

李磊 《詩象》

Li Lei  
Poetic  
Abstraction

3812 gallery  
London | Hong Kong

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Curator: Calvin Hui  
策展人: 許劍龍

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**3812 Gallery London**

G/F, 21 Ryder Street, St. James's, London SW1Y 6PX  
Exhibition: 14 November 2019 – 18 January 2020

**3812倫敦畫廊**

倫敦聖詹姆斯萊德街21號 SW1Y 6PX  
展期: 2019年11月14日至2020年1月18日

**3812 Gallery Hong Kong**

16B, Wyndham Place, 40 - 44 Wyndham Street, Central, Hong Kong  
Exhibition: 5 December 2019 – 31 January 2020

**3812香港畫廊**

香港中環雲咸街40-44號雲咸商業中心16樓B室  
展期: 2019年12月5日至2020年1月31日



Reminiscence of Jiangnan, with Scenes | Afore. Acrylic on Canvas, 100 x 80 cm, 2018  
憶江南，風景舊曾識，布上丙烯，100 x 80 cm，2018

001 - 016	<b>Imagery of the Mind/ by Calvin Hui</b> 心之所象 / 許劍龍 著
017 - 018	<b>Preface/ by Sir Charles Saumarez Smith</b> 序言 / 查爾斯·索莫瑞斯·史密斯爵士 著
019 - 022	<b>A Leading Abstract Artist from China/ by Edward Lucie-Smith</b> 來自中國的重要抽象藝術家 / 艾華·盧西·史密斯 著
023 - 032	<b>The Metaphysical Meaning of Abstract Painting —An Essay on Li Lei/ by Zhou Xian</b> 抽象繪畫的形而上意味——評李磊的抽象繪畫 / 周憲 著
033 - 038	<b>Li Lei's Artistic Statement of <i>Calm Contemplation+</i>/ by Li Lei</b> 《止觀+》自述 / 李磊 著
039 - 046	<b>Conversation/ by Li Lei and Calvin Hui</b> 對談 / 李磊與許劍龍
047 - 120	<b>Artworks</b> 作品
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# Imagery of the Mind

by Calvin Hui

Almost 110 years have passed since Wassily Kandinsky, the father of abstract art, completed the first abstract work in the 1910s. However, abstract art is still considered an incomprehensible art form by most people for one reason—that the viewer cannot discern any concrete image in the composition. If we pause and contemplate the nature of art, we see it is a mirror to the artist's mind—one that reflects the creator's vision, inner world and spiritual dwellings. The truth is that we are often blinded by figurative representation; we forget what is born of the mind and how important it is. That is why the abstract artist Li Lei said, "abstraction speaks right to the heart of visual perception, and the figurative essence is often obscured by representation. The crux of the figurative 'image' is what the artist sees with their eyes; the crux of the abstract 'image' is what they see in their mind." When the viewer grasps that this image stems from the mind, they have made a stride in understanding abstract art.

## A Sprout on the Branch of March

I'm a sprout on the branch of March,  
Growing within your reach,  
Although this is against my will.

You pick me off,  
And my blood flows in your hand,  
Leaving the tender milk-like fragrance,  
Although this is against my will.

—Li Lei

## A Sprout on the Branch of March —Li Lei's artistic awakening

The start of Li Lei's artistic career is just like the sprout that grows in March thrive in the cold spring breeze, even in places where they can be nipped by anybody.

Li Lei began to immerse himself in studying art during the Cultural Revolution. While he had received no academic training in art, the fervent youth sought out as much art as he could and looked to the artists he discovered as sources of guidance. Even amidst the havoc of the Cultural Revolution, he found in his surroundings things that inspired him to learn. He was influenced by the *lianhuanhua* of the time; he did not only copy the works, but he pondered how to connect the art with his everyday life. In 1978, Li Lei, while still in his teens, became a disciple of Zhou Zhuxiang, a student of the late artist Xu Beihong. As Zhou Zhuxiang emphasised the need to "learn from nature" in the study of art, he took Li Lei to sketch outdoors during their first lesson. From that moment onwards, Li Lei's artistic perception was shaped by observing natural scenery, and depicting the greenery, insects, animals and the splendours of natural phenomena.

Fuelled by his inner calling to artistic expression, Li Lei immersed himself in art practice throughout the 1980s, which was a decisive period in the development of his artistic style. It coincided with the "85 New Wave"; the most important art movement in 20th century Chinese art. As an art movement, the "85 New Wave" not only explored different artistic trends and styles; it went further to examine how the development of art could correlate with the progress of society and culture, while it probed into human nature and social psychological phenomena. Against this backdrop, Li Lei was inspired by new ideologies, as he was impassioned to re-think society and the world from a personal perspective. In the 1980s, Li

Lei was inspired to embrace printmaking by Wang Jieyin's lectures on the art at the Shanghai Huashan Art Vocational School. Li Lei created *Sunbird* which resounds with elements of Chinese mythology and folk art, as well as the social atmosphere of its time. The emerging artist made a splash with this series—the fields of paints, the winding lines and the expansive colours illuminate the conflicts and tension between his inner world and the external world. The work reveals Li Lei's vigorous perception and his concern for society that accompanied the dawning of his artistic expression. It is a manifestation of the artist's character, and his vital inner world, that shines through his later works.

After *Sunbird*, the *Moon Snakes* series presents a shift to serene and joyful scenes. In the moonlit night, the sprites with human faces and snakes' bodies dance and gaze around amidst the flowers, stirring between gentleness and spirited movement. Li Lei used his shrewd perception of colour to connect his imagination of mythology and totems with pictures from real life, transforming them into fantastic odes to life. While we can still see depictions of figurative forms in the *Sunbird*, the *Moon Snakes* series, we can also discern influences of Expressionism. For

instance, in terms of composition, the works recall the vertical format in the prints of Ernst Ludwig Kirchner, in which the subjects are rendered upwards from the bottom to fill the entire composition. The Expressionist influences are also evident in the emphasis on the symbolic meaning of forms. The artist used simple lines to delineate the shapes and facial expressions of the moon snakes, as well as the vase and the drape in the setting. In its minimalist touches, the imagery zooms in on the inner structures and spirits of the subjects—the essence of which is distilled through the artist’s observation and thinking, and then encapsulated in the work. From “learning from nature”—observing botany and wildlife, and gathering his feelings about nature—to thinking about the connection between the environment and the self, Li Lei realised that abstract art offers greater freedom and room for creative expression. Over time, he came to grasp the inner spirit of art and the spiritual dimension of abstract art. This propelled his gradual voyage into the realm of abstract art.

#### The Setting Sun Is Not a Pastoral

The Setting Sun Is Not a Pastoral.  
Yet it is  
The last stream of blood  
Gushing out of the severed neck,  
Proving that  
Death can bloom.

—Li Lei

***“In the end, I think any kind of artistic expression is an embodiment of thoughts, as it is a way to express emotions. It is not a purpose.”***

— Li Lei

#### The Pastoral—the Beginnings of Abstract Art

Is the sunset a pastoral at the end of a day? Or does it spell the endless reincarnation of life through time?

In the 1990s, Li Lei developed an interest in Buddhism. He was immersed in his constant questioning of life and reflection on reincarnation and death, which drove him to create *Burial of Flowers*. The series portrays imagery that is reminiscent of Lin Daiyu’s burial of flowers, as the petals covered in dirt symbolise the reincarnation of life and the earthly realm as an illusion. From there, Li Lei made his real start on the path of abstract art. He translated his thinking about life into dots, lines and planes, which saw the birth of the *Zen Flower* series. Besides the sparse and spontaneous lines, the paintings are filled with large areas of empty space and paint strokes; the negative space accentuates the lines and colours in the composition. While this series features simple compositions, they are contrary to the extremely rational or precise works of minimalism. Li Lei’s *Zen Flower* is focused on the expression in the emotional and spiritual dimensions. His thoughts and feelings, on the fragility and beauty of life are transformed

into marks and colours in the paintings. Through intellectual reflections, they are distilled into abstract symbols in compositions of purity and simplicity. The motif of “flowers are not flowers” echoes Laozi and Zhuangzi’s philosophical thought: “all things in the universe grow and balance one another, from which I observe the endless cycle of life.”

From *Sunbird* and *Moon Snakes* to *Burial of Flowers* and *Zen Flower*, Li Lei’s works exemplify not only the shift from figurative depiction to abstract expression, but also the artist’s contemplation on life and his changing state of mind. As Li Lei said, “Life is an opportunity to learn, to reflect, to cultivate and transcend the self.” The creative process is his dialogue between the self and the unfolding of his thoughts. From the spiritual dimension and inner emotions that are captured in his works, we see the rhythm of the artist’s thoughts and the messages he seeks to convey. The works mirror the artist’s inner world that shifts and skirts between the real and the illusory.

The creation of *The Browns* series (2002) and *The August* series (2003) was a turning point in Li Lei’s artistic career. Both series marked the unison of Chinese and Western aesthetics and artistic languages in Li Lei’s abstract art, and they heralded the development of a poetic art that is uniquely his. In traditional Chinese ink painting, the world is evoked as an emotive realm in black and white. This essence of ink painting has had a profound influence on generations of Chinese artists, and Li Lei is no exception. In *The Browns* and *The August*, the artist experimented with painting directly on plain coloured paper and canvas—in his brushstrokes, the acrylic paint emanates the presence of Chinese ink, as the black and white contrast and complement each other. The sparse strokes not only trace the stirring of the artist’s heart, but also the spirit and translucence of ink

art. Zhou Xian, Professor at the Art Institute of Nanjing University, compared Li Lei’s works from this period with the *Black and White* series by American Abstract Expressionist painter Willem de Kooning: “These two series by Li Lei are different from de Kooning’s work at a fundamental level, where they resound with the essence of brush and ink that is at the heart of classical ink painting. What is more interesting is that in *The August* series, the artist used the technique of empty space in abstract painting; he painted directly on plain coloured canvas, leaving large areas of empty space. Mi Fu, one of the four calligraphy masters in the Song dynasty, once said, ‘Your servant brushed his characters.’ This phrase makes a rather apt description of these two series by Li Lei; the works recall the stylistic rigour of Mi Fu’s ‘fast and fierce’ strokes, as a tremendous realm opens up between a few sparse strokes.” As pinpointed in Zhou Xian’s critique, Li Lei’s abstract art had reached the stage where Chinese and Western elements coalesced in his work at that point in time. While Li Lei has an extensive foundation in Western art, he is also deeply versed in traditional Chinese culture and philosophy. His works from 2002 and 2003 illustrate a seamless blend of Chinese brush and ink and Western Abstract Expressionist art. What is more important is that he continued to ponder and pursue this quest. Beyond the merging of Chinese and Western arts, he sought to develop his own artistic language.

### Thanks for Your Spear

Your spear  
Rushes directly to me,  
Decisively sticking into my heart.

I happen to see  
The blooming azaleas against the sky.  
I happen to see  
The stamens of the azaleas are purple.  
I happen to see  
The azaleas are smiling.  
I happen to see  
The azaleas are merging into boundless light.

You have liberated me,  
Ridding me of this mortal coil.  
Thank you and  
Thank you.

—Li Lei

### Ridding Me of this Mortal Coil —Poetic Abstraction

If you strip the mortal coil, what you see is a flower blooming within the heart.

After a prolonged exploration into abstract painting, Li Lei arrived at his unique style of “Poetic Abstraction”. From 2004 onwards, he created series of abstract paintings that were named after poetic works, including *Bamboo Shadows* from 2004, and *Reminiscence of Jiangnan* and *Mt. Wuyi Impression* from 2005. The poetic titles light up the realms evoked in the works; more importantly, they shed light on the visual logic of Li Lei’s creative process. While working on the series *Reminiscence of Jiangnan*, Li Lei began with combing through his impressions of Jiangnan—washes of green, watery, shifting, misty—and merged them into images of Jiangnan that are palpable to the viewer. As the art critic Gong Yunbiao remarked, “This

***“In my abstract art, there is content, rhythm, and poetry. Poetry is rhythmic language, as it is the marriage of literature and music. It is a visual rhythm that touches the heart.”***

— Li Lei

kind of poetic abstract art is born of the ‘meeting of emotion and reason’. It is turning creative passion into a perfect and rational expression through conscious self-restraint and meticulous art making. Yet this kind of rational expression is not devoid of sensibility. It is the kind of sensibility that has been fermented and refined. It expresses a kind of poetic emotion that has been distilled through reason.” This emotional visual experience is dissected and then turned into striking visual symbols in the painting. They do not only capture the humanistic scenery of Jiangnan, but also embody intense personal emotions. Yet this “Poetic Abstraction” goes far beyond expressing personal emotions; it inspires resonance and connects with the viewer in a dialogue.

This kind of dialogue in Li Lei’s abstract art has its roots in a broader artistic context. In early 20th century China, Lin Fengmian and Wu Dayu were two pioneers in defining modern Chinese art, which had

an immense impact on the development of modern Chinese painting. The successors to the two masters were their students Wu Guanzhong, Zao Wou-Ki, and Chu Teh-Chun. In particular, Wu Guanzhong’s aesthetic character and ideas have a profound influence on Li Lei. With the emphasis on the merging of Chinese and Western elements in modern Chinese art, Wu Guanzhong emphasized the literary character of artworks and everyday life as the source of art, as he believed art should engage in a dialogue with the viewer that cultivates the latter’s understanding of abstract beauty. These ideas are the basis for the three artistic notions he proposed: “I have fallen short of painting”, “brush and ink are nothing”, and “the beauty of form”.

Li Lei has inherited Wu Guanzhong’s striving spirit that is embodied in the words, “I have fallen short of painting”. He devotes great effort to the development of Shanghai’s fine art scene, as he has organised an array of biennales and art salon events that witness the burgeoning of fine art in Shanghai. The continued research and refinement in his art is also an important force in the development of contemporary Chinese abstract art. Wu Guanzhong once said, “brush and ink should keep up with the time”. Li Lei interpreted it as “we cannot talk about brush and ink in a way that detaches it from the subject and emotions it conveys. These perspectives clearly heed closer to the nature of art.” This also coincides with Li Lei’s conception of artistic creation. On the basis of enhancing the artistic literacy of the Chinese people, and his ideas about expressing one’s personal thoughts and feelings, Wu Guanzhong pinpointed the importance of the beauty of form, through which an artist depicts the truth, goodness and beauty of human nature and life.

Looking at Li Lei’s poetic abstract art, we see his works embody profound cultural values and rich emotions, which stem from his grasp of the earlier

painters’ ideas and instilling them into his own art. In this context, he has also developed three principles of artistic creation—“unity of opposites”, “poetic expression”, “presenting the intuitive experience of life”. As Li Lei said, “Of the expression of the self in our cultural tradition, poetry is the richest and most exemplary form. These poems are related to the expression of our lives. Incorporating poetry into my abstract art makes for a more powerful delivery of the deep emotions I want to express.” Li Lei’s sensitivity of language and his sense of rhythm also underlie his poetry: every word, every line, every poem is brought to life on paper as he envisages it. The distinction between poetry and painting vanishes, and the art soars with a wondrous vitality and expansive feeling. After his style of “Poetic Abstraction” took shape, Li Lei created his most iconic series—*Shanghai Flowers* and *The Flame of Pompeii*. The works from *Shanghai Flower* feature vibrant colours such as bright red, serene blue, joyous yellow and gentle green. They come into a striking contrast on the canvas, or they embrace one another in places, as the dynamic of colours to mind the interaction between humans. Beyond these powerful colours, the works hint at the sense of emptiness and fragility that lurks in urban life. The contrasting colours chime with tension or serenity at different moments, as the intricate composition reflects the excitement, sorrow, clamour and decay that lie behind the metropolis. In *The Flame of Pompeii*, the colour red is a central element in the works. It symbolises the volcanic eruption and the glamour of the city, while the rich and contrasting tones evoke the cries, struggles and helplessness of the people of Pompeii as they faced the revenge of nature. It portrays the prosperous ancient city of 2,000 years ago burning into ashes in a moment, while it illuminates the transience of life and illusoriness of wealth. This portrayal also points to the artist’s critique of society and life, and his intuitive understanding of life.

July 18th

I dress up music,  
Write poems on my face,  
Fold the rainbow, put it in my pocket,  
And hang the stars on the tips of my eyebrows.

I am a tadpole while swimming in a pond.  
I am a grasshopper while lying on a leaf.  
I am a firefly while flying to the sky.

I open my mouth,  
From which fly out a hundred species of flowers.  
Then I close my eyes  
To count the countless beams of light in my heart.

—Li Lei

### The Infinite Light of the Heart

#### —The Light of Li Lei's Heart

Music, poetry, painting—in whatever light it manifests itself, it points to the infinite light of the heart in the end.

After 2014, Li Lei ventured from pure abstract art into a broader artistic exploration. He expanded his choice of medium from acrylic on canvas and oil painting to include ceramic, wooden sculpture and multimedia installation in his practice, employing different media as his channels for responding to the world. As the eminent British writer, art critic and curator Edward Lucie-Smith mentions in *Li Lei: Explosion of Colour—A Chinese Abstract Art*, “The new—though belated if regarded in a purely Western context—painting that Li Lei offers, is in a broader sense revolutionary. It shows the degree to which Chinese culture is now prepared to engage with the outside world. Anyone can ‘read’ these paintings. For Western and Eastern spectators alike, the artist’s aim is to engage the audience with the here-and-now, the visual rhythms of our own time.” Li Lei said, “Artistic creation is my way of self-cultivation through which I seek to liberate myself.

**“A good painting connects with the spirit of a person. It is in harmony with the rhythm of my life. We can read and mirror each other, as the painting is a mirror to my mind. I am the embodiment of the life of painting; if the image of my mind does not ring true, it means the two are not connected.”**

— Li Lei

My life is tied to a rope, and I want to set it free. My art making is a constant process of liberating the self. The audience also longs to be set free, and to feel this freedom in their hearts.” Perhaps that is what we feel when we look at the works of Li Lei. In *Release Heart Aura*, the distinct brushstrokes and their rhythm represent a departure from the splashes of paint in his previous works. The free-flowing colours and darting rhythms are like the spectrum of the heart that shines on the viewer; the grand brushstrokes are glimpses of treasures flashing across the mind, while the variations between bright and dark tones evoke the restless heart. “Abstract art is also the finger pointing at the moon. What we truly seek is the truth about the universe.” What Li Lei longs to explore is no longer just the changes in the earthly realm and the beauty of art forms, but the path to the unison of the universe and the self.

Li Lei said, “I hope to express my thinking through certain ways because the rhythm of my thoughts changes between different time-spaces. My works only record fragments of those rhythms. Like an electrocardiograph or a reflector, it reflects the perspectives and dimensions through which I know

**“Colour is the keyboard, the eyes are the hammer, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another purposively, to cause vibrations in the soul.”**

— Wassily Kandinsky

the world, or it reflects the realms I see. The form of expression does not matter to me. What matters is to ‘say’ what I want to ‘say’ clearly.” From looking at his works, we can feel the artist’s state of mind, while we grasp the essence of abstract art at the same time. Li Lei’s artworks have created a universal artistic language—they do not only convey what happens in his mind fully to those who see his art, but go further to illuminate his cultivation of the self, and his attitude and way of living. The artist’s personality and the influence of earlier artists are instrumental in shaping this transcendent attitude and the idea about liberating the self. It is key to the creation of a unique visual language, which mingles Eastern literariness with the rational and structural analysis in Western music.

At this exhibition held concurrently at 3812 Gallery in Hong Kong and London, we will showcase selected works from Li Lei’s series that illuminate the artist’s reflections from over the years, as well as his works from the past two years. The *Calm Contemplation* diptych series will be showcased in public for the first time. For this occasion, Li Lei has specially penned an artist statement to elaborate on his creative

philosophy and visual language. Meanwhile, we hope to present a more thorough introduction to Li Lei’s artistic language through the conversation with Li Lei included in this catalogue. The text sheds light on how he creates artworks that merge Chinese aesthetics and Western abstraction through his unique style of abstract art and technique. In addition, we are honoured to collaborate with the Royal Drawing School, London, on inviting Li Lei to visit the school as artist-in-residence, and to host talks and workshops with Sir Charles Saumarez Smith, Chairman of the Royal Drawing School, London. They will discuss the development of Eastern and Western paintings against different social, cultural and educational backdrops, and examine the creative logic of Li Lei’s poetic abstract painting.



