼卡博物館，比爾堡  
《「星星」二十年展》，東京畫廊，東京

1999 《「人體」個展》，Redfern 畫廊，倫敦  
《「此時此地——面對新世紀」個展》，倫敦  
《第 48 屆威尼斯雙年展》，威尼斯

1998 《「中國當代藝術」展》，博蒙昂

1997 個展，中國當代藝術畫廊，倫敦《「遠離海岸」中國現代藝術展》，倫敦

1996 《「中國藝術」》，佳士得巴黎總部，巴黎

1995 《「書法」展》，倫敦藍色畫廊，倫敦

1993 《「從東到西」個展》，倫敦三輪車畫廊，倫敦

1991 《「線的韻律」個展》，倫敦考文特花園中心畫廊，倫敦

1989 《「永不忘記」國際展》，巴黎蓬皮杜中心，巴黎  
《「星星」十年展》，香港漢雅軒，香港

1988 《「畫家與地域」展》，倫敦巴克萊中心，倫敦

1986 《「東西會」雙人展》，倫敦荷蘭畫廊，倫敦

1980 《第二屆「星星美展」》，北京

1979 《第一屆「星星美展」》，北京

## About 3812 Gallery

The opening of 3812 London Gallery in the exclusive St. James’s district, the most vibrant place for art in the city, marks a major step in the expansion of the gallery’s international presence. Established in Hong Kong in 2011, 3812 Gallery is recognised as the city’s foremost gallery dealing in Chinese contemporary art, with an expertise in ink work. In 2018, the gallery established a new gallery space “Collect Art” in Wyndham Street, Central, Hong Kong with an aim to redefining the gallery and collector experience.

3812 London Gallery is dedicated to fostering cultural understanding of Chinese contemporary art with "Eastern Origin and Contemporary Expression". We strive for establishing international dialogue and exchanges by uniting artists, academics, collectors and the general public through our thoughtfully curated art program. We believe that this sharing of cultural identity is essential in the understanding and appreciation of contemporary Chinese art.

## Our Name

People often ask what 3812 means? The name was born in 2010 in the French ski resort of Chamonix when founders Calvin Hui and Mark Peaker joined friends to ski the infamous La Vallée Blanche off-piste run. La Vallée Blanche route starts atop the Aiguille du Midi where the treacherous ‘arête’ ridge (3,812m) must be navigated. The descent that day, under the clear blue skies and towering peaks of Mont Blanc, as we carved our turns in the white powder of La Mer de Glace inspired our passion and imagination. From this inspiration and in homage to the challenges overcome, our name was decided and 3812 Gallery was born.

## 關於 3812 畫廊

3812 倫敦畫廊的隆重開幕，標誌著畫廊進軍國際的發展宏圖。我們坐落於聖詹姆斯中心區，該地域位置優越，是倫敦生機蓬勃的藝術勝地。3812 畫廊於 2011 年在香港成立，專注經營水墨藝術，公認為是香港首屈一指的中國當代藝術畫廊。2018 年，3812 香港畫廊及旗下的全新概念藝術空間「修·藏」於香港中環雲咸街揭幕，專門為藏家提供藝術品收藏顧問服務，也會舉辦藝術展覽及文化活動。

3812 倫敦畫廊致力於促進中國當代藝術的發展，將東方根性以當代方式表現出來。我們竭力為藝術家、學術界人士、收藏家與公眾創造一個國際交流的平台，展示我們精心策劃的藝術項目。3812 畫廊將會繼續站在中國當代藝術前線，以向全球各地宣揚中國文化的深厚底蘊與魅力為目標。

## 3812 的由來

人們經常問 3812 有何含義？2010 年，畫廊創辦人許劍龍和 Mark Peaker 與友人到法國莎慕尼（Chamonix）著名滑雪勝地白色山谷 (La Vallée Blanche) 旅遊，並挑戰難度，在正規跑道外滑雪。我們從南針峰（Aiguille Du Midi）頂上開始，雪山海拔 3812 米，危機四伏。那天黃昏，在晴朗的藍天及巍峨的白朗峰（Mont Blanc）下，我們在茫茫白雪的冰川之海自由穿梭，激情及想像力就此迸發。這瞬間的靈感啟發我們把畫廊命名為 3812 畫廊。

## London 倫敦

開放時間 Opening Hours	:	星期一至星期六 Mon to Sat 10:00 am - 6:30 pm
電話 Telephone	:	+44 (0)20 3982 1863
地址 Address	:	英國倫敦聖詹姆斯萊德街 21 號 SW1Y 6PX G/F, 21 Ryder Street, St. James's, London SW1Y 6PX
電郵 Email	:	london@3812cap.com

## Hong Kong 香港

開放時間 Opening Hours	:	星期一至星期五 Mon to Fri 11:00 am - 7:00 pm
電話 Telephone	:	+852 2153 3812
地址 Address	:	中環雲咸街 40-44 號雲咸商業中心 16B 16B, Wyndham Place, 40-44 Wyndham Street, Central, Hong Kong
電郵 Email	:	info@3812cap.com
網址 Website	:	www.3812gallery.com
微信號 WeChat ID	:	cap3812
雅昌畫廊專頁 Artron Page	:	shop.artron.net/8516



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