## 心之所象

許劍龍 著

自 1910 年代抽象藝術之父康丁斯基完成第一幅抽象作品後至今，已相隔近 110 年，抽象藝術仍被大多數人認為無法理解的藝術類型，原因不外乎是觀者看不見畫面上具體的形象。而當我們回過頭來思考藝術的本質時，它何嘗不是藝術家心靈的返照，傳達出創作者眼中的樣貌、內心的世界、精神的依託。事實是具象的表象往往蒙蔽我們的雙眼，使我們遺忘本心的重要，所以抽象藝術家李磊曾言：「抽象直接指向視覺的本質，具象的本意則容易被表象所干擾。具象中的『象』重點在於眼中之象，而抽象中的『象』重點在於心中之象。」當觀者意識到此一心中之象，對於抽象藝術的了解便也往前邁進了一大步。

### 三月枝頭的芽——李磊藝術的啟蒙

正如三月萌發的芽，就算在春寒料峭中、依然在任何人可以掐捏的地方生發了。

李磊學習藝術的意識正始於文革時期，從未受過學院派訓練的他，狂熱的視身旁所接觸到的事物、瞭解到的藝術家，皆為自己的老師，即便處於所有美好都被翻覆的文革期間，他仍能從生活周遭硬生生找到學習的對象。他曾受當時的連環畫影響，不僅描摹作品，同時也扎實思考著該如何與自己的生活產生聯繫。直至 1978 年，青少年的李磊拜徐悲鴻的學生周竹湘先生為師，因著周先生強調學習藝術需「師法自然」，第一堂課起便帶領李磊走出戶外寫生。自此，觀察自然的景物、描繪花草樹木、昆蟲動物甚至大氣之象，李磊的藝術感觀於焉啟蒙。

受到強烈藝術表現目的的感召，整個 80 年代李磊醉心於創作，此時期同時也是李磊的藝術形式逐漸形成的重要階段。當時正值中國 20 世紀藝術史上最重要的藝術運動——「85 新潮」時期，85 新潮並非僅是探討藝術流派與風格的運動，它更多的是探討如何使藝術活動與社會、文化的進步同步，同時探討人性的本質與社會的心理現象。身處此一大環境下的李磊，受到新思潮的影響，開始熱衷於從個人的角度對社會與世界進行重新的審視與思考。80 年代，華山美術職業學校的王劭音先生教授的版畫也觸發李磊對於版畫的熱忱。李磊曾創作具中國神話與民間藝術特質，並反映社會氛圍的作品《太陽鳥》，初出茅廬的李磊在這一系列的作品中便一鳴驚人，大塊面積的顏料、紛亂的線條、鋪張的色彩，呈現出的是內在心靈與外界環境的衝突與張力，透過作品我們可以看到李磊在藝術表現剛萌芽之際豐沛的感受力與對社會的關懷，這是藝術家本性的體現，而此充滿能量的內心世界更在往後的作品中彰顯。

《太陽鳥》之後，《月亮蛇》系列作品轉而呈現靜謐而歡快的畫面，各色的人面蛇身精靈在月夜下、花叢中舞動、張望著，時而婉約、時而靈動，李磊以敏銳的色彩感受力將腦海中對於神話故事與圖騰的想像，和與人生景象的聯結，幻化成一幅幅生命的謳歌。雖然我們仍能在《太陽鳥》與《月亮蛇》兩套系列作品中看到具象的形體描繪，但同時也能看到表現主義的影響，例如在構圖上有類似表現主義藝術家克爾希納（Ernst Ludwig Kirchner）版畫作品的縱深直立式的取景方式，將景物自畫面底部向上充滿整件作品；以及側重於形式的象徵意味，以簡單的線條勾勒出月亮蛇的形體及面部表情，以

及周圍的花瓶、窗簾等等，其物象雖簡約確是專注於掌握內在的構造與精神，在他細心的觀察與思考過後，汲取物體的神韻化繁為簡，呈現在畫面上。從「取法自然」，觀察動植物、累積對自然的感受，到思考環境與自我的連結，李磊終究體認到抽象藝術更具自由度以及表現的空間，他逐漸歸納出藝術中的內在精神及抽象藝術的精神性，這也驅使他逐步走向抽象藝術的領域。

#### / 三月枝頭的芽

我是三月枝頭的芽  
我發生在你可以隨手掐捏的地方  
雖然這不是我願意的

你真的把我掐下  
我的血流在你的手裡  
留下嫩嫩的乳香  
雖然這不是我願意的

——李磊

## / 夕陽不是牧歌

夕陽不是牧歌  
是  
斬斷的頭頸裡  
湧出的最後一股血  
證明  
死是可以綻放的

——李磊

## 牧歌——抽象藝術的萌芽

夕陽是一日將盡的牧歌？還是年年歲歲日日夜夜的輪迴綻放？

90 年代的李磊開始對佛理產生興趣，他不斷對生命質疑，思考生命的輪迴與死亡，於是他創作《葬花》，描繪如黛玉葬花般的景象，又將土覆蓋在花瓣上，象徵生命的輪迴，以及人世虛空的意涵。在此之後，李磊正式踏上抽象藝術的道路，他將對生命的思考轉為點線面的構成，因此而有了《禪花》系列，畫面中僅剩隨筆的線條、大面積的留白與塗抹的顏料，留白的空間相對突顯了畫面中的線條與色彩，在這系列作品中，雖然畫面僅剩簡單的構圖，卻與極簡主義極度理性或精準的作品相異，李磊的《禪花》更多的是心靈與精神層次的抒發，將內心的思緒、生命的脆弱與美好化作畫面上的點、線、色，在層層思考的剝離後，僅留下抽象的象徵符號，畫面純粹而簡練；而其中「似花又非花」，則呈現出老莊哲學中「萬物並作，吾以觀其覆」的意義。

從《太陽鳥》、《月亮蛇》，到《葬花》與《禪花》，

「我始終認為任何的藝術表達方式都是思想的載體，是情感表達的一種方式，它不是目的」

——李磊

李磊作品呈現出的除了從具象的描繪到抽象的表現，更是自身對生命的思考以及心境的轉變。李磊曾說：「生命之於人是一次學習、反省、修行和超越的機會」，而藝術創作的過程便是他與自我的對話和思想的歷程，從作品中呈現的精神性與內在情感，我們看到的是藝術家內心的思想律動及要傳遞的訊息，而作品就如同一面鏡子，映照出藝術家如實如幻豐盈變化的內心世界。

2002 年的《棕色》系列與 2003 年的系列作品《八月》是李磊藝術生涯中承先啟後的關鍵系列，它們標誌著李磊的抽象藝術完整地匯融中西審美與藝術語彙，並準備向前發展屬於藝術家自己獨特的詩性藝術。中國傳統的水墨藝術著重於意境，能僅以黑白二色呈現大千世界，而此種水墨意趣也潛移默化的影響著世代代的中國藝術家，李磊也不例外。在作品《棕色》與《八月》中，藝術家嘗試直接繪於純色的紙張及畫布上，丙烯顏料在筆刷的揮掃下呈現出中國筆墨的樣貌，黑白對比，濃淡相生，簡單的幾筆不僅傳遞出自己的內心騷動，卻又能透著水墨藝術的靈動與通透。南京大學藝術學院教授周憲曾將李磊此時期的作品與美國抽象表現主義畫家德庫寧（Willem de Kooning）的《黑白系列》相較，言道：「李磊的這兩個系列，和

德庫寧的作品有本質的不同，那就是畫面充溢著典型的類水墨畫的筆墨意趣。更有趣的是，《八月》系列中，留白的方法也被引入抽象繪畫，直接在本色油畫布上著色，留下大片空白。宋代四大家米芾曾言『臣書刷字』，這四個字頗適合於描述李磊的這兩個系列，其作品頗有些米芾『刷字』之風，看似寥寥幾筆，但卻意境渾然。」周憲的評論正顯示出李磊的抽象藝術已完成其藝術發展內中西合璧的階段，在廣學西方藝術的基底下，李磊同時深諳中國傳統文化與哲學，在 2002 至 2003 年間的作品中，將中國的筆墨與西方的抽象表現藝術融合，更重要的是在這之後，他持續思考與鑽研，不僅僅止於中西藝術的結合，更要發展出自己的藝術語言。

## / 謝謝你的矛

你的矛  
直直地向我撲來  
堅決地插入我的心

我看見  
漫天的杜鵑花開了  
我看見  
杜鵑花的蕊是紫色的  
我看見  
杜鵑花在笑  
我看見  
杜鵑花融成無際的光

你解放了我  
為我挑開萬年包裹的肉殼  
謝謝你  
謝謝你

——李磊

「我的抽象藝術中有內容、有節奏、也有詩性，詩性就是有節奏的文字，是文學性和音樂性的結合，這種視覺節奏更性帶給人感動」

——李磊

## 挑開萬年包裹的肉殼——詩性的抽象

脫去長年包裹的肉殼後看見的，是內心深處綻放的花。

李磊在經過長時間摸索抽象畫後，發展出一套獨具風格的「詩性的抽象」，2004 年開始李磊創作了一系列以詩詞為名的抽象作品，例如 2004 年的《竹影青瞳》、2005 年的《憶江南》與《意象武夷》系列，試圖以詩意的標題彰顯作品所營造的意境，而除此之外更重要的是李磊創作時的視覺邏輯，當他在描繪《憶江南》系列時，先梳理自己對於江南的感覺點——綠油油、水性、不定型、瀟灑，將之綜合便成為觀者所能感受的江南意象。藝評家龔雲表先生曾云：「此種詩性的抽象藝術，實際上是一種『情理交匯』的結果，是一種將創造激情通過有意識的自我控制和精心製作，達到完美的理性表述。但是這種理性表述並非沒有感性的成分，只不過這種感性是一種經過提煉和昇華的感性。抒發了一種被理性過濾的詩化情感。」感性的視覺體驗在經過層層剖析後，在畫面上形成強烈的視覺符號，不僅更精確地指向江南的人文景致，更具有強烈的個人情感，但此詩性抽象並非僅是自我的情感抒發，而是能使觀者產生共鳴，與之對話的橋樑。

李磊抽象藝術的對話性也是有跡可循的。20 世紀初的中國由林風眠與吳大羽兩位先生為主開創了中國的現代美術，深深影響了後續中國現代繪畫的發展，而繼承二位大師衣鉢的便是他們的學生吳冠中、趙無極和朱德群，其中以吳冠中的審美品格與美學理念影響李磊甚鉅。在強調中西融合的中國現代藝術中，吳冠中強調藝術作品的文學性、重視藝術應來源於生活，並且應能與觀者對話，培養對抽象美的認知，其所提出的三項論調便是由此發展——「我負丹青」、「筆墨等於零」及「形式美」。

李磊承襲吳冠中先生「我負丹青」中自強不息的精神，為上海的藝術發展貢獻心力，舉辦多次不同項目的雙年展及藝術沙龍活動，奠定了上海藝術的繁榮，而他在自身藝術創作上的不斷精進與研究也成為中國當代抽象藝術發展進步的重要命脈。吳冠中先生也曾提及「筆墨當隨現代」，李磊對此解釋道「其所強調的是不能脫離表現的對象和情感孤立地談筆墨，這些觀點

顯然更貼近藝術的本質」，這也與李磊創作時的理念不謀而合。基於教育中國人的藝術涵養與表達個人思想和情感的想法，吳冠中更提出形式美的重要性，藉此描繪出人性與生活中的真善美。

反觀李磊詩性的抽象藝術，作品傳遞出深厚的文化價值與豐沛的情感，無不是將吳冠中與諸位前輩畫家的理念融會貫通的成果，因此李磊也發展出三種創作原則——「對立統一」、「詩性表達」、「體現生命直觀體驗」。李磊曾說「詩是我們民族傳統中關於心性表達得最為豐富，也最可借鑑的部分。這些詩都是跟我們的生命表達相關的，把詩借用到我的抽象藝術中，更加能夠傳達我所要表達的深厚情感。」李磊對於文字的敏銳度與韻律感也正體現在他所創作的詩歌上，眼觀紙上的一字一句、朗誦著一首一首的詩歌，在他的安排下，文字躍然紙上，詩與畫之間已無界限，此刻都有了強韌的生命力、豐沛的情感。在詩性抽象成型後，李磊創作了最具代表性的作品《海上花》與《龐

貝的焰火》兩系列，《海上花》的作品色彩豐富，有濃烈的紅、沈靜的藍、歡快的黃、溫婉的綠，顏料在畫布上時而強烈對立形成衝突，時而溫和擁抱彼此，色彩之間的關係好似人與人之間的互動，而在強而有力的濃烈色彩背後，訴說著的是繁華城市生活的虛無與脆弱，鮮明的對比色時而充滿張力、時而沈穩肅靜，縱橫交錯的畫面更反映著大城市背後的激昂、憂愁、喧囂、頹靡；在《龐貝的焰火》中，紅色成為系列作品中一重要的元素，它同時象徵著那火山噴發的洶湧以及城市光輝的樣貌，其中許許多多濃豔的對比色調，如同龐貝人民對大自然反撲的哀號、掙扎與無助，它描繪了 2000 年前繁華古城從興盛祥和的榮景，到霎那間灰飛煙滅的虛無，道盡世事的稍縱即逝與浮光掠影的榮華富貴，而這反映的無不是藝術家對社會與生命的批判，以及直觀的生命體悟。

「好的畫是跟人的氣息是相通的。跟我生命的節奏狀態是一致的。彼此能互相解讀，互為鏡像，那幅畫是我的心靈鏡像，我是畫的生命的現實體現，心靈的圖像不滿意的時候，一定是兩者不完全契合」

——李磊

#### 7月18日

我把音樂穿在身上  
把詩寫在臉上  
把彩虹折在口袋裡  
把星星掛在眉梢上

我游在水塘里就是蝌蚪  
趴在葉子上就是螞蚱  
飛到天空中就是螢火蟲

我張開嘴  
吐出一百樣鮮花  
閉上眼  
去數無際心光

——李磊

#### 無際心光——李磊心之所向

音樂、詩與畫，儘管幻化成萬事萬物，最終都指向著無際心光。

2014年後，李磊的創作從純粹的抽象藝術走向綜合的藝術探索，創作媒材不再局限於布上丙烯及油畫，更觸及陶藝、木雕、多媒體裝置，不管以何種途徑創作，都是他回應世界的方式，如同英國重量級作家、藝術評論家籍策展人艾華·盧西·史密斯（Edward Lucie-Smith）於書籍《李磊——綻放的色彩：中國的抽象藝術》中提及的：「李磊的作品呈現出更廣的革命意義，其顯示出藝術家與世界的互動，任何觀者都可以在不瞭解特定文化的狀態下，『讀懂』這些畫作。李磊利用他的視覺語言，帶領觀者與當下互動。」李磊曾說「我的藝術創作是自我修行的手段，我在當中是為了解放自己。我現在生命被綁在繩子上，我要解開。我的創作就是一個不斷自我解放的過程，觀眾也希望能

解放，心中能有豁然」，也許這正是我們欣賞李磊作品時的感受。作品《釋放心光》清晰可見的筆觸與畫筆規律的方向有別於以往顏料的潑灑與四面八方流淌，那酣暢淋漓的用色與點點滴滴的韻律，有如心靈的光譜般映照著觀者，大排筆刷的揮掃是腦海中掠過的吉光片羽，忽明忽暗的色調正像陰晴不定的心靈。「抽象藝術也是指月的手指，宇宙的真理才是我們要追求的目的」，如今的李磊所欲探求的，已非僅僅是人世間的變化、藝術形式的美，更是通往天人合一的宇宙境界。

李磊說：「我希望通過一定的方式，把自己的思想表達出來，因為在不同的時間和空間我都會有不同的思想律動，我的作品只是記錄那些律動的片段，就像心電圖，就像反光鏡，它反射出的是我認識世界的角度和層次，抑或說是境界。用什麼方法表現對我來說並不重要，重要的是要把想『說』的『說』清楚。」藉由觀看他的作品，我們不僅能感受到藝術家自身的心

「顏色是琴鍵，眼睛是琴槌，靈魂是鋼琴的琴絃。藝術家就是演奏的手，撫弄著一個又一個琴鍵，讓靈魂震顫。」

——康丁斯基

境，同時更能體悟到抽象藝術的真諦，李磊的藝術作品確實創造了一個世界性的藝術語言，作品不僅將他的心靈活動完整的傳遞予大眾，更是直指心象的最佳印證。李磊的抽象藝術，表現的除了藝術上的審美性之外，更多的是體現生命的修行，以及面對生活的態度與方式。如何得以造就如此超脫物質性與解放心性的觀念，藝術家本身的性格加之前輩藝術家的影響是極其重要的影響因素，才能創造出融合東方的文學性與西方音樂中理性結構分析的獨特視覺語彙。

此次 3812 畫廊香港與倫敦的平行展覽，不僅展出李磊長年思考議題的系列創作，並有近兩年新的作品，《止觀》的組合系列雙聯畫更是首次公開展出，李磊更為此書寫創作論述，解析他的創作理念與視覺語彙。同時，藉由畫冊中與李磊對談的篇章，我們希望能更完整的介紹李磊的藝術語彙，闡述他如何透過抽象藝術與技法，呈現出融匯中國審美品味與西方抽象的藝術作品。除此之外，此次我們十分榮幸能透過與英國倫

敦皇家繪畫學院（Royal Drawing School, London）合作，並邀請李磊到倫敦皇家繪畫學院進行藝術家交流，同時與學院主席查爾斯·索莫瑞斯·史密斯爵士舉辦座談會及工作坊，於不同的社會文化及教學背景下討論東西方繪畫的發展，並探討李磊的詩性抽象繪畫的創作邏輯。

## Preface

In Li Lei's abstraction, we see a different style of contemporary abstract art which has a Chinese, rather than American or European, origin.

Li Lei's artworks attempt to express the feeling of what is described as "calm abiding with awareness" and his reflection on different issues of modern society through the spirit of Chinese traditional culture and the practice of Western modern art. In his artworks, we see the rhythm of music and the dramatic conflict of emotion. Through his bold chromatic approach and rhythmic brushworks, Li Lei composes one after another modern yet idyllic pieces that strike an emotional chord in viewers, and turns the viewing experience into an intimate and emotional conversation about the meaning of life, from the origin and evolution of the universe to the composition of life and the relationship between time and space. Also known as a poet, Li Lei has not only earned prestige and influence equalled by few of his contemporaries, but also given us a new perspective with which to understand his art and mind. From his work, we can see how Li Lei consciously absorbs the elements of poetry to enrich his art, making abstract art which is easily accessible to the general public.

**By Sir Charles Saumarez Smith**

This November, we are proud to invite Li Lei to Royal Drawing School in London and to participate in an artist exchange program which fosters the artistic exchange between China and the U.K. through the medium of drawing.

Many congratulations to Li Lei for his first solo exhibition in London, and I hope that, with his presence in the Royal Drawing School artist exchange program, our students and artists may gain a new perspective on Chinese contemporary art.

Sir Charles Saumarez Smith,  
Chairman of the Board of Trustees of  
Royal Drawing School

## 序言

**查爾斯·索莫瑞斯·史密斯爵士 著**

在李磊的抽象藝術中，我們看到的是一種有別於美國與歐洲的當代抽象藝術風格，它正正體現的是中國文化的本源。

李磊的藝術創作試圖以中國的傳統文化與西方現代藝術的實踐，去詮釋他對於「止觀」的感悟，以及對於當代社會議題的反思。我們能在欣賞他的作品時，看到音樂的律動性，以及充滿戲劇性、具有張力的情感。透過大膽的用色與富節奏性的筆觸，李磊創作出一幅又一幅既有現代感又充滿恬靜詩意的作品，不僅能引起觀者情緒上的共鳴，更令觀看體驗轉化成既親密又富情感的一場對話，帶領觀者從宇宙的起源與發展，延續至時間與空間的關係，從中探討生命的意義。而作為一位詩人，李磊不僅在詩歌創作上獲得一定的影響力與聲望，也提供我們一種新的視角去理解、欣賞他的藝術作品與他的思維方式。因此，從他的作品中我們可以看到李磊如何有意識地汲取詩歌的元素，並將其融匯在他的藝術創作之中，讓抽象藝術更為大眾所接受。

今年十一月，我們很榮幸能邀請藝術家李磊來到英國皇家繪畫學院，參與我們的藝術家交流活動，屆時將藉由繪畫創作促進中國與英國之間的藝術交流。

我在此恭賀李磊於倫敦的首次個展成功、順利，並且我也期待此次的交流活動因為有李磊的參與，我們的學生及藝術家們將能有一個認識中國當代藝術的難得機會。

查爾斯·索莫瑞斯·史密斯爵士  
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## Introduction: A Leading Abstract Artist from China

The birth of Western-style abstract painting in China has been slow in coming, for cultural as well as political reasons. The book, *Li Lei: Explosion of Colour—A Chinese Abstract Art*, about the work of Li Lei, a leading Chinese abstractionist, is an important document that elucidates both the how and why of this, in addition to offering the Western audience a clear and complete introduction to the career of a painter who has become very important within his own culture.

As a non-speaker of the Chinese language, I am obviously—in one sense at least—at a disadvantage in discussing his work. Because the Chinese script uses ideograms rather than separate alphabetic characters to create text, there has always been a temptation to claim that true abstraction cannot fully exist within the framework provided by Chinese culture. In other words, ‘pure abstraction’, without detectable links to what has been observed in the external world, must always be an exotic phenomenon in China. Li Lei is a leading figure in a group of painters now living and working in Shanghai, China’s largest, most populous and—in common parlance—most “modern” city, who offer a striking contradiction to this belief.

The essays offered in the book, all but one of them by native Chinese scholars and critics, discuss in detail how this has come about.

Cheng Nai-Ming, for example remarks, “Li Lei’s art, strictly speaking, is not purely art—it is thought. He uses thought to control his artistic expression and every step of his technique, over and over again revealing the profound internal tensions of his thinking. The density of his brushwork represents transitions in thought.” In other words, what we encounter in his work is a paradox: a representation, yes, but a representation of the intangible.

Gong Yunbiao, in an essay entitled *The Summary of Li Lei’s Poetic Abstract Painting*, claims that “In fact such poetic abstract art is the result of an ‘intersection between the poetic and the rational’, a perfect rational expression of creative passion through conscious self-control and painstaking manufacture. Perceptual expression naturally has a perceptual component, but in this context perception means refined and sublimated perception.”

By Edward Lucie-Smith

He adds that there was “A certain inevitability in Li Lei becoming an abstract artist in Shanghai. It was a deliberate choice for him to put himself into the greater circumstances of history and culture, based on a philosophy permeated with an internalization of local culture, and expressive of regional national aesthetic feelings.”

As a Western critic, I naturally look at these statements in two ways. The first way concerns what they lead me towards in China—what they have to tell me about a mighty culture with an unmatched record of historical continuity which is not my own.

Secondly, I look at them for what they have to tell me about the culture in which I actually live and know directly at first hand.

If one looks at Western art now, one notices two things. First, that pure abstraction in art has become increasingly challenged. Purely abstract painting and sculpture seemed to reach a full stop with the Minimal Art movement of the mid-1970s, which sputtered out in the 1980s and was blocked from any revival by the rise of the World Wide Web.

Also that Western art, in its various geographical guises, has tended to become increasingly parochial. Much of it is connected directly with social and political issues which have strong local roots in the places where it is being made. These are idealistic but also limiting impulses. Too often they spill over into virtue signalling. The statement becomes: “I insist on being recognised by you as a good artist, no matter how banal the images I produce happen to be, because of the excellence of the causes I support.”

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*Li Lei: Explosion of Colour—A Chinese Abstract Art*,  
Unicorn Publishing Group LLP, 2018, pp. 8-9.

If Minimalism—the predecessor to this—failed, it was for a different reason, a puritanical refusal to engage, and insistent that art must be only *art*, and that the aesthetic element must not be allowed to mingle with anything else.

The new—though belated if regarded in a purely Western context—painting that Li Lei offers, is in a broader sense revolutionary. It shows the degree to which Chinese culture is now prepared to engage with the outside world. Anyone can “read” these paintings. You do not require any specific cultural formation to do so. All you are asked to do is to use your eyes.

There is in these works undoubtedly a strong technical foundation based on the long Chinese history of art made with the brush. In this sense Li Lei remains the heir of the ink masters of the Tang Dynasty. However, the intention is not the same. These expansively gestural works are very much of their own time. They say: “Just look—being looked at is what we are for.” For Western and Eastern spectators alike, the artist’s aim is to engage the audience with the here-and-now, the visual rhythms of our own time.

## 引言： 來自中國的重要抽象藝術家

西方的抽象繪畫在中國的發展較緩，這其中既有文化背景的緣由，也有政治因素。英國獨角獸出版社所編輯的《李磊——綻放的色彩：中國的抽象藝術》是一本關於中國頂尖抽象藝術家李磊的書籍，它同時闡明這一現象的原因與過程，並且讓西方讀者得以清晰、全面地了解這位中國文化中重要畫家的職業生涯。

由於我不懂中文，所以我討論他的作品時顯然在某種程度上處於劣勢。因為中文運用的是表意文字，而非用單個的字母組成文本，因此總有人聲稱在中國文化的框架下難以存在真正的抽象。換句話說，當「純抽象」與外部世界中可觀察到的事物無法產生明確的聯結時，它始終在中國會被當作外來現象。李磊是生活在上海的重要畫家之一，上海作為目前中國規模最大、人口最為密集，並被通常稱為最「現代化」的城市，與人們對於抽象的看法形成了鮮明的對比。

在《李磊——綻放的色彩：中國的抽象藝術》一書所收錄的文章中，除第一篇以外全部為中國本土學者和藝評人撰寫，詳細地討論了這個現象。

比如鄭乃銘就寫道：「嚴格意義上來說，李磊的藝術並非純粹的藝術，而是一種思考。他以思考控制自己的藝術表達及繪畫技法，在每一次的創作中顯露出他

思想上的巨大張力。在層層密集的筆觸中蘊含的正是李磊的思緒轉變。」換句話說，我們在他作品中看到的是一個矛盾體：是具象表現，是的，但它是無形之物的具象。

龔雲表在一篇《李磊詩性抽象藝術概論》的文章中表示：「這種詩性抽象藝術，實際上是一種『情理交匯』的結果，是一種將創造激情通過有意識的自我控制和精心製作，達到完美的理性表述。這種感性表述自然蘊含感性的成分，而這語境下，感性是一種經過提煉和昇華的感知。」

他又補充道：「從這個意義來說，李磊成為一位上海的抽象藝術家，自有其一定的必然性。這是一個自覺地將自己置身於歷史和文化的大情境中作出的選擇。是滲透著本土文明的內在思辨，表達地域性的民族審美情懷的理念，驅使他作出這樣的選擇。」

作為一名西方藝評人，我很自然地會以兩種角度看待這些說法。第一種角度關注的是它們在中國會引領我去往哪裡——以告訴我有關這宏大文化的什麼內容，這裡的文化擁有無可比擬的歷史延續性但我卻不曾接觸過。

艾華·盧西·史密斯 著

本文節錄自《李磊——綻放的色彩：中國的抽象藝術》，英國獨角獸出版集團，2018年，第8-9頁。

第二，我則想知道它們可以對我真正生活過、直接認識的文化提出些什麼樣的新觀點。

如果我們觀看西方藝術，我們可以觀察到兩件事。首先，純粹的抽象藝術正逐漸面臨挑戰。純粹的抽象繪畫及雕塑在1970年代中期極簡主義運動後幾乎邁向停滯，而此運動也在1980年代逐漸消退，同時也因為網際網路的興起而難以復甦。

同時，西方藝術擁有眾多的地理分支，而且近年來正在變得愈發地區性。它們當中許多與社會和政治議題直接相關，深深植根於創作地。如此的連結卻是理想，但同時也抹煞了人們創作的原動力。並且很多時候過分強調美德，這些藝術家的宣言則變成：「無論我創作的圖像是多麼的平庸，我堅信你應該認可我為優秀的藝術家，因為我的出發點是優越的。」

如果此前的先輩——極簡主義藝術失敗的話，那是因為不同的原因，是因為他們古板地拒絕參與，堅定地認為藝術只可以是藝術，當中的美學元素不可以與其他任何事物混為一談。

儘管在純西方語境下算是遲來的，李磊的作品提出的是更廣闊的革命性。它們表現出中國文化現在已經整

裝待發，尋求與世界互動。任何人都可以「讀懂」這些畫作，你不需要任何特定的文化知識結構。你只需要用眼睛去觀察。

在這些作品中無疑蘊含著堅實的繪畫技巧基石，這建立在中國幾千年來的毛筆創作歷史。在此意義上，李磊仍是唐代水墨大師的繼承者，但他們的意圖是截然不同的。李磊的這些肆意張狂的作品屬於它們自己的時代。它們說：「只要靜靜地看著我就好，我們的意義正是被觀賞。」藝術家一視同仁地對待西方和東方的受眾，他旨在讓觀眾參與到此時此地，聆聽屬於我們自己時代的視覺律動。

## The Metaphysical Meaning of Abstract Painting —An Essay on Li Lei

The famous Tang-period poet Du Fu (712-770) has a well-known phrase, “The morning bell beyond the clouds is wet”. Ye Xie (1627-1703) remarked on its seeming illogicality: “Sound has no form; how can it be wet? The sound of the bell enters the ears, and you hear it; how do you know the bell is wet? ... So, this poem conveys the wetness of rain: there are clouds, so there is rain; the bell is wet with rain ... The common Confucianist says it should read, ‘The morning bell is beyond the clouds’. Or, it should read, ‘The morning bell sounds beyond the clouds’, and the word ‘wet’ has been supplied. But he does not know how to visualize the bell separated from him by clouds, or how to hear the wetness in the sound; mysteriously becoming aware, comprehending the real nature of things, and gaining access to this mental state.” Here, Ye Xie is pointing to two completely different perspectives on the world: that of the poet and that of the common Confucianist. The former has a unique way of looking at the world, and like Du Fu experiences “mysteriously becoming aware ... gaining access to this mental state.” The common Confucianist, on the other hand, follows the herd and has an impoverished imagination; he cannot attain this state. In fact, this is one of the important reasons that art exists. If we combine Ye Xie’s ideas with those

By Zhou Xian

of Leonardo da Vinci, we come to understand why art is art. Leonardo da Vinci said that art is “teaching people to learn to see”. Du Fu’s novel mental state, as in, “The morning bell beyond the clouds is wet”, represents another perspective on Leonardo da Vinci’s assertion that art is “teaching people to learn to see”.

Different ways of seeing are key to creativity in art. Development in art has repeatedly shown that whether an artist can occupy a position in the history of art depends entirely on him or her finding a personal distinctive vision and conveying it to the public. I have carefully studied Li Lei’s abstract paintings and feel that he has worked hard to condense his own vision of the world and to avoid common Confucianism. Such efforts make his abstract painting unique in contemporary Chinese abstract art.

Most artists who are drawn to abstract art and

make a difference there, I have always held, have a psychological trait in common, that is, they tend to be philosophers. Compared to realist artists, abstract artists seem to process different visual experiences, and often to examine things with a philosophic style of visual probing, constructing the world with another kind of vision. In the creation of art, this philosophic temperament can be further explained as a visual metaphysics. In other words, artists with realist tendencies process immediate visual images, that is ordinary objects and people in the frame of reference of everyday life; whereas abstract artists process things beyond these ordinary objects or people, that is what is hidden, beyond the frame of reference of everyday life, existing at the level of mental concepts. In this sense, therefore, abstract artists are philosophers, who are less concerned with the images immediately before them, and rather wish to explore the hidden world of ideas behind visible everyday things.

I feel it is appropriate to look at Li Lei’s abstractionist painting, as well as the art concepts he speaks of, from this perspective. Li Lei’s abstract painting has its own unique psychological atmosphere. The general style of his abstract painting is obvious: although his works have varied from period to period, they all rely on variations on a basic melodic theme. Therefore, I would like to focus here on this basic theme of Li Lei’s abstract painting—its general style. Before analysing Li Lei’s work in detail, let us discuss the typology of abstract painting.

From the perspective of Western art history, abstract painting over its more than a hundred years of development can roughly be divided into a handful of types, including: Curvilinear, Colour-Related or Light-Related, Geometric, Emotional or Intuitive, Gestural, and Minimalist. If we interpret the works of Li Lei according to these types, however, we experience some difficulties, because Li Lei has attempted almost every style, with remarkable achievements. On the one hand, this shows that Li Lei’s modes of practice in abstract painting are many, that his path is wide. He is eclectic in experimentation with varied forms of expression. On the other hand, it indicates that his abstract painting draws extensively on the experience of his predecessors and works hard to explore an artistic style rich in individual traits. From Li Lei’s many decades of abstract painting, I think it is possible to sum up some of the personal features of the “Li style”.

First, he rejects geometric abstraction, avoiding the regularity of geometric shapes, colour blocks and lines in his works, and exploring a more random, fortuitous and transient abstract style. From the point of view of the history of art, the geometric style is a kind of art that brings with it rational colours and intellectual games. From Malevich’s Suprematism to Mondrian’s Neoplasticism, on to the Elementarism of van Doesburg and so on, instances abound. Li Lei may deliberately avoid geometric style, with its scientific and rationalist character, or perhaps his choice of abstract style originated in his own personality or temperament. From a psychological



point of view, style trends are not only the product of the artist's active choice or exploration, but also the natural externalization of his inner spiritual qualities. Taking an overview of Li Lei's works, I think he is attempting a more random, improvisational and fortuitous abstract art creation path. A typical feature is his emphasis on the process of art; as Hemingway said, "Everything is discovered in the process." From the perspective of the typology of abstract art, this style is more emotional or intuitive, pays greater attention to the expressiveness of images rather than composition, and emphasizes the discoveries and changes inherent in improvisation. This breaks free from the stereotyped practice of "imitation", and offers the abstract creative process a focus on action and expression. I noticed a photograph of Li Lei painting in his *Water to Water* album: the artist is prostrate on the canvas on the ground, using powerful arm movements to create a composition of flowing colour blocks. This movement, full of hinted meanings, demonstrates that Li's style of painting has a clear tendency towards gesture-oriented "action painting", with the "performativity" characteristic of recent aesthetics. The style reflects the artist's greater focus on emotion and expression. Compared with Pollock's action painting, Li Lei seems to emphasize

the unconstrained, improvisational features of traditional Chinese painting; just as in ink painting it is the movement of the brush and ink-wash on paper that is generative, so this Chinese tradition is channelled into Li Lei's abstract painting. As a result, Li Lei goes further than Pollock; in the context of his art, the painting is already like a traditional theatrical performance, except that the movements are not stylized as in the classical opera, but have a natural and unconstrained expressivity.

Secondly, although the painting language and means of expression in Li Lei's abstract paintings are extremely rich, I notice a dominant visual grammar. In his analysis of artistic styles from the Renaissance to the Baroque, the art historian Heinrich Wölfflin found that Western art demonstrated a shift from "linear" to "painterly". Specifically, this is apparent in the change from Albrecht Dürer to Rembrandt. Although Wölfflin's linear-painterly dichotomy relates to realist painting, I think it actually represents a conflict in all kinds of painting, including abstract. According to Wölfflin, the linear style focuses on the reality and outlined edges of objects, whereas the painterly style ignores outlines and rather emphasizes a visual impression of the shape. "These two styles

represent two ways of perceiving the world; they are different in terms of aesthetic taste and interest in the world, yet each produces a perfect picture of the visible." Wölfflin's linear-painterly binary concept also offers a perspective for the consideration of abstract painting. In other words, in abstract painting, there are two different trends owing to divergent artistic approaches. One can be summed up as line-led abstract painting and the other as a block-led abstract painting. Examining Li Lei's abstract paintings from this point of view, I find a relative balance. His abstract paintings can be divided into two categories, one block-led, the other line-led. In works of the former category, such as the representative *Shanghai Flower* series, large blocks of colour occupy most of the composition; lines either disappear altogether, or have a minor, secondary role. This type of "painterly" work has great visual impact, especially in the use of contrasting colours in different colour blocks, resulting in a tension between cool and warm colours; in the painting *A Sprout on the Branch of March*, a tension is set up between colour blocks in different shades of red and blue, which against the background of grey is particularly arresting. Li Lei's bold use of colour in his painterly works, with tension between the colours, and variation in the shape of the colour blocks, is

highly impressive. This feature is most evident in the *Shanghai Flower* series 72, 73, 95, and 96, as well as in the *Amongst the Ultimate Deep* series; these works, in their unique style, make up a "family". In contrast, in the line-based "linear" paintings, such as the *Zen Flower* series, lines against light grey backgrounds compose varied groups, intertwined with each other, expressing a sense and state of Zen in their motion in tranquillity. Unlike the outlines of realistic painting, in these works the lines have an independent and expressive quality. In *Flow Between heaven and Ocean* series, some curves are sketched out against a strong colour background. In the *Listening to the Cicadas* series, just a few white lines cross the grey-black background, expressing the penetration of the Zen void. In Li Lei's rich and varied abstract paintings, block-led and line-led represent different paths of artistic expression. In my personal viewing experience, I prefer the large block-led paintings: the huge colour blocks control the atmosphere of the paintings, and convey the artist's refined inner visual metaphysical concepts. He has a distinct "Li style", and especially in *Amongst the Ultimate Deep* series, takes this style to the limit, with the colour blocks blurring, converging, contrasting and conflicting, in every conceivable way.

The third aspect of Li Lei's work that has provoked my interest is his series of traditional Chinese-style black-and-white ink paintings. In the science of colour, neither black nor white is classified as a colour. Traditional ink painting transforms the mystery and spirit of the world into black and white. Although oil painting is a kind of painting from the West, and its techniques belong to Western culture, nonetheless, as a Chinese artist, Li Lei understands his own traditional philosophy and culture, and some native elements have seamlessly entered his abstract painting language. Of course, artistic and value judgments about abstract painting cannot be based on ethnicity or ethnic factors. The important question, I think, is how this indigenous art, as a (kind of) background or atmosphere, gains a foothold within the entirely Western (tradition of) abstract painting, and brings about some noteworthy changes. In Li Lei's series *The Browns* and *The August*, there are some bold experiments and innovations. On a plain brown background, or just a piece of natural canvas, the black of the large brushstrokes sweep past with great force, leaving dynamic calligraphy-style marks, in contrasting black and white, solid and void, dark and light. Seemingly random black colour blocks or strips, of varying widths, are intertwined, the ink diffusing in all directions, to create a feeling of movement in the painting, like a set of determined melodies rising briefly. Li Lei may have studied the *Black-and-White* Series of American Abstract Expressionist painter de Kooning. De Kooning, inspired by Chinese and Japanese calligraphy, created a group of purely black and white abstract paintings; but these works are still clearly Western, without the spirit and penetration of Chinese ink painting. In contrast, these two series by Li Lei are clearly essentially different to de Kooning's works, in that the paintings are imbued with the mood typical of ink painting. Even more interestingly, in the *The August* series, the [traditional] method of leaving a space is also introduced to abstract painting—

a large area of natural canvas is left empty. Looking at this interesting group of Chinese-style works, I even recall the words of Mi Fu (1051-1107), one of the Four Masters of the Song Dynasty:

*Haiyue (Mi Fu) was summoned on account of his knowledge of calligraphy as a court academician, and the emperor asked about his acquaintances in the generation famed for calligraphy of the current dynasty (Northern Song). Haiyue spoke individually of people: "Cai Jing fails to master the brush, Cai Bian masters the brush but with a lack of ease, Cai Xiang restrains his characters, Shen Liao orders his characters, Huang Tingjian draws his characters, Su Shi paints his characters". The emperor then asked about the nature of his subject's (Mi Fu's) calligraphy: "Your servant brushes his characters."*

The phrase, "Your servant brushes his characters," fits as a description of these two series by Li Lei; his works have something of Mi Fu's style of "brushing characters", conveying a whole mood in just a few strokes.

At this point, let us return to conceptual issues relating to abstract art. As already mentioned, abstract art has a kind of inherent spiritual character, so the painter who loves abstract art has some natural affinity for visual metaphysics. While, on the one hand, Li Lei is very knowledgeable about Western art, especially modernist art and abstraction—indeed he has written many articles reviewing Western artists; on the other, he is also well-versed in Chinese traditional culture, and has an especially strong interest in Buddhist philosophy. This kind of thinking and creativity, based in the zone of overlapping and intermingling between Chinese and Western cultures, often leads artists to look at the world using a multiplicity of ideological resources. I find that Li Lei is not only an artist of the senses, but also a philosophical artist, who in his artistic exploration sees great themes in small

subjects, and can focus on many overarching "grand narratives". In the context of *The Apsara's Flowers*, Li Lei states frankly:

*For many years, I have been thinking about certain questions. Some of humanity's questions the sages have answered; others we are still exploring. In human investigation of questions there are no more than two main paths: the first based on the science of reason, and the second based on the perception of intuition. Art focuses on intuition, so the answers given by art can often not be quantified, and there is much ambiguity. Precisely because of this ambiguity, there are many opportunities for the involvement of all kinds of artists, and the room for manoeuvre is large. This is the charm of art.*

*The main questions that I think about are: 1. the origin and evolution of the universe; 2. the relationship between the spiritual and the material; 3. the relationship between time and space; 4. The composition of life; 5. life of the individual life and life of the group; and 6. spiritual power and dissemination; 7. life in other places and times; 8. self-expression and liberation of the self; 9. Sensory language and transmission of the spirit, and so on.*

Of course, the artist's way of thinking is not like the deductive or speculative thought processes of scientists or philosophers. Rather, it is an exploration by means of his or her own artistic language and style. Any "grand narrative" ultimately turns into the "small narrative" of a specific artistic language. However, it is worth reminding ourselves that the artists who have grand narrative concerns are different from the artists who do not have these concerns, and their artistic works have a different feel. Li Lei's major concerns have been translated into the creating and exploring the language and style of abstract art. In his abstract paintings, nature, life, society, history

and the self are integrated into one. Through colour, line, shape, shading, and composition, a quest like the "Questions to Heaven" of the poet Qu Yuan (c. 340-278 BC) is effectively conveyed. In my opinion, these grand narrative concepts elevate the artist to a visual metaphysical level, to the most experiential and intuitive artistic sensibility, incorporating philosophical problems in its intrinsic weightiness and depth. They make his abstract paintings complex in their concision, incorporating historical depth in their planar composition, thus creating for the viewer more mental associations and enlightenment. The philosopher Nicolai Hartmann has suggested that any artwork presents a system made up of different levels. The greater the work of art, then the deeper the levels extend, but not every person appreciates all the levels. For example, drama, starting from vivid performance, lines of the script, and psychology of the characters, through twists of fate and ideas of personality, finally reaches a conception of humanity. And music, starting from the level of direct hearing of resonance, progressing through the level of inner feeling produced by the melody, ultimately achieves the metaphysical level, the highest level of things. When I view Li Lei's abstract artworks, I often become aware of rich visual metaphysical implications behind the paintings. These implications represent both those already fully apparent to the artist, and those questions to which he is seeking as yet unknown, but hard sought after answers.

Returning to the argument I put forward at the beginning of this article, abstract artists have something of a philosopher's temperament: this is what I appreciate in my viewing of Li Lei's abstract paintings.

## 抽象繪畫的形而上意味 ——評李磊的抽象繪畫

唐代大詩人杜甫有名句「晨鐘雲外濕」，看似不合情理，葉燮曾議論道：「聲無形，安能濕？鐘聲入耳而有聞，聞在耳，止能辨其聲，安能辨其濕？……然此詩為雨濕而作，有雲然後有雨，鐘為雨濕，……俗儒於此，必曰晨鐘雲外度。又必曰晨鐘雲外發，覺悟『濕』字者。不知其於隔雲見鐘，聲中聞濕，妙悟天開，從至理實事中領悟，乃得此境界也。」這裡，葉燮指出了兩種全然不同的觀察世界的角度：詩人的與俗儒的，前者別具一格觀世界，因而像杜甫那樣「妙悟天開……得此境界也」；俗儒則人云亦云想像力貧困，無法得此境界。這其實就是藝術所以存在的重要理由。如果我們把葉燮的論斷和達芬奇的說法結合起來，便可得知藝術所以為藝術的秘訣，達芬奇說，藝術是「教導人們學會看」。其實，杜甫「晨鐘雲外濕」的新奇境界，正是達芬奇所言藝術「教導人們學會看」的別樣眼光。

別樣眼光對造型藝術來說至為關鍵。藝術史的發展一再表明，一個藝術家能否在藝術史上佔據一席之地，全靠他自己能否發現自己的別樣眼光，並把這副教會給公眾。我細讀李磊先生的抽象繪畫作品，有感於他努力凝練自己的別樣眼光來看世界，謹慎地避免俗儒之見，這種努力使他的抽象繪畫在中國當代抽象藝術中別具一格，佔據了一個獨特的位置。

我一向認為，喜好抽象藝術並在其中有所作為的藝術家，大多有某種共同的精神品格，那就是傾向於哲人氣質。相較於寫實主義藝術家，抽象藝術家似乎處理的是全然不同的視覺經驗，並往往以哲人式的視覺探究來審視世間萬事萬物，以別樣眼光重構視覺世界。

### 周憲 著

這種哲人氣質在造型藝術層面上，可以進一步解釋為視覺形而上學。換言之，具有寫實傾向的藝術家，他們處理的是眼前的視覺物像，是我們日常經驗參照系中的日常事物和人物；而抽象藝術家處理的則是這些日常事物或人物背後的東西，它們隱而不現，超出了日常經驗的參照系，進入了精神觀念的層面。所以在這個意義說，抽象藝術家更有哲人氣質，他們與其說關心的是身邊或眼前的物像，不如說他們意欲探索可見的日常事物後面那隱而不現的觀念世界。

以此視角來審視李磊的抽象主義繪畫，以及他多次談及的自己的藝術理念，我覺得很是契合。李磊的抽象繪畫自有他自己獨特的精神氣象。他的抽象繪畫總體風格非常明顯，儘管不同時期他的作品有一些變化，但都是在基本旋律基礎上的變奏與轉換。所以，我想在這裡著重討論一下李磊抽象繪畫的基本旋律——總體風格。在具體分析李磊作品之前，我們先來討論一下抽象繪畫的風格類型學問題。

從西方藝術史的角度來看抽象藝術百多年的發展軌跡，大約可以區分為幾種典型的抽象繪畫類型，主要有曲線型（Curvilinear），色彩關聯式或光影關聯式（Colour-Related or Light-Related），幾何型（Geometric），情緒型或直覺型（Emotional or Intuitive），

姿態型（Gestural）和極簡型（Minimalist）。如果我們用這些抽象藝術的類型來解讀李磊的作品，就會發現一些困難，因為在李磊那裡，幾乎每一種風格形態他都有所嘗試，並取得了令人關注的表現。這一方面說明李磊的抽象繪畫創作實踐路數多，路子寬，他不拘一格嘗試多種表現形態，另一方面也表明他的抽象繪畫廣泛汲取前人經驗，努力探究富有個性特色的藝術風格。從李磊數十年抽象繪畫所走過的軌跡來看，我以為還是可以總結出一些具有個人標識的「李家風格」。

首先，他拒絕了幾何型的抽象風格，避免了作品中出現規整理性的幾何形體、色塊和線條，著意探究一種更趨隨機的、偶發的和瞬間性的抽象風格。從藝術史角度說，幾何風格是一種更帶理性色彩和智力遊戲的藝術，從馬列維奇的至上主義，到蒙德里安的新造型主義，再到凡多斯伯格的元素主義等等，不一而足。幾何型風格帶有某種科學主義和理性主義色彩，也許是李磊要刻意迴避，或者說他的抽象風格的抉擇，也許出自其個性或精神氣質。從心理學角度看，風格傾向既是藝術家主動的選擇或探索的產物，亦是其內在精神氣質的自然外化。縱觀李磊大量作品，我以為他是在嘗試一條更有隨機性、即興性和偶發性的抽象藝術創作路線。這條路線的一個典型特徵是強調藝術的過程，如海明威所言——「一切都在過程中發現」。從

抽象藝術的類型學角度看，此一風格更偏向於情緒型或直覺型，更加注重畫面的表現性而不是構成性，更加強調即興偶發的發現與變化。這就擺脫了依小樣「畫葫蘆」的刻板做法，使得抽象藝術的創作過程更具動作性和表現性。我注意到在李磊《上善若水》畫冊中有一幅作畫的照片，藝術家匍匐在平鋪在地上的畫布上，用強有力的手臂動作揮灑，畫出流動的色塊結構。這個極具暗示性的動作表明，李磊作畫風格有明顯的「行動繪畫」的姿態型傾向，帶有晚近美學十分關注的 performativity 特性。風格體現出藝術家更偏重於感性和情緒表現性。較之於波洛克的行動繪畫，李磊似乎更強調了中國繪畫藝術的某些灑脫、即興特點，就像水墨畫中隨著毛筆和水墨在紙張上的運動而具有生成性一樣，本土的傳統也就水到渠成地進入了李磊的抽象繪畫。因此，李磊比波洛克走得更遠，在其繪畫情境中，繪畫已經就像是傳統戲劇表演的動作揮灑，所不同的是在他的繪畫動作中沒有古典戲曲的動作程式化，更加趨向於隨意灑脫的表現性。

其次，在李磊的抽象繪畫中，雖然其繪畫語言和表現手段極為豐富，但是我注意到這龐雜紛繁的語言中，有某種主導的視覺語法支配著他的畫作。藝術史家沃爾夫林在分析文藝復興到巴羅克藝術風格轉變時發現，西方藝術有一個從「線描的」風格向「圖繪的」風格

的轉變，具體說來，就呈現為丟勒向倫勃朗的畫風轉變。雖然沃爾夫林線描與圖繪的二分是針對寫實主義繪畫而提出的，但我認為這其實是一切繪畫都內含的一對矛盾，抽象繪畫亦復如此。按照沃爾夫林的說法，線描風格注重物像的實在性和輪廓邊緣，而圖繪風格則忽略輪廓而強調形態的視覺印象。「這兩種風格是對世界的兩種看法，它們在審美趣味和對世界的興趣方面是不同的，然而各自都能產生可視事物的完美圖畫。」沃爾夫林線描／圖繪的二元概念，也是考量抽象繪畫的一個視角。即是說，在抽象繪畫中，由於畫家處理手法的不同，會出現兩種不同的傾向，一個可以概括為以色線為主導的抽象繪畫，另一個則是以色塊為主導的抽象繪畫。以此觀點來審視李磊的抽象繪畫，我發現在他那裡似乎得到了某種相對的平衡。他的抽象畫作可以分為兩大類，一類是色塊主導型，另一類是色線主導型。在前一類作品中，如代表性的《海上花》系列，大塊顏色佔據畫面結構的主要部分，線條要麼乾脆消失，要麼居於次要的輔助地位。這類「圖繪的」作品畫面很有視覺衝擊力，尤其是不同色塊之間對比色的運用，造成了冷色與暖色的強烈色彩張力，《三月枝頭的芽》的畫面，幾種深淺不一的紅色與藍色色塊緊張對峙，在灰色背景的襯托下顯得格外奪目。李磊在圖繪性作品中用色之大膽，畫面色彩之緊張，色塊形狀之多變，令人印象深刻。《海上花》72、73、95、96 系列，以及《極深之處》系列作品中，這一特點最為彰顯，它們構成了一組風格獨特的「家族相似」作品。與此相對的是以線條為主導的「線描的」畫作，比如《禪花》系列，在淺灰色背景中線條構成不同群組，相互糾纏關聯，表現出靜謐中有動感的禪意與禪境。不同於寫實性繪畫線條的勾勒輪廓功能，在這類作品中，線條本身是獨立的，又蘊含了強烈的表現力。《天水來潮》中，在濃烈的色彩背景中以一些曲線勾勒；而在《聽禪》系列裡，灰黑色背景寥寥幾筆白線穿越，表達了虛空禪境的透徹和渺遠。在李磊豐富多變的抽象繪畫中，色塊主導型和線條主導型構成了抽象的不同藝術表現路徑。就我個人觀賞經驗而言，我更喜歡大色塊主導的畫作，巨大的色塊控制這畫面的氣氛，並傳達藝術家內在的精視覺形而上學觀念，具有明顯的「李家風」，尤其是其《極深之處》系列，把這一風格發揮到了極致，色塊的暈染、銜接、對比與衝突應有盡有。

李磊作品引發我興趣的第三個方面，是他一些色帶有中國水墨意趣的黑白系列。從色彩學上說，黑白均不屬於彩色，中國傳統的水墨畫在黑白之間變幻出大千世界的玄妙與靈動。雖說油畫屬於源自西方的畫種，其手法和技術都屬於西方文化範疇。不過身為中國藝術家，李磊深諳自己的傳統哲學和文化，一些本土性元素便不露痕跡地進入了他抽象繪畫語言之中。誠然，對抽象繪畫藝術性或價值判斷，並不能以民族風或民族元素多寡為依據，我想重要的問題是，這些本土性的藝術如何作為一種背景或氛圍進入完全西式的抽象繪畫之中，並帶來哪些值得注意的變化。在李磊的《棕色》系列和《八月》系列中，有一些大膽的嘗試和創新。在單純的咖啡色背景上，或乾脆是本色的油畫布上，大筆觸的黑色極具力道地掠過，留下摩擦後產生的富有動感的中國書法式的筆墨意趣，黑白對比，虛實相伴，濃淡相生。看似很隨意的寬窄不一的黑色色塊或線條錯綜糾結，四處漫射的墨跡方向形成了畫面的運功感，仿佛像是一組短促而堅定旋律瞬間揚起。李磊也許研讀過美國抽象表現主義畫家德庫寧的《黑白》系列，德庫寧受到中日書法的啟發，畫了一組純黑白的抽象畫作，但看起來德庫寧的作品仍是西方式的，沒有中國水墨的靈動和通透。反觀李磊的這兩個系列，不難發現和德庫寧的作品有本質的不同，那就是畫面充溢著典型的類水墨畫的筆墨意趣。更有趣的是，《八月》系列中，留白的方法也被引入抽象繪畫，直接在本色油畫布上著色，留下大片空白。看著這幾組意趣盎然帶有本土風的作品，我甚至想起了宋四家米芾的一段話：

海岳以書學博士召對，上問本朝以書名世者熟人。海嶽各以其人對曰：「蔡京不得筆，蔡卞得筆而乏逸韻，蔡襄勒字，沈遼排字，黃庭堅描字，蘇軾畫字。」上復問卿書如何，對曰：「臣書刷字。」

誠然，藝術家的思考並不是科學家或哲學家的推論和思辨，而是通過自己的藝術語言及其風格探究來展開的，任何「宏大敘事」最終都是要轉化為具體的藝術語言的「小敘事」。但值得反省的問題在於，有宏大敘事關切的藝術家，與沒有這一關切的藝術家，他們的藝術創作和作品卻又不同的氣象。李磊所關注大問題，已轉化為抽象藝術的語言與風格的營造與探究。在他的抽象繪畫中，自然、生命、社會、歷史與自我已經融為一體，透過色彩、線條、造型、光影或結構，有力地傳達出某種屈原「天問」式的追索。以我之見，這些宏大敘事觀念，將藝術家提升到了一個視覺形而上學的高度，最經驗和直觀的藝術感性，卻包蘊著有內在厚度和深度的哲理問題，使得其抽象繪畫簡約中見出複雜，平面構成中包蘊了歷史深度，因而給人以更多的聯想與啟迪。哲學家哈特曼曾提出，任何藝術品均呈現為不同的層次所由構成的系統，越是偉大的藝術品其層次就延伸得越深遠，但並非每個欣賞者都能達到所有層次。比如戲劇從生動的表演、台詞、人物心理與性格，到各種命運、人格理念，最後到達人性理念。而音樂則從聽覺直接共鳴層入手，深入樂曲產生的內心感動層，最終達至形而上的層次，也就是終極事物的層次。我讀李磊抽象繪畫作品，時常感悟到畫面背後豐富的視覺形而上學意涵，既有藝術家似乎業已明瞭的意涵，亦有他未知卻又努力尋找答案的追問。

回到本文開篇的一個論斷，抽象藝術家多少有些哲人氣質，這就是我讀李磊抽象繪畫的一點感悟。

「臣書刷字」這四個字頗適合於描述李磊的這兩個系列，其作品頗有些米芾「刷字」之風，看似寥寥幾筆，但卻意境渾然。

說到這裡，我要回到抽象藝術的觀念性問題上來。如前所述，抽象藝術有某種內在的精神品性，因而鍾情於抽象藝術的畫家多少有些對視覺形而上學的天然愛好。李磊一方面熟知西方藝術，尤其是現代主義藝術及其抽象主義十分熟悉，他自己就寫過不少西方畫家的評論文章；另一方面，他也深諳中國傳統文化尤其是佛教哲學，對禪宗有濃厚的興趣。這樣一種站在中西文化交匯融通地帶上來創作和思考，往往促發藝術家以多種思想資源來審視世界。我發現，李磊不但是­一個感性的藝術家，還是一個富有哲思的藝術家，他小中見大地在其藝術探索中，關注於許多全域性的「宏大敘事」。李磊在其《天女散花》構想中坦陳道：

很多年來我一直在思考一些問題，有些問題人類的先賢已經給出答案了，有些大家還在探索。人類研究問題無非兩大途徑，一是基於理性的科學，二是基於感性的體悟。藝術側重於體悟，所以通過藝術給出的答案往往不是定量的，有很大的模糊性，正是因為有很大的模糊性，各種主體介入的機會就多，可迴旋的空間就大，這是藝術的魅力所在。

我思考的主要問題有：1、宇宙的原點和演化；2、精神與物質的關係；3、時間和空間的關係；4、生命結構；5、個體生命和群體生命；6、精神力與傳播；7、其他時空生命；8、自我表達和自我解放；9、感官語言與精神傳遞等等。

## Li Lei's Artistic Statement of Calm Contemplation+

"Calm Contemplation" is a meditation practice for man's self-cultivation, it is a method and pathway to discover oneself and the world through one's own body. Shakyamuni Buddha and many ancient sages have already clearly demonstrated such technique and its result, this is the way to understand ourselves and the world in calm abiding meditation.

"Calm Contemplation" basically means to completely quiet down, perceiving yourself and the world in absolute calmness. In such a state, we don't perceive with our eyes, but to use all our senses to come in contact with phenomena that might potentially occur in our silent encounter. There are two directions in calm contemplation, one is to let it be and allow yourself to flow naturally to the truth without interfering with those episodes; another one is to focus on maintaining a certain state, through which you jump directly into the truth.

The purpose of "Calm Contemplation" is to find the truth, but what is the truth? According to the ancient wisdoms, the unity of oneself and the world can be discovered during the meditation, there is no difference between oneself and the world, all the different phenomena and disparities are but ripples of



▲  
Calm Contemplation 12  
Oil on board  
45 x 35cm | 1991

止觀 12  
板上油畫  
45 x 35cm | 1991

the harmonious relation. Therefore, there is not any phenomenon in the nature of life and the world, there is simply no self-existence.

The above is my insight from the study of Buddhism and ancient wisdom. I have not attained oneness yet, while I am working hard to achieve that, I also try to share bits of my understanding with others. Painting *Calm Contemplation* is the process of my learning and sharing.

In 1991, I painted a set of *Calm Contemplation*, in which a body is illustrated in flatness on a rather small wooden panel, inside the body there are variety of shapes representing different phenomena that appear in silence and calmness.

In 2005, I began to paint *Calm Contemplation* again, this time I allowed a wide range of colours to merge harmoniously into each other, expressing the sublime state of oneness and liberation.

In 2019, during my discussion with Calvin Hui, we marvelled at the inexplicably remarkable sight of my other works being placed side-by-side with the series of *Calm Contemplation* I created in year 2005. Whether it is the celebration of tranquility in *Drunken Lake* and *Where Does Happiness Come From*, the intensity and pathos in *Shanghai Flower* and *The Flame of Pompeii*, or the celestial depiction in *Colours of Paradise* and *Release Heart Aura* etc., they all focus on a specific phenomenon and emotion, such



◀  
Calm Contemplation 8  
Acrylic on canvas  
100 x 80cm | 2015

止觀 8  
布上丙烯  
100 x 80cm | 2015

Calm Contemplation 10  
Oil on board  
45 x 35cm | 1991

止觀 10  
板上油畫  
45 x 35cm | 1991



is the spirit of inner cultivation. *Calm Contemplation*, on the other hand, is open, diffusive and harmonious. Putting these two different qualities together allows us to see all kinds of complications and possibilities of the world, implying the multi-dimensionality and interconnection of time and space. This is how *Calm Contemplation+* has again become my new form of artistic expression.

*Calm Contemplation+* is an open system, offering me the boundless freedom of thoughts. My art is filled with the tension from the intense contrast between action and inaction, complication and simplicity, reduction and expansion, as well as struggles and acceptance. I like this tension, it is the power that can only be experienced in the masterpieces of Beethoven and Picasso. Having said that, *Calm Contemplation+* has the air of tranquility, after all I am still searching for the way in life, perhaps the destination is the balance achieved in the push and pull of various energies, and this balance is the basic condition for the understanding of ourselves and the world.

I feel more liberated in my heart now.

Li Lei  
Monday, midnight, 30 September, 2019

Calm Contemplation 18  
Oil on board  
45 x 35cm | 1991

止觀 18  
板上油畫  
45 x 35cm | 1991

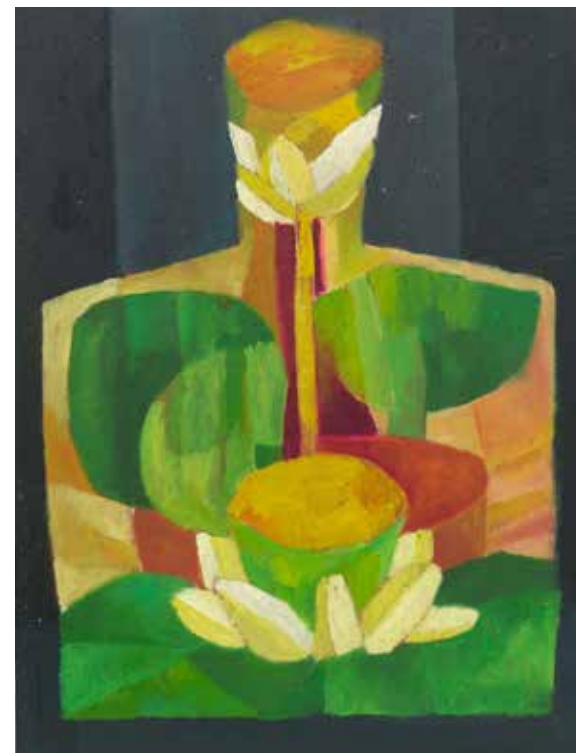
Calm Contemplation 27  
Acrylic on canvas  
180 x 150cm | 2015

止觀 27  
布上丙烯  
180 x 150cm | 2015



Calm Contemplation 29  
Acrylic on canvas  
150 x 100cm | 2015

止觀 29  
布上丙烯  
150 x 100cm | 2015



## 《止觀+》自述

李磊 著

Calm Contemplation 25  
Acrylic on canvas  
150 x 100cm | 2015

止觀 25  
布上丙烯  
150 x 100cm | 2015



止觀，是人類的一種修行方法，是人類以身體作為工具認識自己、認識世界的方法和路徑。釋迦牟尼佛和許多先賢大德已經把止觀的方法和結果說得很清楚了，我們修行止觀是要用這個方法認識自己和世界。

止觀的基本意思是靜下來、靜下來，在沉靜中感受自己、感受世界。觀不是用眼睛看，而是用我們所有的感知能力與一切可能發生的現象相遇。止觀可分兩個方向，一個方向是隨遇而安，不去干預感受到的現象，慢慢地漂到真理的身邊；另一個方向是集中精力進入特定的狀態，通過這個狀態一下子跳到真理的身邊。

止觀的目的都是要到真理身邊。但真理是什麼呢？按照先賢大德的敘述，在止觀中會發現我們自身與世界是圓融的，我們自身與世界沒有差別，所有的現象和差別來自於從圓融中生出的波動。所以生命和世界的本質是沒有一切現象，沒有所謂的自我。

以上是我學習佛經和先賢大德教誨的體會。我自己並沒有達到圓融的境界，所以我要努力去實踐，並與別人分享點點滴滴的體會。繪畫《止觀》就是我學習與分享的過程。

1991年我畫過一組油畫《止觀》，那是在不大的木板上面勾劃了一個平面軀幹，在這個軀幹中有各種各樣的圖形，這是表現在沉靜中的各種現象。

2005年我又開始創作《止觀》，這次我是用各種各樣的色彩在畫布上融合，表現逐步趨於圓融和解脫的境界。

2019年我在與許劍龍先生的一次討論中，將2015年創作的《止觀》與其他作品並置，發現那是一種非常奇妙的境界。我畫過許多主題的系列作品，不管是表現靜謐美好的《醉湖》、《高興不知何處來》，還是表現喧囂悲愴的《海上花》、《龐貝的焰火》，抑或表現趨向天堂的《天堂的色彩》、《釋放心光》等等，都是專注於一個特定的現象和情感，是一種向內聚集的氣息。而《止觀》是開放的、擴散的、趨於圓融的。把這兩種氣質的畫面放在一起，讓人們看到世界複雜性和可能性，暗示了時間、空間的多維與復合。於是《止觀+》成為我新的藝術表現的形式。



Calm Contemplation 24  
Acrylic on canvas  
100 x 80cm | 2015

止觀 24  
布上丙烯  
100 x 80cm | 2015

Calm Contemplation 20  
Acrylic on canvas  
70 x 60cm | 2015

止觀 20  
布上丙烯  
70 x 60cm | 2015



Calm Contemplation 10  
Acrylic on canvas  
150 x 100cm | 2015

止觀 10  
布上丙烯  
150 x 100cm | 2015



《止觀+》是一個完全開放的體系，給了我思想馳騁的最大自由。那種動與靜、繁與簡、收縮與開放、糾結與豁達的強烈對比讓我的藝術充滿了張力。我喜歡這種張力，這是只有在貝多芬和畢加索的作品中才能感受到的力量。但是《止觀+》在氣質上又是平靜的，我始終在尋找生命的出路，出路也許就在各種力量的牽扯中達成的平衡，這種平衡是我們認識自己和世界的基本條件。

我覺得心靈更加自由了。

李磊

2019年9月30日星期一凌晨

## Conversation

by Li Lei and Calvin Hui

1. **From your artwork series *Sunbird to Zen Flower*, and *The Browns to The August*, these works can be perceived as the process of metamorphosis from figuration to abstraction; can you describe the journey of this transformation?**

I come from the educational background of realist painting, in which the accurate depiction of real life subjects is a basic requirement.

As I grew older, I realised that the most important element of painting is the expression of the spirit, and realistic depiction is only a matter of appearance. It is not that important. In 1986, I created the woodblock printing series *Sunbird*, portraying the image of the Chinese mythological deity with a human head and bird body being reborn. Full of power yet its ability to fly is constrained by the environment, this legendary bird is actually my twenty-one-year-old self. The *Sunbird* series and works from the same period reveal the influence of German Expressionism. I was particularly inspired by the works of Käthe Kollwitz. However, culturally, it originates from a story from Chinese mythology, in which the encounters of a young man speaks potently to the idea of Critical Realism.

During my creative process, it does not matter whether my work is in figurative or abstract form; what truly matter are the ideas, feelings, ambivalences, and questions that pop into my mind. These are the important things I truly want to communicate through my work, in either figurative or abstract means.

In 1995, I began to express the subject of death. I painted the grave of flowers, of which the visual form hints at the beginning of “abstraction”. I have painted many purely abstract works; *Zen Flower* is an example of my study and interpretation of pure abstraction. *Zen Flower* is essentially “Untitled”, behind its fictitious title is the composition of boundless expression.

Similarly, *The Browns* and *The August* are also my studies on the visual, while tackling different issues. *The Browns* is the realisation of the rhythm and structure of Chinese calligraphy while *The August* carries the ethereal quality of the ink world.

2. **Oil was crucial in the development of artistic practice in the West, building up on such important ideologies as Christianity, Humanism, and The Renaissance. Chinese art, on the other hand, developed based on ink, which is closely related to Taoism, Buddhism, Confucianism and Ch’an and so on. The majority of your works are acrylic on canvas, but from the perspective of the viewers, the poetic and conceptual imagery of ink (xieyi) is still very much evident. How do you manifest the spirituality of Chinese ink in your creation?**

My works emanate the “ink spirit”. Many critics consider my art to be “Chinese abstraction”, because my works involve many Chinese elements. The most important aspect in Chinese painting is “spirit resonance”, meaning the picture plane must carry the vitality of the artist, synchronising with the artist’s emotions and pulsing with the rhythm of life, its movements should be of unison and coherence. This is not metaphysics, but a deep understanding one acquires through the appreciation of many good paintings, even if it is not understood on the conscious level, it connects with our subconscious. In fact, many brilliant artworks from the West also exhibit such spirit resonance, but their theoretical framework approaches the idea differently.

Besides emphasis on the “spirit resonance”, my works also pay attention to the elegance of ink in its textural and tonal nuance; to the sentimentality towards life in the expression of happiness, anger, sorrow and joy; to the idealism embodied in poetry and literature. All of these elements are very important in my creative process, because they are the vivid manifestation of human civilisation, which belongs not only to China but the entire human race.

3. **From Gong Yunbiao’s analysis and discussion on your “Poetic Abstraction”, we understand that your creative approach and thoughts are the result of the balance between reason and emotion, can you share your thought on the development of “Poetic Abstraction”?**

“Poetic Abstraction” is a metaphor that summarises the characteristics of my abstract paintings, because of their strong literary and musical quality as well as the dimensionality of the conceptual imageries; these are all the components of poetry.

I would focus on one theme in my creative process, for example, *Shanghai Flower* is the depiction of city life, in which the hustle and bustle, ecstasy, melancholy and grandeur all come together, forming a state of bewilderment, turmoil and instability. Visually, it verges on the edge between splendour and decadence, which is a typical condition of urban life; therefore, this series can also be named *London Flower*, *New York Flower* or *Tokyo Flower*. *The Flame of Pompeii* and *My Amazon* both connote the conflict between man and nature, the picture is suffused with a burning sensation.

I also have many sentimental works, for example, *Release Heart Aura* depicts the dynamics and form of light on the way to heaven, this is of course my imagination, which is the raison d’être of art. How can we not be full of imagination for a world that is both familiar and unfamiliar to us?

I often use a verse of a poem for the title of my works, I like the pleasant affect it has on a work.



4. **Harmonising the action painting from the West and the poeticism from China, you mainly use splashed ink and broad brushstrokes in your works to manifest your profound understanding of Chinese philosophy. Can you describe your approach? And why do you choose this approach?**

I have mentioned that painting requires "spirit resonance", a good work is created by a strong aspiration to liberate the overflowing thoughts and emotions. I do not prefer paintings that are too technical, which obliterates emotions. I listen to music when I paint, I like Beethoven and large-scale Romantic pieces, their scores strike an emotional chord in my heart, allowing me to become one with these great souls.

Sometimes I cry as I paint, I like to work alone to the point of hysteria, I have to open my heart and liberate myself, and art is one way of doing so.

5. **Once you mentioned that "abstraction is a visual language in its essence, and the abstract image is one's inner image". In your artistic practices, you paint in abstraction while you compose your poetry with figurative and descriptive words. How do you manage between these two approaches? How would you describe the different mentality?**

Poetry is mankind's greatest form of art. It is admirable because it speaks directly to the heart, at the same time leaving room for our imagination. A good poem can be fully comprehended only through the heart; a good poem cannot be translated to another language, it might lose its essence without its vernacular vocabulary; a good poem is completed by the joint effort between the author and the reader.

Abstract art is an experience inexplicable by language. If you do not understand, then look again slowly and closely; the more you look, the more you understand. The connection comes when you are moved.

Text, picture, music, smell and taste are all forms of art. They share the same principle in art, there is nothing mysterious. As long as we do not confine ourselves, we can all appreciate the charm of art, filling life with colours and spectacles.

6. **British art critic Edward Lucie-Smith once commented that your works can be "understood without the viewers' knowledge of the cultural background". I believe what this emphasises is the universal language of your works, which transcends cultural barriers. What do you think about his comment?**

Edward Lucie-Smith knows the nature of art, of which the impact is very straightforward, just like the idea of ascending a mountain, time and distance can filter out many extrinsic factors attached to art itself, which needs not to be interpreted by any certain culture.

There is no conflict between the directness of art and regional cultures, we are nurtured by the history and culture of both the East and West, we need to absorb all kinds of nourishment and sprout from the soil of history, we grow up to be different individuals yet there is a mutual understanding between one another.

7. **Many latest works are featured in the concurrent exhibitions in London and Hong Kong. Can you explain the curation of the exhibition?**

The theme of the exhibitions in both London and Hong Kong is "Poetic Abstraction", which essentially is an academic discourse quite unique to China. At the same time it speaks so much to our reality as many people nowadays 'care less about poetry than they used to'. Poetry is the most valuable wealth of mankind, we should not abandon it! Our art needs poetic expression, and so is our life. To infuse poeticism is to touch the most delicate part of the soul, what do we use to do so? Use my paintings, the abstract imagery.

As you know, besides painting, I also work on sculptures, installations, porcelains and clothing etc., and the exhibitions in London and Hong Kong focus on my abstract paintings, namely my works of "poetic abstraction".

8. **Being exhibited for the very first time, *Calm Contemplation* is one of the focal points of this exhibition. We can see significant chromatic variation in these works; examining your artistic career in general, it is evident that colours play an important role in your creative process. Could you share what colours mean to you?**

The *Calm Contemplation* diptych series is my new form of expression this year, it is based on my reflections on time and space, mentality, and emotions. Through the teaching of Buddhism as well as modern scientific study, we understand more and more that the universe is intricate, time and space are interconnected, and the genesis is a void of complete silence. Like a mirror, paintings can be created to reflect the universe and the truth of life.

*Calm Contemplation* has been the subject of my artistic creation for many years, while it mainly interprets some fantasies in moments of silence, the other half of the diptych represents the imagination of a boisterous world. The contrast between the tranquillity and frenzy is a very sentimental as well as poetic expression of the truth of the world, which is also the theme of this exhibition, "Poetic Abstraction".

9. **The exhibition catalogue also includes 20 poems of yours, there are musicality and rhythm in both of your paintings and poems, in which the words are youthful and vivid. Can you share one of your favourite poems or poems with us?**

I love the poems of Li Bai, and also the lyrics of Su Dongpo. I seldom read modern poems or translated poems.

I would like to share two poems, the first one is *Song on Ascending the Youzhou Tower*, by poet Chen Zi'ang of the Tang dynasty:

*Before me, the ancient sages are long gone,  
Behind me, their successors are yet to be seen.  
While heaven and earth continue on perpetually,  
I am left all alone, mournful with tears.*

Another poem is *The End of Another Day*, written by me:

*You sit by the pond,  
In the water comes the dawn,  
In the water goes the dusk,  
That's the end of another day.*

10. **Your works emphasise on the communication with the viewer, among your numerous exhibitions and art museum projects, is there an interaction with a viewer that is most memorable to you?**

It is always a good learning opportunity to visit art museums, galleries, and artist studios, those who are willing to visit these places go with a positive learning attitude. There is no right or wrong answer in art, one needs to be both humble and confident. I have encountered many incredible viewers.

11. **What is your hope for the future development of Chinese abstract art?**

I do not want to pinpoint on "Chinese abstraction", art is for all mankind. With the rapid development of communication technologies, we should shift our focus of discussion to global art, which is composed of each and every individual artists. Art is invaluable, so is the originality in artists.

## 對談

### 李磊與許劍龍

1. 從作品《太陽鳥》到《禪花》，再到《棕色》與《八月》，作品呈現的是一個從具象發展到抽象的進程，可否跟我們說明一下您在這個轉變當中的心路歷程？

我的教育背景是學習寫實繪畫的，把一個東西畫得像是基本要求。

隨著年齡的增長，發現畫畫最重要的是要把精神表現出來，跟現實世界是否相像只是表面問題，並不重要。1986年我創作《太陽鳥》系列版畫，塑造了一個從中國神話人面鳥身神脫胎而來的形象，那是一隻充滿了力量都是卻被環境限制而無法奮飛的神鳥，這只鳥其實就是我自己，一個21歲的青年。《太陽鳥》及那個時期的作品有德國表現主義的影子，喜歡珂勒惠支作品，受她的影響。但是文化的根源是中國神話，講的故事是一個青年人的際遇，具有強烈的批判現實主義精神。

對我來說具象、抽象都不重要，重要的當下的思想、當下的情感、當下的矛盾、當下的問題，這些才是我要表達的東西，具象、抽象只是表現方法而已，不重要。

1995年我開始表現死亡的主題，畫花的墳墓，從視覺形態上開始「抽象」。我畫過許多非常純粹的抽象作品，《禪花》就是我進行純粹視覺練習和演繹的作品。《禪花》其實就是《無題》，假用一個題目，內容無邊無際，非常精彩的作品。

《棕色》、《八月》都一樣，都是主題視覺練習，只是我要解決的問題不一樣。《棕色》主要體會中國書法的韻律與結構，《八月》主要表現飄渺的水墨世界。

2. 西方以油彩為重要的藝術創作媒材發展，並有基督教、人本主義、啟蒙運動等作為思想的基底；中國便是以水墨為主要發展方式，輔以道教、佛教、儒家、禪學等。您的作品大部分以布面丙烯創作，但作為觀者，我們仍能從中看到水墨寫意的表現方式，您如何看待中國水墨精神在您的創作中的體現？

我的作品充滿了「水墨精神」，許多國外評論家都認為我的作品是「中國抽象」，這是因為我的作品中包含了較多的中國特質。中國繪畫最重要的要求是「氣韻生動」，就是畫面要承載作者的生命氣息，隨著作者的情感波瀾而律動，它的流動應該的連貫而通達的，與生命的節律是統一的。這不是玄學，只要我們多看好畫就能感受到，顯意識不明白，潛意識也能感受到。西洋美術的優秀作品同樣是氣韻生動的，只是他們的理論不去這樣理解。

我的作品在強調氣韻生動的同時，又講究乾、濕、濃、淡的筆墨韻味；講究喜、怒、哀、樂的生命感受；講究詩、詞、文、賦的理想意境。這些在西方抽象藝術中都是沒有或不在意的，但是在我的創作中卻很重要，因為這是人類文明的生動表現，不僅屬於中國，它屬於全人類。

3. 從龔雲表先生對您的「詩性抽象」的分析與闡述，我們可以看到您的創作方式與思路，是結合理性與感性的中庸之道，能否談談詩性抽象發展至今的想法？

「詩性抽象」是一個比喻，是對我的抽象繪畫特點的一種概括，因為我的抽象藝術作品中包含了很強的文學性和音樂性，以及意象上的跳躍性。這些都是詩的特性。

我會針對一個特定的主題進行創作，如《海上花》就是表現生活在城市裡的人們的喧囂、狂亂、欣喜、悲傷、絢麗等等，總體上是迷亂的、動蕩的、不確定的狀態，視覺處在絢爛與糜爛的臨界點上，是現代都市人們生活的普遍狀態，所以這個系列的作品也可以叫《倫敦花》、《紐約花》或者《東京花》。《龐貝的焰火》和《我的亞馬遜森林》都表現人類與自然的對立，畫面給人一種灼傷感。

我也有許多抒情的作品，如《釋放心光》就是表現進入天堂的過程中光的情態與形態，這當然是想像的，想像是藝術存在的理由，我們怎麼能對熟悉的和不熟悉的世界不抱有充分的想像呢？

我常常會用一句詩作為作品的標題，我喜歡這樣，我覺得舒服。

4. 從作品中我們可以看到您主要以潑墨或是大排筆刷的方式創作，綜合著您對於中國哲學思想的理解，因而在畫面中體現的是西方行動繪畫與中國寫意精神的融合，可否跟我們談談您創作的方式？您為何會以此方式創作？

我說過繪畫要「氣韻生動」，要畫好首先要有強烈的願望，要把思想和情緒積累到不得不迸發的狀態。我不太喜歡過於技術化的繪畫，那會把情緒消磨掉的。我畫畫時會聽音樂，我比較喜歡貝多芬和浪漫主義風格的大型作品，這些偉大的音樂會激盪我的心靈，讓我與那些偉大的靈魂融為一體。

有時候我畫著畫會痛哭流涕，我喜歡一個人瘋狂地創作，我要打開心靈，解放自己。創作是自我解放的一種方法。

5. 您曾說「抽象直接指向視覺的本質，而抽象中的『象』是心中之象」，您的藝術創作是繪畫的抽象，而您的詩歌則是以具體、得以清楚表述的文字創作，在這兩種創作方式之間您是如何轉換的？心境上有何不同？

詩是人類最偉大的藝術。詩的可愛在於它在意志上直指人心，而在想像留有空間。好的詩是不能朗讀的，它只能通過默念去體會；好的詩是無法翻譯的，離開了母語，它的意韻之美完全喪盡；好的詩是作者與讀者共同完成的。抽象藝術也一樣，它真的是只能體會無法言說的。看不懂，就慢慢地看，只要多看就一定能看懂。有感動了，就是看懂了。

文字、圖像、音響、氣味、口味都構成藝術，他們構成藝術的原理是一樣的，一點都不神秘，只要我們不封閉自己，就都能體會藝術的魅力。生命會豐富多彩、無比燦爛。

6. 英國藝評家艾華·盧西·史密斯曾評論您的作品能「在觀者不了解特定文化的狀態下，『讀懂』這些畫作」，我想這體現的是作品中所具有的世界性藝術語彙，跨越了文化的藩籬。您如何看待他的這番評論？

艾華·盧西·史密斯先生懂得藝術的本質。藝術的感染力是直接傳達的，時間和距離可以消除許多藝術本體上的附著物，就像走得越遠高峰越高的道理一樣，藝術的本質是不需要特定文化的闡釋的。

藝術的直指人心與地區性的文化特點並不矛盾，東方的歷史文化和西方的歷史文化都會給我們許多滋養，所有的營養我們都要吸收，我們要從歷史的土壤裡長出來，你長成自己的面貌，別人看你的時候也會心領神會。

7. 此次英國倫敦與香港的平行展覽，您展出眾多近年創作的作品，可否跟我們說明此次展覽的選件想法？

這次倫敦和香港的展覽主題是「詩象」，這本身是一個非常中國的學術命題，但它有非常具有現實意義，因為現在許多人都不關心詩了。詩是人類最可貴的財富，我們怎麼能放棄它呢！我們的藝術要有詩意，生活也要有詩意。我們觸碰一下心靈中柔軟的部分就是詩意，用什麼去觸碰呢？用我的畫，也就是「象」。

你知道，除了繪畫我還做雕塑、裝置、瓷器、服裝等各種各樣的作品，這次倫敦和香港的展覽主要選擇了我的抽象繪畫作品，也是「詩性抽象」這部分作品。

8. 《止觀》的組合系列雙聯畫是本次展覽的重點作品之一，同時也是此系列首次公開展出，我們看到作品用色變化的差異，綜觀您的藝術發展可見色彩在您藝術創作中的重要性，請問色彩之於您的意義為何？

《止觀》與其他作品的並置組合是我今年開始創作的一種形式，這是基於對不同時間空間，不同思維模式，不同情緒狀態的反思。通過佛陀的教誨和現代科學的研究，我們越來越認識到宇宙是複合的，時空是交融的，本源是寂靜的。我們可以創作一些畫面，向鏡子一樣折射出宇宙、生命的本性。

《止觀》是我許多年來一直創作的主题，主要表現寂靜中的一些幻象，而組合的另一半則是世界喧囂的幻象。一靜一動表現出世界的本質，這種表現是非常感性的，同樣具有「詩性」，也是這次展覽的主題「詩象」。

9. 此次展覽畫冊亦收錄您 20 首詩歌創作，從您的詩歌、畫作，皆能看到音樂中的韻律感與節奏性，文字富有童心又生動，您有特別喜愛的詩人或詩句可以跟我們分享嗎？

我喜歡李白的詩，喜歡蘇東坡的詞。我不太看現代人的詩，也不看翻譯的詩。

我分享兩首詩給大家：

一首是唐朝詩人陳子昂的《登幽州台歌》  
前不見古人  
後不見來者  
念天地之悠悠  
獨愴然而涕下

另一首是我的詩《一天過去了》  
你坐在一潭水邊  
水裡有旭日  
水裡有夕陽  
一天過去了

10. 您的作品著重與觀者之間的對話，在眾多的展覽與美術館工作的經驗當中，有沒有令您印象最深刻的與觀眾互動的經驗？

參觀美術館、博物館、畫廊、藝術家工作室是很好的學習，願意去參觀的人都有很好的學習態度，藝術沒有絕對的答案，要謙虛也要自信。我遇到過許多可愛的觀眾。

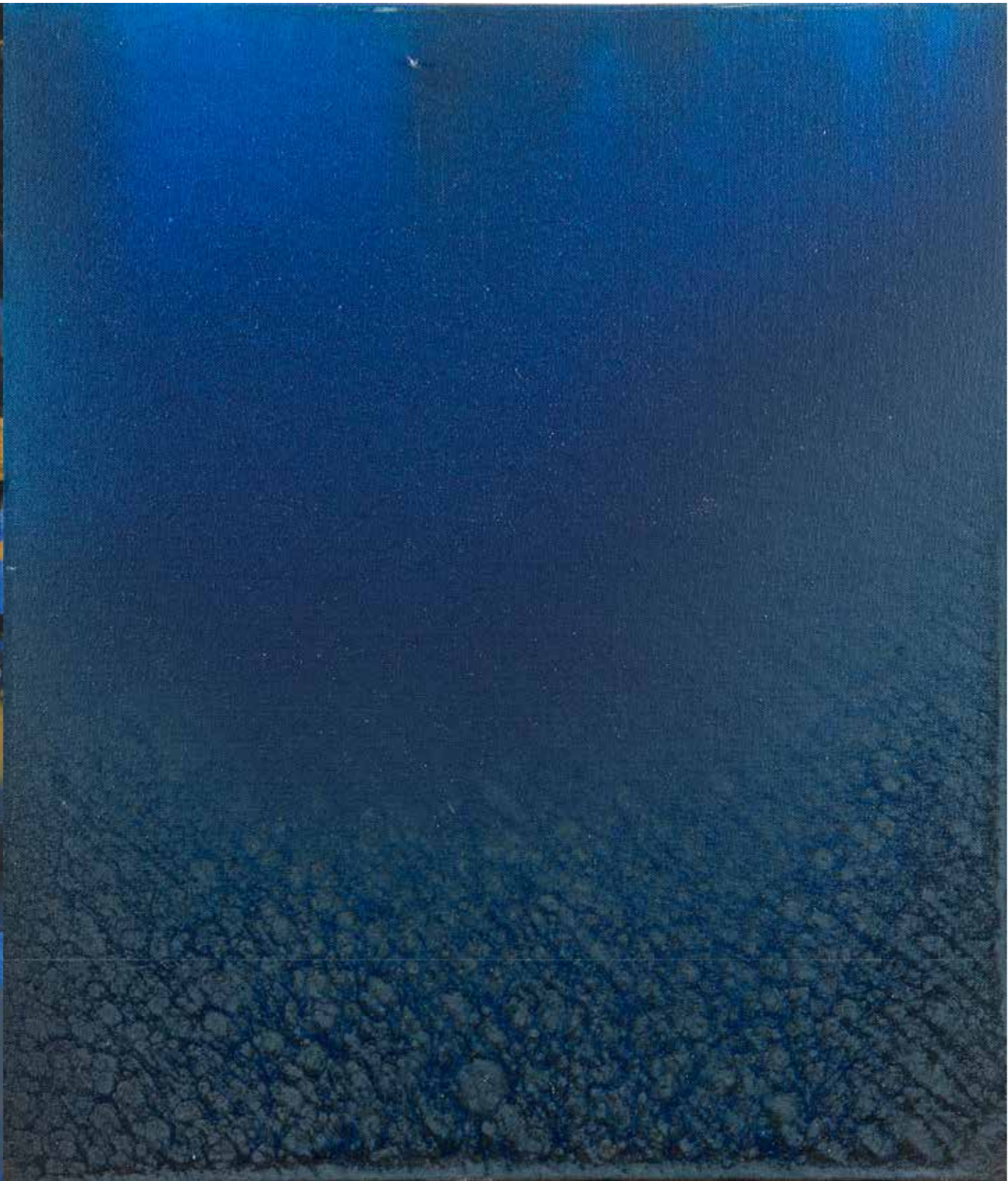
11. 您對於未來中國的抽象藝術發展有何期許？

我不想強調「中國抽象」，藝術是全人類的，在信息如此發達的今天，我們可以多探討全世界的藝術，而全世界的藝術是由一個個藝術家構成的，藝術家是最可貴的，藝術家的獨立創作是最可貴的。

Calm Contemplation 7 – Between Clouds and Water 8  
Acrylic on canvas  
150 x 100 cm (x2) | 2015–2019

止觀 7 – 雲水間 8  
布上丙烯  
150 x 100 cm (x2) | 2015–2019





Calm Contemplation 13 – How Could I Not Reminisce Jiangnan 4  
 Acrylic on canvas  
 70 x 60 cm (x2) | 2015–2017

止觀 13 — 能不憶江南 4  
 布上丙烯  
 70 x 60 cm (x2) | 2015–2017



Calm Contemplation 17 – Mysterious Light 8  
Acrylic on canvas  
70 x 60 cm (x2) | 2015

止觀 17 — 玄光 8  
布上丙烯  
70 x 60 cm (x2) | 2015



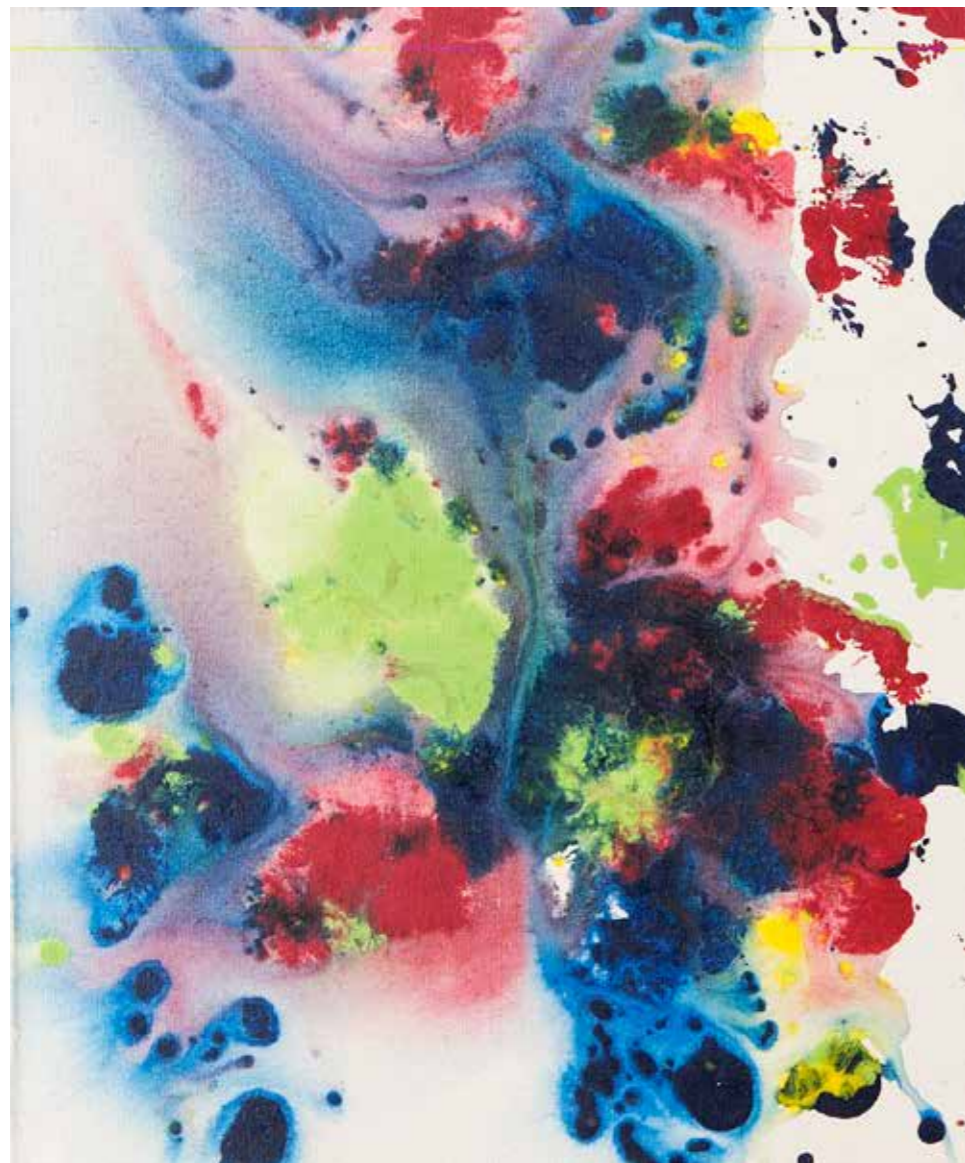
Calm Contemplation 19 – Mysterious Light 9  
Acrylic on canvas  
70 x 60 cm (x2) | 2015

止觀 19 — 玄光 9  
布上丙烯  
70 x 60 cm (x2) | 2015

Calm Contemplation 15 – The Flame of Pompeii 59  
Acrylic on canvas  
70 x 60 cm (x2) | 2015–2017

止觀 15 – 龐貝的焰火 59  
布上丙烯  
70 x 60 cm (x2) | 2015–2017

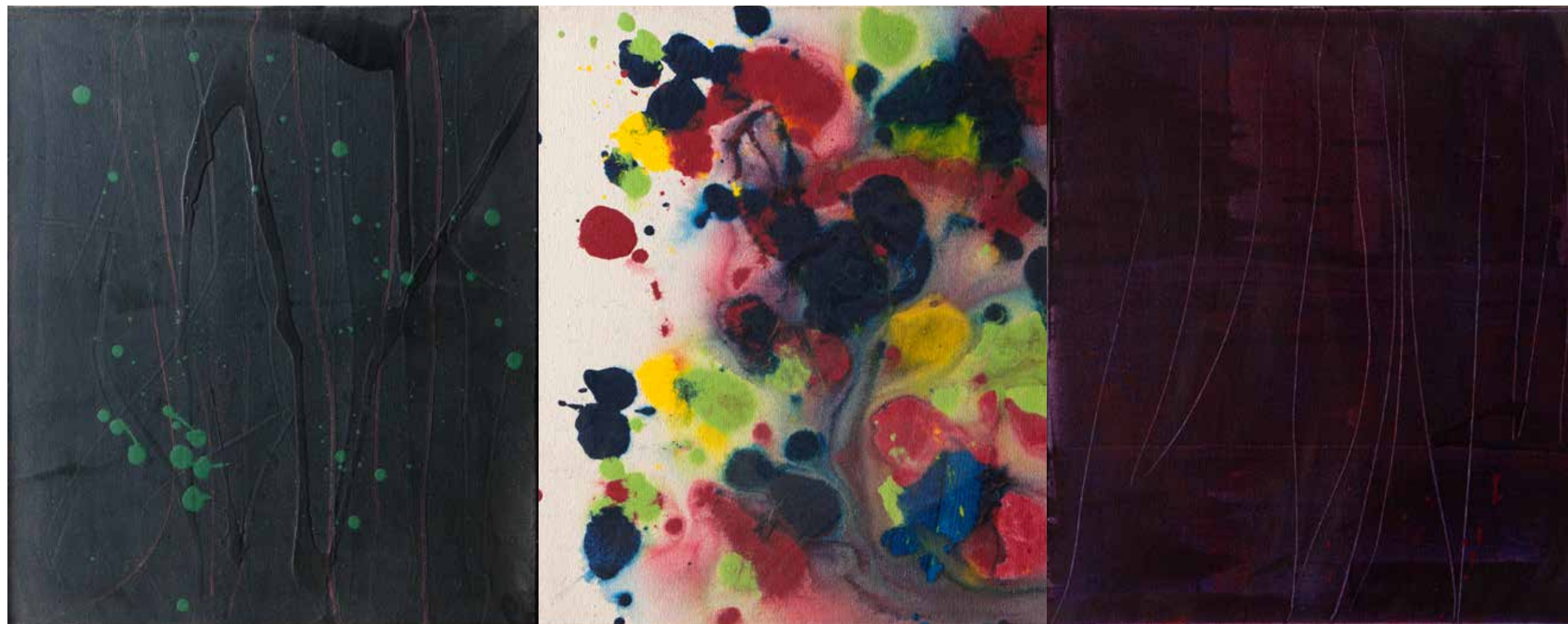




Blossom in Spring 1, 2, 3  
Acrylic on canvas  
70 x 60 cm (x3) | 2015

春江花開 1, 2, 3  
布上丙烯  
70 x 60 cm (x3) | 2015





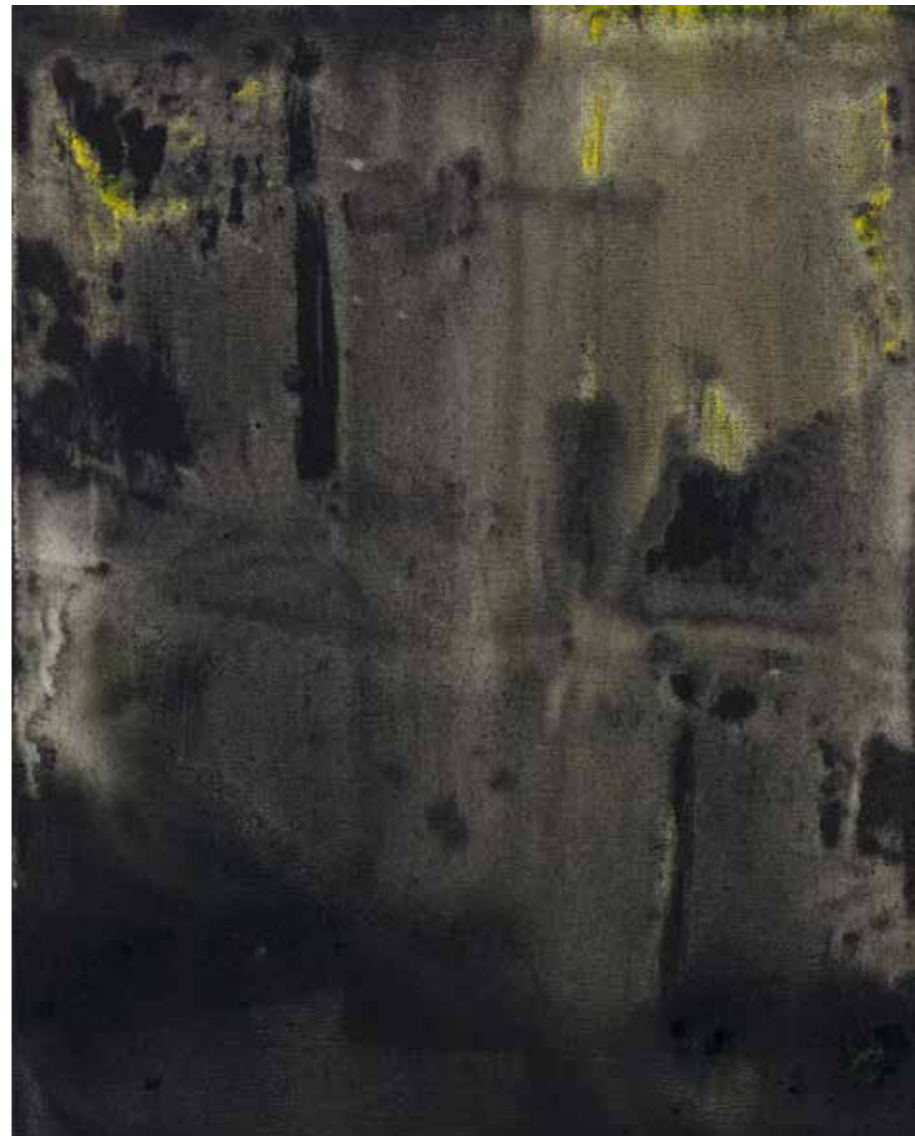
Etude1 – Blossom in Spring 5 – Etude2  
 Acrylic on canvas  
 70 x 60 cm (x3) | 2015

練習曲 1 – 春江花開 5 – 練習曲 2  
 布上丙烯  
 70 x 60 cm (x3) | 2015

Autumn Water 9, 8, 10  
Acrylic on canvas  
70 x 60 cm (x3) | 2015

秋水 9, 8, 10  
布上丙烯  
70 x 60 cm (x3) | 2015





Between Clouds and Water Series 5-12  
Acrylic on canvas  
50 x 40 cm | 2012

雲水間第五集之 12  
布上丙烯  
50 x 40 cm | 2012

Between Clouds and Water Series 5-14  
Acrylic on canvas  
50 x 40 cm | 2012

雲水間第五集之 14  
布上丙烯  
50 x 40 cm | 2012

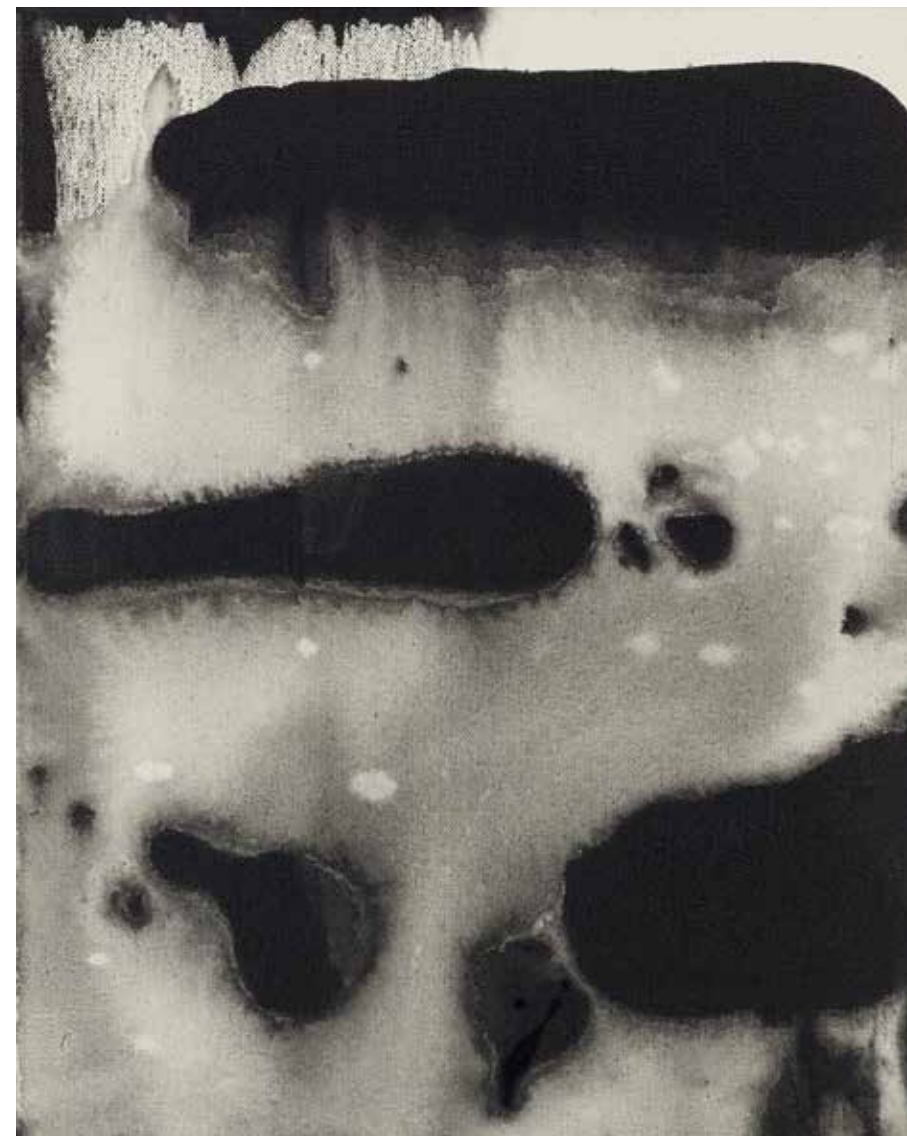
Between Clouds and Water Series 5-01  
Acrylic on canvas  
50 x 40 cm | 2012

雲水間第五集之 01  
布上丙烯  
50 x 40 cm | 2012



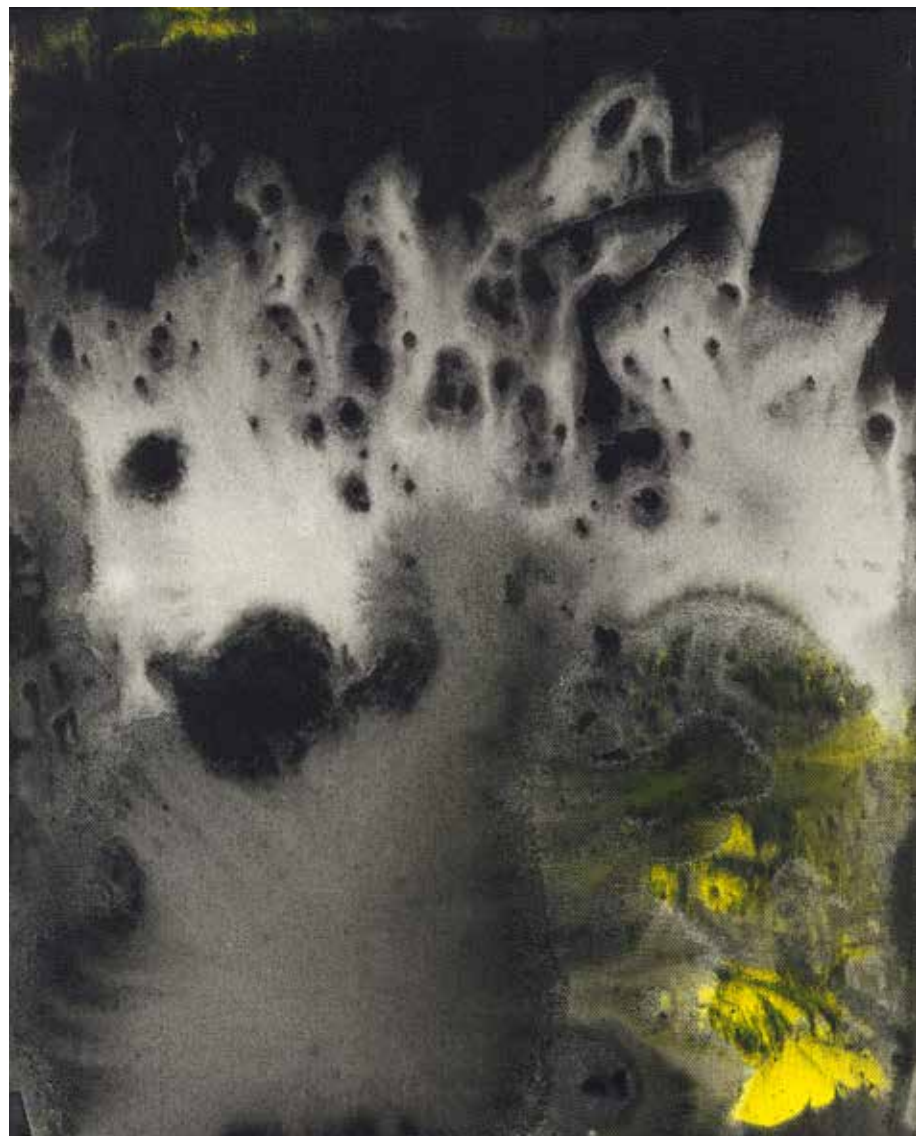
Between Clouds and Water Series 5-10  
Acrylic on canvas  
50 x 40 cm | 2012

雲水間第五集之 10  
布上丙烯  
50 x 40 cm | 2012



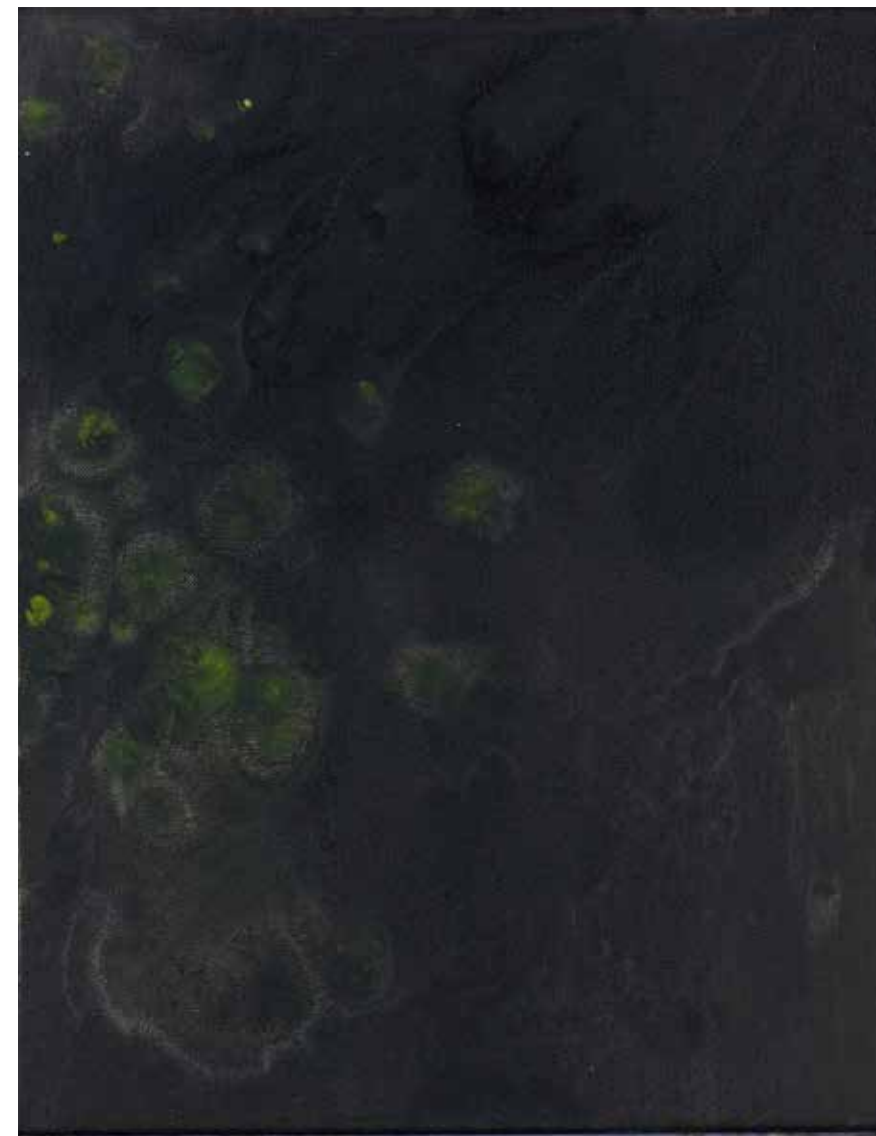
Between Clouds and Water Series 5-03  
Acrylic on canvas  
50 x 40 cm | 2012

雲水間第五集之 03  
布上丙烯  
50 x 40 cm | 2012



Between Clouds and Water Series 5-05  
Acrylic on canvas  
50 x 40 cm | 2012

雲水間第五集之 05  
布上丙烯  
50 x 40 cm | 2012



Between Clouds and Water Series 5-08  
Acrylic on canvas  
50 x 40 cm | 2012

雲水間第五集之 08  
布上丙烯  
50 x 40 cm | 2012



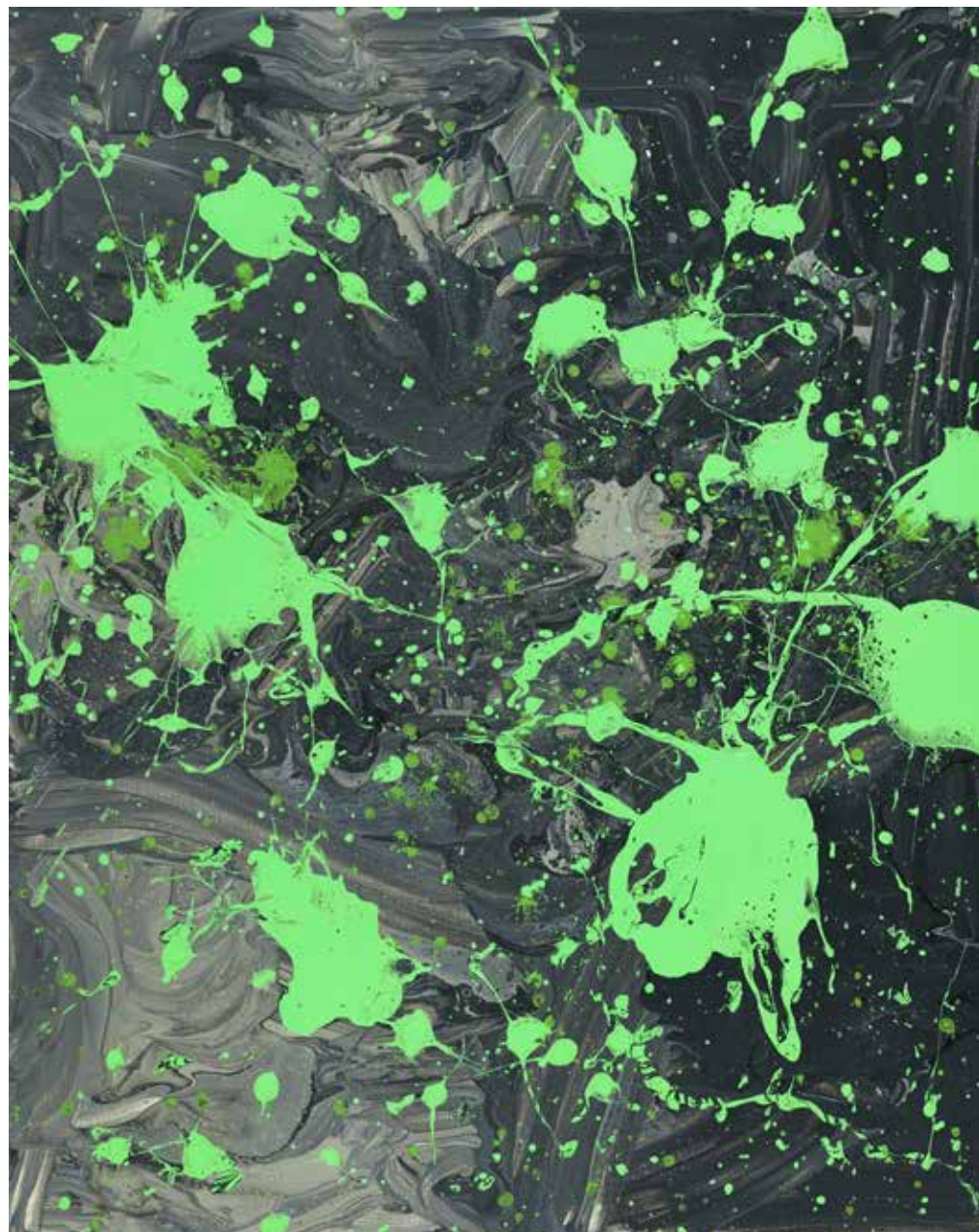
Between Clouds and Water Series 5-09  
Acrylic on canvas  
50 x 40 cm | 2012

雲水間第五集之 09  
布上丙烯  
50 x 40 cm | 2012



Mystery Upon Mystery 4  
Acrylic on canvas  
100 x 80 cm | 2015

玄而又玄 4  
布上丙烯  
100 x 80 cm | 2015



Weight of Nanjing (Jinling) Flowers 21  
Acrylic on canvas  
100 x 80 cm | 2017

金陵花重 21  
布上丙烯  
100 x 80 cm | 2017



Mysterious Light 3  
Acrylic on canvas  
70 x 60 cm | 2015

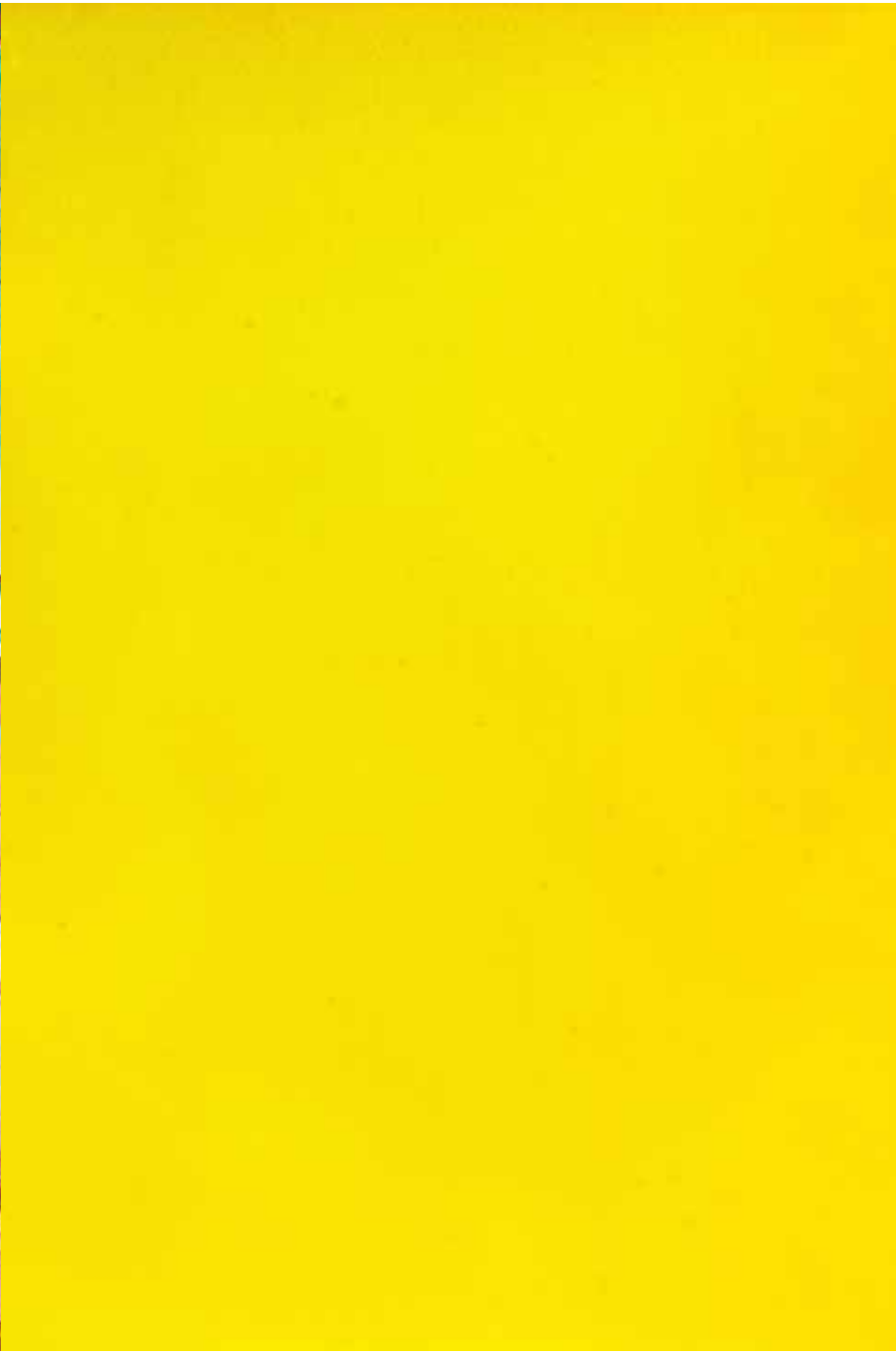
玄光 3  
布上丙烯  
70 x 60 cm | 2015



Calm Contemplation 31 – Between Clouds and Water 2  
Acrylic on canvas  
150 x 100 cm (x2) | 2015–2019

止觀 31 — 雲水間 2  
布上丙烯  
150 x 100 cm (x2) | 2015–2019





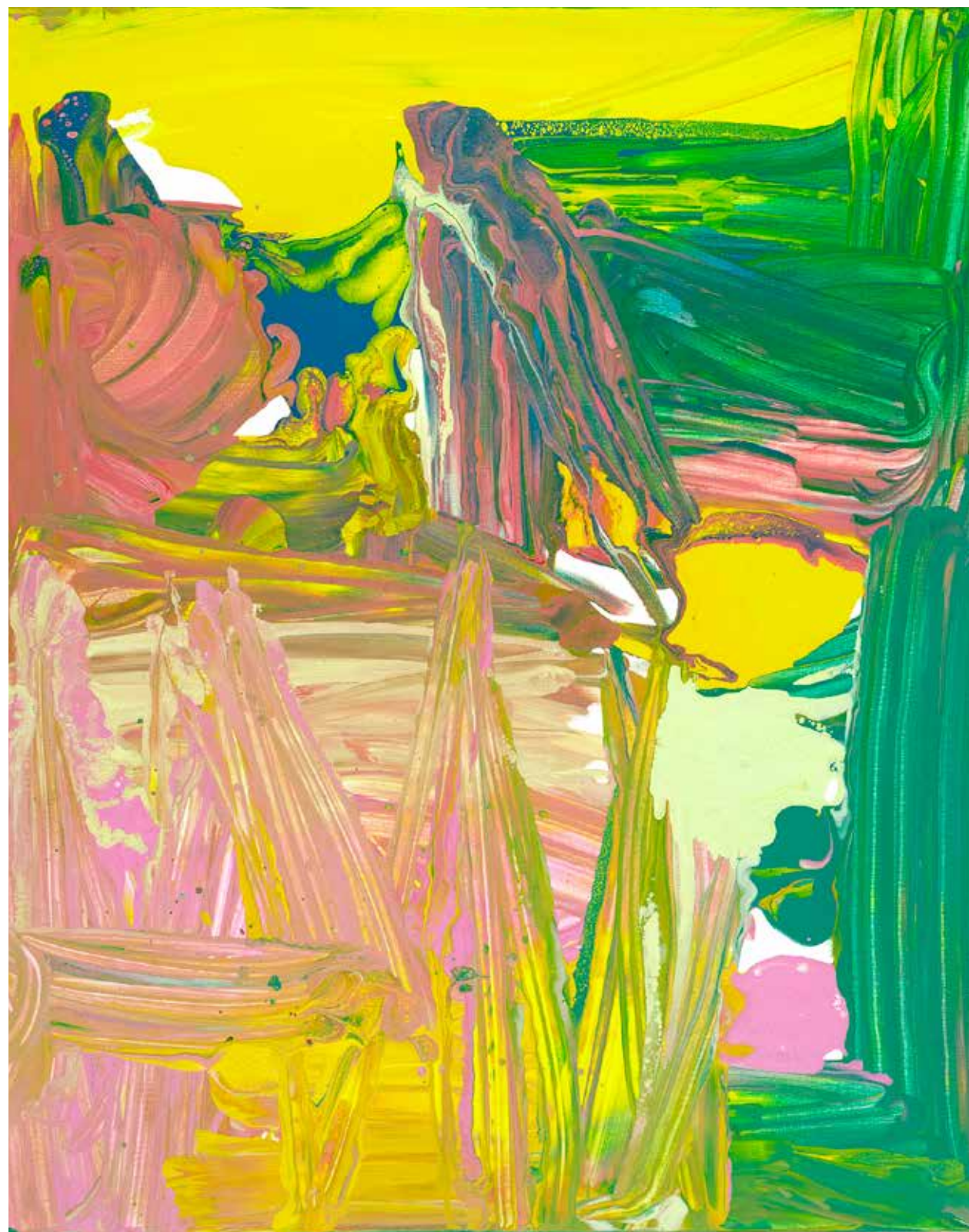
Calm Contemplation 30 – Seeking Garden 6  
Acrylic on canvas  
150 x 100 cm (x2) | 2015–2018

止觀 30— 追花園 6  
布上丙烯  
150 x 100 cm (x2) | 2015–2018

Profound Mystery 4  
Acrylic on canvas  
150 x 100 cm | 2018

玄之又玄 4  
布上丙烯  
150 x 100 cm | 2018



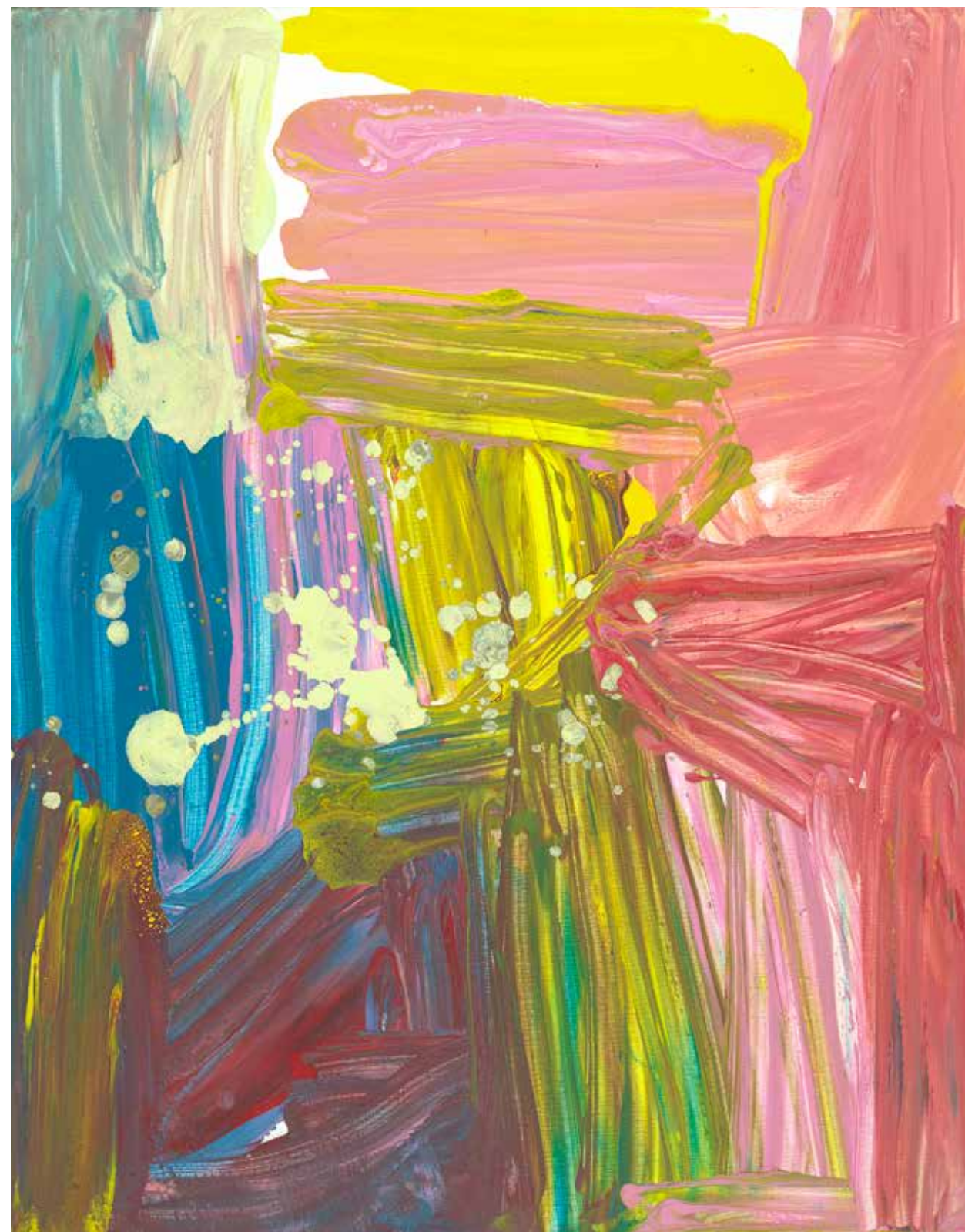


I See the Heaven on Earth 1  
Acrylic on canvas  
100 x 80 cm | 2018

我看看天上人間1  
布上丙烯  
100 x 80 cm | 2018

I See the Heaven on Earth 2  
Acrylic on canvas  
100 x 80 cm | 2018

我看是天上人間 2  
布上丙烯  
100 x 80 cm | 2018





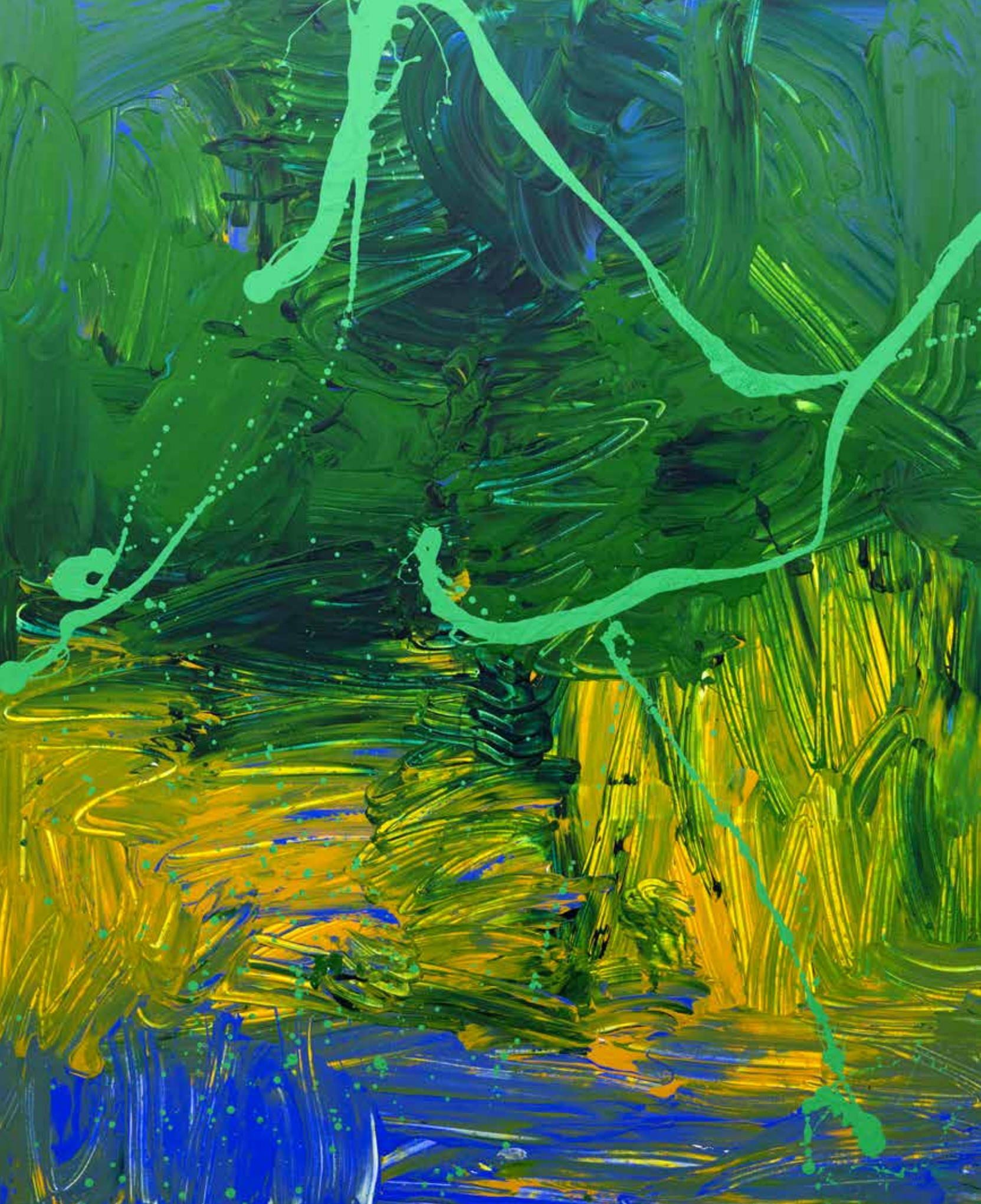
Recuperating Tranquility - 6  
Acrylic on canvas  
150 x 100 cm | 2019

養雲 6  
布上丙烯  
150 x 100 cm | 2019

Crossing the Sea of Penglai 8, 10, 9  
Acrylic on canvas  
70 x 60 cm (x3) | 2018

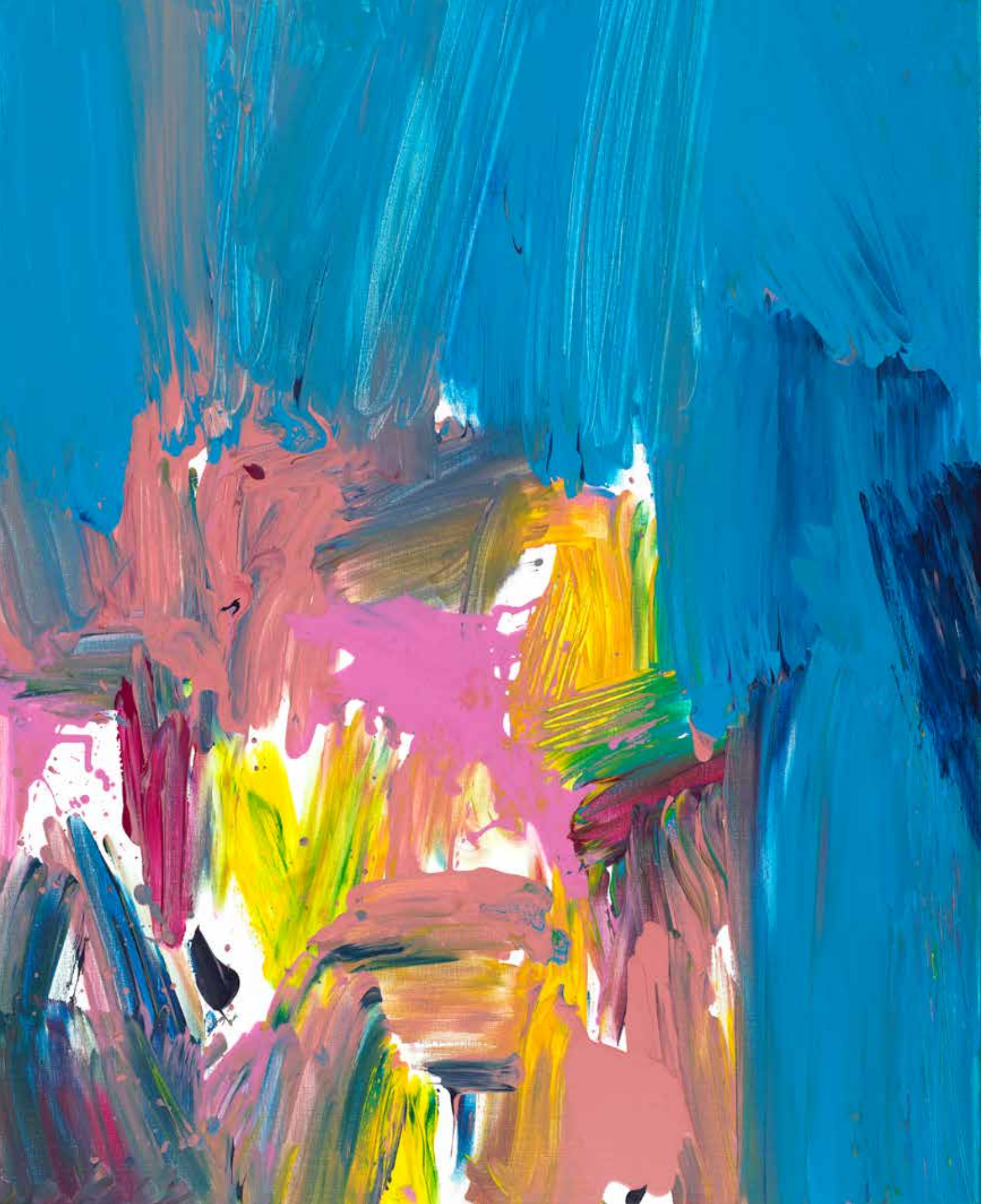
穿越蓬莱那片海 8、10、9  
布上丙烯  
70 x 60 cm (x3) | 2018





Mad Water - 20  
Acrylic on canvas  
180 x 150 cm | 2017

瘋狂的水 20  
布上丙烯  
180 x 150 cm | 2017



Release Heart Aura 5  
Acrylic on canvas  
100 x 80 cm | 2018

釋放心光 5  
布上丙烯  
100 x 80 cm | 2018





The Heaven Sings 1  
Acrylic on canvas  
100 x 80 cm | 2019

天唱 1  
布上丙烯  
100 x 80 cm | 2019



The Heaven Sings 3  
Acrylic on canvas  
100 x 80 cm | 2019

天唱 3  
布上丙烯  
100 x 80 cm | 2019



Reminiscence of Jiangnan, with Scenes I Adore  
Acrylic on canvas  
100 x 80 cm | 2018

憶江南，風景舊曾諳  
布上丙烯  
100 x 80 cm | 2018



Reminiscence of Jiangnan, Two Willow Dancers Intoxicate Lotus  
Acrylic on canvas  
100 x 80 cm | 2018

憶江南，吳娃雙舞醉芙蓉  
布上丙烯  
100 x 80 cm | 2018



Calm Contemplation 18  
- Weight of Nanjing (Jinling) Flowers 14  
Acrylic on canvas  
70 x 60 cm (x2) | 2015-2017

止觀 18 — 金陵花重 14  
布上丙烯  
70 x 60 cm (x2) | 2015-2017



Calm Contemplation 23 –  
How Could I Not Reminisce Jiangnan 7  
Acrylic on canvas  
70 x 60 cm (x2) | 2015

止觀 23 一 能不憶江南 7  
布上丙烯  
70 x 60 cm (x2) | 2015



Pleasant to Somewhere 13  
Acrylic on canvas  
50 x 40 cm | 2018

欣欣然而不知所之 13  
布上丙烯  
50 x 40 cm | 2018



Pleasant to Somewhere 16  
Acrylic on canvas  
50 x 40 cm | 2018

欣欣然而不知所之 16  
布上丙烯  
50 x 40 cm | 2018



Pleasant to Somewhere 17  
Acrylic on canvas  
50 x 40 cm | 2018

欣欣然而不知所之 17  
布上丙烯  
50 x 40 cm | 2018



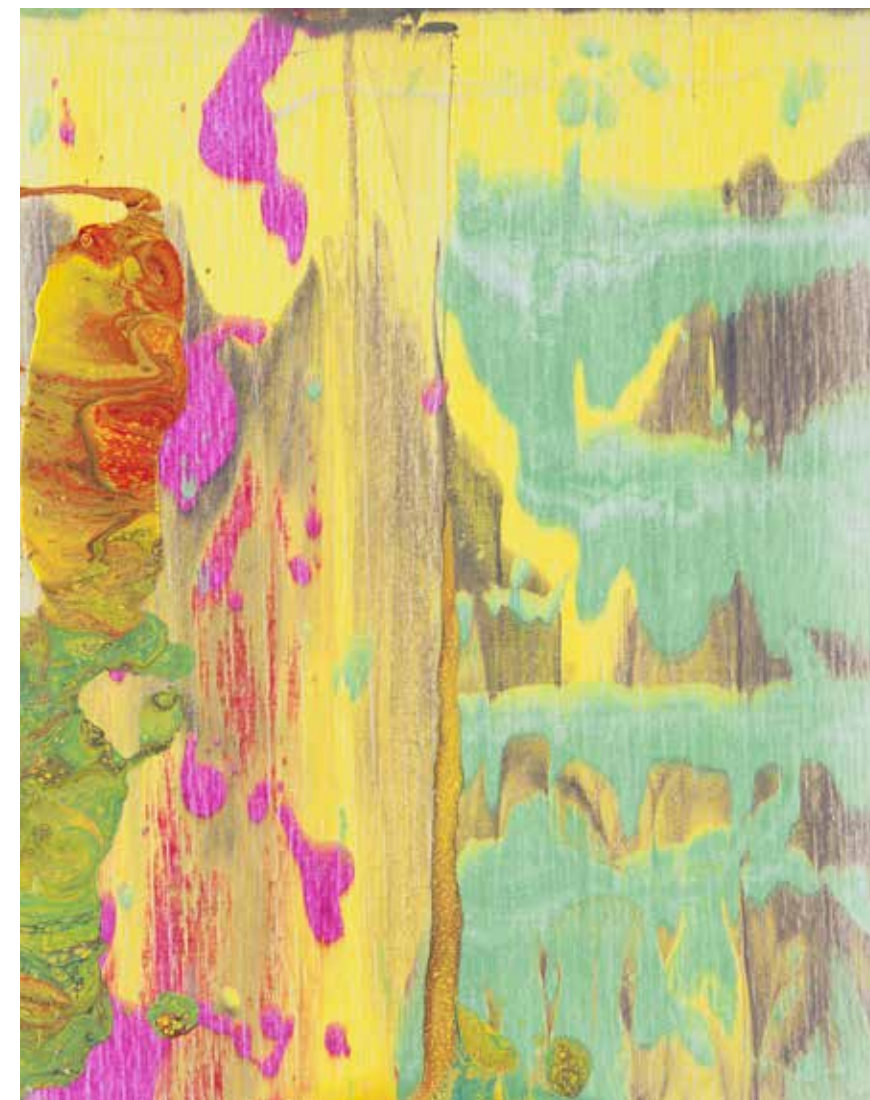
Pleasant to Somewhere 19  
Acrylic on canvas  
50 x 40 cm | 2018

欣欣然而不知所之 19  
布上丙烯  
50 x 40 cm | 2018



Recuperating Tranquility - 5  
Acrylic on canvas  
50 x 40 cm | 2018

養雲 5  
布上丙烯  
50 x 40 cm | 2018



Recuperating Tranquility - 9  
Acrylic on canvas  
50 x 40 cm | 2018

養雲 9  
布上丙烯  
50 x 40 cm | 2018



Recuperating Tranquility - 10  
Acrylic on canvas  
50 x 40 cm | 2018

養雲 10  
布上丙烯  
50 x 40 cm | 2018





Mad Water - 5  
Acrylic on canvas  
100 x 80 cm | 2017

癡狂的水 5  
布上丙烯  
100 x 80 cm | 2017



Mad Water - 6  
Acrylic on canvas  
100 x 80 cm | 2017

癡狂的水 6  
布上丙烯  
100 x 80 cm | 2017



Plentiful Flower 1  
Acrylic on canvas  
150 x 100 cm | 2019

繁花 1  
布上丙烯  
150 x 100 cm | 2019



Plentiful Flower 2  
Acrylic on canvas  
150 x 100 cm | 2019

繁花 2  
布上丙烯  
150 x 100 cm | 2019

Shanghai Flower 73  
Acrylic on canvas  
150 x 100 cm | 2010

海上花 73  
布上丙烯  
150 x 100 cm | 2010

Shanghai, Museum of Contemporary Art Shanghai  
*Shanghai Flower: Abstract Art by Li Lei*  
20 September - 30 November, 2014

上海, 上海當代藝術館  
<海上花·李磊抽象藝術展>  
二〇一四年九月二十日至十一月三十日



Shanghai Flower 91  
Acrylic on canvas  
150 x 100 cm | 2010

海上花 91  
布上丙烯  
150 x 100 cm | 2010





Calm Contemplation 13 - How Could I Not Reminisce Jiangnan 4 (Detail)  
止觀 13 一能不憶江南 4 (局部)

## Poems by Li Lei 李磊的詩

### Not All the Stones Cannot Weep

122

The coquettish wind  
Stirs up the rumbling youth.  
The drifting sand  
Devours the vague sunshine.  
Blood is frozen,  
Unable to flow.  
White bones are scattered,  
Beating up the heart of the earth.  
Pound, pound!  
Pound, pound!  
Pound, pound!  
Can I look up at the universe?  
Can I listen to the soul?  
Can I believe  
That not all the stones cannot weep.

### 不是所有的石頭都不會流淚

妖冶的風  
狂捲起呼呼作響的青春  
飛走的沙  
吞噬了迷茫的陽光  
血已經冰凍了  
不能流淌  
白骨散零著  
捶打大地的心  
咚咚  
咚咚  
咚咚  
還能夠仰望天外嗎  
還能夠傾聽靈魂嗎  
是否能夠相信  
不是所有的石頭都不會流淚

## The Stone Rolls Down the Slope

The stone rolls down the slope,  
 Jumping up  
 And falling down,  
 Smashing dandelions to pieces,  
 Then jumping up  
 And falling down,  
 Crashing the tiny ants,  
 Then jumping up  
 And falling down,  
 Ending up in the creek,  
 Washed  
 Against  
 By the water.

## 石頭從陡坡上滾下

石頭從陡坡上滾下  
 躍起  
 落下  
 砸爛了蒲公英  
 再躍起  
 落下  
 砸死了小螞蟻  
 又躍起  
 落下  
 落在谷溝的溪流裡  
 任  
 水啊  
 沖刷

## The Last Drop of Intoxicating Blood

You pass by nameless icebergs.  
 Burning blood,  
 Cast to the boundless snowfield,  
 Melts the cruelty frozen for millennia.  
 From your eyes,  
 There flows down  
 The last drop of intoxicating blood.

## 最後一滴讓我沉醉的血

你掠過無名的冰川  
 滾滾的血  
 灑向無垠的雪原  
 融化冰封千年的冷酷  
  
 你的眼角，  
 沁出，  
 最後一滴讓我沉醉的血。

## The Contribution Fee from God

I received an envelope of contribution fee from God.

I opened it.

This is a stack of loneliness.

One sheet,

Two sheets,

Three sheets,

Four sheets,

Five sheets,

Six sheets,

Seven sheets,

Eight sheets,

Nine sheets,

Ten sheets,

Eleven sheets,

Twelve sheets.

At last,

There is a note, which reads,

"Try donating your money, kid."

## 上帝的稿費

我收到上帝寄來的稿費

打開

是一疊寂寞

一張

兩張

三張

四張

五張

六張

七張

八張

九張

十張

十張

十二張

最後

還有一張便條

「孩子，試著將稿費捐了」

## Intoxicated in the Mediterranean

I get intoxicated in the Mediterranean,

A syrup made of heat and sweat,

And have my eyes filled with colors.

Only with the addition of

Red wine

Or

Yellow

Vision,

Can it look so transparent

That I can see

The millennial submarine dust

And

The heart?

## 沉醉於地中海

沉醉於地中海

熱和汗攪出的稠糖

滿目黏厚的色彩

只有加了

葡萄酒

紅色的或者

黃色的

目光

才透明起來

可以看

千年海底的塵埃

可以看

心

## The Dual

I know that  
 Here you come,  
 The rotating lightning and  
 The rumbling thunder,  
 As well as anger,  
 And the torn-up skies.  
 How can I stay away from your anger?  
 Your wings cut my throat.  
 My vision pierces your heart.

## 決鬥

我知道  
 飛來的是你

旋轉的閃電和  
 滾滾的雷  
 還有憤怒  
 撕裂的天幕

我怎麼能躲避你的憤怒

你的翅膀劃破了我的咽喉  
 我的目光刺透了你的心

## The Autumn Wind Rises

The autumn wind rises.  
 Petals get depressed, too.  
 The wind  
 Blowing in all directions,  
 Where do the petals  
 Fly to  
 And end up?  
 Calyxes loosen,  
 Too dried-up to hold fast to the petals.  
 Petals see the yellow leaves all over the sky  
 They are all fluttering,  
 So are the petals.

## 秋風起

秋風起  
 花瓣也愁了

不知風  
 東西南北地吹  
 花瓣  
 飄向哪裡  
 落在哪裡

花萼鬆動了  
 乾枯已抓不住花瓣的手

花瓣看見漫天的黃葉  
 都在飄  
 花瓣也在飄



## All Rootless

Fanatical anxiety  
 Is scattered over  
 Wherever is damp.  
 God's web  
 Cannot capture all the fulfilling desire.  
 Passion  
 Generates tenderness in strikes.  
 Day and night,  
 It sets off fireworks  
 And throws confetti in return,  
 Filling the whole sky,  
 And covering up the boundless earth,  
 All rootless

## 都沒有根

狂熱的焦慮  
 灑在  
 任何一點潮濕的地方  
 上帝的網  
 打不盡擁擠的慾望  
 激情  
 撞擊出纏綿  
 在所有的夜和白天  
 報以煙花  
 和彩屑  
 滿天的  
 和滿地的  
 都沒有根

## Passing By

I fly southward.  
 You fly northward.  
 I see you flying to me,  
 Closer and closer.  
 I can't stop.  
  
 You see me flying to you.  
 You can't stop.  
 You see me  
 Flying farther and farther away.

## 掠過

我向南飛  
 你向北飛  
  
 我看到你向我飛來  
 越來越近了  
 我不能停下來  
  
 你看見我向你飛來  
 你不能停下來  
 你看見我  
 越飛越遠了

## Another Day Has Gone.

You sit by a pond  
 With the rising sun in it,  
 And with the setting sun in it.  
 Another day has gone.

## 一天過去了

你坐在一潭水邊  
 水裡有旭日  
 水裡有夕陽  
 一天過去了

## Today, I Am

Today, I am a small fish.  
 I can't stay away from the water.

Today, I am a little bird.  
 I can't stay away from the sky.

Today, I am the air.  
 I can't let you know.

Today, I am the star.  
 I go far and far.

## 今天我是

今天我是小魚  
 我不能離開水

今天我是小鳥  
 我不能離開天

今天我是空氣  
 我不能讓你知道

今天我是星星  
 我走得好遠好遠

## My Feathers Are Fluttering All over the Sky

What did I touch?  
Is it the moon  
Or the sun?  
I  
Can fly  
In the direction of falling  
And be split into  
Transparent absurdities.

I can't,  
Tomorrow or today,  
Make amends for  
My unfinished homework.

I  
Can fly,  
Staying away from the black grim smile.  
Intoxicating pigment is going to  
Burst.

Lo,  
My feathers are fluttering all over the sky.

## 我的羽毛滿天飛揚

伸手觸動的  
是月亮  
還是太陽

我  
可以飛  
朝著那個陷落的方向  
分裂  
成為透明的迷妄

不是  
明天或者今天  
可以救贖  
沒有完成的回家作業

我  
可以飛  
不要靠近黑色的癡笑  
彌醉的顏料就要  
爆炸了

看哪  
我的羽毛滿天飛揚

## Defeated but Still Blooming

I was certainly defeated,  
Rewarded with no medal,  
No applause,  
No glancing back,  
And even  
No bread.

However,  
Deep down in my heart,  
There still blooms,  
Deep down in the universe,  
The light.

## 潰敗

我當然潰敗了  
沒有勳章  
沒有鼓掌  
沒有回眸  
甚至  
沒有麵包

但是  
我心中依然  
綻放著  
宇宙深處的  
光

## Sing to Forget Sadness

The angel descends from heaven,  
With no wings,  
No eyes,  
And even no ears.

But she has a voice,  
Ah,  
Ah,  
Ah,  
Ah.

The so-called heaven  
Is all in  
Her voice

## 唱歌可以忘憂

天使下凡  
沒有了翅膀  
沒有了眼睛  
甚至沒有了耳朵

可是她有歌喉  
啊  
啊  
啊  
啊

所謂天堂  
全在  
歌聲裡了

## Returning Home

I am not welcomed there,  
But still that is my hometown.

Liquorice,  
Medlar,  
Plantago,  
And a little catkin,  
As well as the earth hummock that remembers my first time.

All the dreams  
Are brewed into wine.  
Only after getting drunk  
Can I melt down  
The caking nostalgia.

## 回鄉

故鄉並不歡迎我  
但那裡依然是我的家

甘草  
枸杞  
車前子  
和一點點柳絮  
還有第一次的土崗

所有的夢  
都釀成了酒  
不醉  
怎麼化得開  
結塊的鄉愁

## The Walk of the Beauty

Orange comes from the east.  
 Yellow comes from the south.  
 Black comes from the west.  
 Blue comes from the north

Every single line  
 Can be played as a musical instrument.  
 Every chunk of color  
 Can be sung as a song.

Every picture  
 Has come  
 And then is gone.

## 麗人行

東面而來的是橙色  
 南面而來的是黃色  
 西面而來的是黑色  
 北面而來的是藍色

每一條線  
 都可以彈奏  
 每一塊顏色  
 都可以歌唱

每一個畫面  
 來了  
 又去了



## About Li Lei

Li Lei was born in 1965 in Shanghai, where he now lives and works. Li is the former Executive Director of China Art Museum, Shanghai (Shanghai Art Museum) and a Professor at Tongji University. He also works as National First-Class Artist, the Deputy Director of Experimental Art Council in the China Artists Association and is a Visiting Professor at the Fine Art College of Shanghai University.

For over 20 years Li Lei has been engaged in the creation of, and research into, Chinese abstract art. He has endeavoured to combine the core concepts of Chinese culture with the international language of mature abstract art and to create a path for abstract art in China. His painting series includes *Zen Flower*, *Drunken Lake*, *Shanghai Flower*, *Memories of South* and *The Flame of Pompeii*. In 2014, he began to experiment with space integration art, taking spatial narrative, spatial expression and spatial analysis as objectives of his dramatic visual practice. The development in Li Lei's painting style has been identified as "philosophically eclectic and moderate", a distinctively Chinese kind of poetic abstraction. Li Lei has had solo exhibitions in Beijing, Shanghai, New York, Frankfurt, Linz, Boxmeer, Amsterdam and Brussels.

Li's engagement with art extends far beyond his own art practice, indeed he contributes actively to developing the art scene in Shanghai. Li Lei was responsible for the creation of the Shanghai Youth Biennial in 1999; he also established the annual *ART Shanghai* in 2003; was artistic director for the creation of the biennial *Shanghai Abstract Art Exhibition* in 2004; and, in 2006, presided over the *Shanghai Biennale*.

## 李磊簡介

李磊，1965年生於上海。目前居住、工作於上海。為上海中華藝術宮（上海美術館）前任執行館長及同濟大學客座教授。同時為國家一級美術師、中國美術家協會實驗藝術委員會副主任及上海美術學院客座教授。

李磊從事中國抽象藝術的創作與研究超過20年，並且致力於將中國文化中的核心概念融入國際上已成熟的抽象藝術語言當中，以此打造一條中國的抽象藝術之道。李磊的作品包括《禪花》系列、《醉湖》系列、《海上花》系列、《憶江南》系列及《龐貝的焰火》系列。

2014年，他更開始嘗試結合空間的藝術創作，以空間性的敘事、空間性的表現及空間性的分析為旨，呈現其作品戲劇性的視覺實踐。在李磊的繪畫藝術發展上，其風格深具「兼容並蓄的哲學性」及獨特的中國式詩性抽象。李磊也曾於中國北京、上海；美國紐約；德國法蘭克福、林茨；荷蘭阿姆斯特丹及比利時布魯塞爾舉辦過個人畫展。除了個人藝術發展，李磊也曾經組織創設「上海青年美術雙年展」、「上海春季藝術沙龍」、「上海抽象藝術大展」，並主持「上海雙年展」等大型美術活動。

## Li Lei's Chronology

### Solo Exhibitions

- 2016  
The Apsara's Flowers – The Art of Li Lei,  
Beijing Minsheng Art Museum, Beijing, China
- 2015  
Water to Water – Li Lei Solo Exhibition,  
Hong Kong Arts Centre, Hong Kong
- 2014  
Shanghai Flower: Abstract Art by Li Lei,  
Museum of Contemporary Art, Shanghai, China
- 2013  
Mind and Comprehension – Exhibition of Li Lei Abstract  
Paintings, Longmen Art Projects, Shanghai, China
- 2010  
Abstract Melody: Li Lei Solo Exhibition,  
Leo Gallery, Shanghai, China  
Canvas and Bronze – Solo Exhibition of Li Lei,  
Elisabeth de Brabant Art Center, Shanghai, China
- 2009  
Shanghai Flower – Works of Li Lei, Z-art Center,  
Shanghai, China  
Out of the Sky, Alp Galleries, Frankfurt, Germany  
Poetic Abstract: Li Lei's Recent Works in 2008,  
M Art Center, Shanghai, China
- 2008  
Out of the Sky, Alp Galleries, New York, US
- 2007  
NI HAO ITALIA!, CO2 Contemporary Art Gallery,  
Rome, Italy
- 2006  
The Humanities and Cultures Landscape solo exhibition,  
No.1 Xintiandi, Shanghai, China  
Another Kind of Elevation solo exhibition,  
Art and Image Center, Frankfurt, Germany
- 2005  
Li Lei's Paintings and Sculptures,  
Z-art Center, Shanghai, China

- 2004  
Exhibition of Li Lei's Abstract Art, Galerie Vuebbelt,  
Solingen, Germany  
TAO – Li Lei's Art Works, Galerie Bastiaans,  
The Netherlands
- 2003  
Tao – Li Lei's Works, Alp Galleries, New York, US
- 2002  
IDEAL TRACE – Li Lei's Abstract Works,  
Stanney Gallery, Shanghai, China
- 2001  
The Last Supper, Brussels, Belgium  
Zen Flower, solo exhibition, Galerie Bastiaans, Boxmeer,  
the Netherlands

### Group Exhibitions

- 2019  
The 12th China Art Festival, China Art Museum,  
Shanghai, China  
The 13th National Exhibition of Fine Arts, China 2019  
Exhibition of Oil Painting,  
Chongqing Art Museum, Chongqing, China  
3812 Gallery Artist Group Exhibition, INK NOW Taipei Art  
Expo, Taipei, Taiwan  
Mind-Scape V Summer Group Exhibition,  
3812 Gallery, London, UK
- 2018  
History and Reality – An Exhibition of Contemporary  
Chinese Art, National Art Gallery, Bulgaria, Sofia, Bulgaria  
Splendors of the Sun and Moon –  
Contemporary Art Exhibition of China, Querini Stampalia  
Foundation Museum, Venice, Italy  
Somewhere I Belong, L.AN Gallery, Shenzhen, China  
Mind Temple, MoCA Shanghai, Shanghai, China
- 2017  
Vibrations – Chinese Contemporary Art Exhibition, The 13th  
Curitiba International Biennial, Oscar Niemeyer Museum,  
Curitiba, Brazil  
The Exhibition of Annual of Contemporary Art of China,  
Beijing Minsheng Art Museum, Beijing, China  
Multiple Spectacle: Art from Asia, Ningbo Museum of Art,  
Ningbo, China  
Blue, L.AN Gallery, Shenzhen, China  
Tracing the Past and Shaping the Future, Powerlong  
Museum, Shanghai, China

- 2016  
The Research Exhibition of Abstract Art in China, Today Art  
Museum, Beijing, China  
Abstract and Beyond: The Research Exhibition of Abstract  
Art in China, Shanghai Minsheng Art Museum,  
Shanghai, China  
Weaving & We — The Second Hangzhou Triennial of Fibre  
Art, Zhejiang Art Museum, Hangzhou, China
- 2015  
San Marino Pavilion of 56th Venice Biennale, Venice, Italy
- 2014  
Xinjiang International Art Biennale, Xinjiang International  
Convention and Exhibition Center, Urumqi, China
- 2013  
Rhythm and Method: Abstract Art in China and Germany,  
Hebei Museum of Art, Wuhan, China  
Forms of the Formless: Exhibition of Chinese Contemporary  
Art, Hebei Museum of Art, Wuhan, China
- 2012  
Forms of the Formless, China Pavilion, Nord Art 2012,  
Kunstwerk Carlshütte, Büdelsdorf, Germany  
Perspectives, Elisabeth de Brabant Art Center,  
Shanghai, China
- 2011  
Far Away Beauty Lingers, Other Gallery, Shanghai, China  
Tao of Nature – Chinese Abstract Art Exhibition, MoCA,  
Shanghai, China  
2011 Abstract Art – Beijing Station, MoCA, Beijing, China
- 2010  
Reconstruction – The Top Exhibition of Chinese  
Contemporary Abstract Art, Today Art Museum,  
Beijing, China
- 2009  
Merging Emerging – Art, Utopia and Virtual Reality,  
MoCA, Shanghai, China
- 2008  
Chengxiang – Eye Level Art Opening Exhibition Aquilaria  
Agallocha, Eye Level Art Gallery, Shanghai, China  
Wheel of Times – The Joint Exhibition of Five Artists on  
Chinese Abstract Art, M Art Center, Shanghai, China
- 2007  
The Abstract Art of Tan Ping and Li Lei, dARTex,  
Beijing, China  
The Open Ink Painting, Guan Shanyue Art Museum,  
Shenzhen, China

- 2006  
The Third Space: From Image to Abstraction, Beijing Jindu  
Art Center, Beijing, China  
The Third Space: Chinese Text of Abstract Art, Shanghai Art  
Museum, Shanghai, China
- 2005  
Written in Water: Girke, Klunter & Li, Mingyuan Culture  
and Art Center, Shanghai, China
- 2004  
The Shanghai Abstract Art Exhibition, Mingyuan Culture  
and Art Center (now Mingyuan Art Museum),  
Shanghai, China  
Beyond Dimensional SPACE – Sino-Japan Contemporary  
Art Exhibition, Shanghai Duolun Museum of Modern Art,  
Shanghai, China
- 2003  
ART Shanghai, Shanghai, China.  
2002 Shanghai Abstract Art Group Show, Liu Haisu Art  
Museum, Shanghai, China  
Contemporary Art of Asia, Kwanhoon Gallery, Seoul, Korea  
Metaphysics 2002: Shanghai Abstract Art Exhibition,  
Shanghai Art Museum, Shanghai, China
- 2002  
Dialogue: Li Lei & Rolf A. Klunter, Guardian Art Center,  
Beijing, China
- 2001  
Shanghai-Inchon – Sino-Korea Art Exchange Exhibition,  
Shanghai Art Museum (now China Art Museum),  
Shanghai, China  
2001 Shanghai Art Exhibition, Shanghai Artists Association,  
Shanghai, China  
Metaphysics 2001: Shanghai Abstract Art Exhibition,  
Shanghai Art Museum, Shanghai, China  
Back Home, Galerie Bastiaans, the Netherlands  
On Paper, Galerie van der Straeten, the Netherlands  
Dialogue: Li Lei & Rolf A. Klunter, duo exhibition, Shanghai  
Cultural Development Foundation and No.1 Xintiandi,  
Shanghai, China
- 2000  
Shanghai Youth Invitation Exhibition, Liu Haisu Art Museum,  
Shanghai, China  
4th Shanghai Art Fair, Shanghai Exhibition Center,  
Shanghai, China

## 李磊展覽年表

### 個人展覽

2016  
「天女散花：李磊藝術展」，  
北京民生現代美術館，北京，中國

2015  
「上善若水——李磊藝術作品展」，  
香港藝術中心，香港，中國

2014  
「海上花——李磊抽象藝術展」，  
當代藝術館，上海，中國

2013  
「心與識——李磊的抽象藝術展」，  
龍門雅集，上海，中國

2010  
「抽象旋律：李磊個人作品展」，  
獅語畫廊，上海，中國  
「縱形於色——李磊作品展」，  
博雅珊藝術中心，上海，中國

2009  
「海上花——李磊作品展」，  
張江當代藝術館，上海，中國  
「天外天——李磊作品展」，  
阿爾普畫廊，法蘭克福，德國  
「詩性抽象——李磊 2008 近作展」，  
M 藝術空間，上海，中國

2008  
「天外天—李磊作品展」，  
阿爾普畫廊，紐約，美國  
2007  
「你好，意大利！」，  
CO2 畫廊，羅馬，意大利

2006  
「人文山水——李磊抽象繪畫展」，  
新天地一號，上海，中國  
「另一種提升——李磊繪畫展」，  
藝術圖像中心，法蘭克福，德國

2005  
「詩情熔融——李磊繪畫雕塑作品展覽」，  
張江當代藝術館，上海，中國

2004  
「李磊作品展覽」，  
沃伯特畫廊，索林根，德國  
「道——李磊作品展覽」，  
巴斯蒂安畫廊，荷蘭

2003  
「道——2003 李磊繪畫作品展覽」，  
阿爾普畫廊，紐約，美國

2002  
「李磊抽象作品展」，  
史丹尼畫廊，上海，中國

2001  
裝置藝術「最後的晚餐」，布魯塞爾  
「禪花——李磊個人畫展」，  
巴斯蒂安畫廊，博克斯梅爾，荷蘭

### 團體展覽

2019  
「第十二屆中國藝術節美術展覽」，  
中華藝術宮，上海，中國  
「第十三屆全國美術作品展——油畫展」，  
重慶美術館，重慶，中國  
「3812 畫廊藝術家聯展」，  
水墨現場台北展博會，台北，台灣  
「心·景 五——夏季藝術家聯展」，  
3812 畫廊，倫敦，英國

2018  
「歷史與現實——中國當代藝術展」，  
保加利亞國家美術館，索菲亞，保加利亞  
「日月光華——中國當代藝術展」，  
奎里尼斯坦帕利亞基金會博物館，威尼斯，義大利  
「心之所居」，藍岸畫廊，深圳，中國  
「眾妙之門」，上海當代藝術館，上海，中國

2017  
「脈動——中國當代藝術展」，第十三屆庫里蒂巴雙年展，  
奧斯卡·尼麥爾博物館，庫里蒂巴，巴西  
「中國當代藝術年鑑展 2016」，  
北京民生現代美術館，北京，中國  
「萬象復觀——亞洲藝術邀請展」，  
寧波美術館，寧波，中國  
「藍色」，藍岸畫廊，深圳，中國  
「寶龍美術館開館展——尋脈造山」，  
寶龍美術館，上海，中國

2016  
「中國抽象藝術研究展」，今日美術館，北京，中國  
「抽象以來：中國抽象藝術研究展巡展」，  
上海民生現代美術館，上海，中國  
「我織我在」第二屆杭州纖維藝術三年展，  
浙江美術館，杭州，中國

2015  
第五十六屆威尼斯雙年展聖馬利諾國家館，威尼斯，意大利

2014  
「新疆國際藝術雙年展」，  
新疆國際會展中心，烏魯木齊，中國

2013  
「韻律與方法：中德當代繪畫藝術交流展」，  
湖北美術館，武漢，中國  
「無形之形——中國當代藝術展」，  
湖北美術館，武漢，中國

2012  
「無形之形」，「北方藝術展 2012」中國主題館，  
卡爾舒特藝術中心，比德爾斯多夫，德國  
「觀點」，博雅珊藝術中心，上海，中國

2011  
「很美的地方」群展，其他畫廊，上海，中國  
「道法自然——中國抽象藝術展」，  
當代藝術館，上海，中國  
「2011 中國抽象藝術巡展·北京站」，  
當代藝術館，北京，中國

2010  
「重構——中國當代抽象藝術 TOP 展」，  
今日美術館，北京，中國

2009  
「無界——黑匣子——藝術，烏托邦與虛擬現實」，  
當代藝術館，上海，中國

2008  
「沉香——上海視平線美術館開幕展」，  
視平線畫廊，上海，中國  
「時代年輪——中國抽象藝術五人展」，  
M 藝術空間，上海，中國

2007  
「譚平——李磊抽象藝術展」，丹麥藝術中心，北京，中國  
「開放的水墨——當代水墨藝術邀請展」，  
關山月美術館，深圳，中國

2006  
「第三空間——從意象到抽象」，  
北京錦都藝術中心，北京，中國  
「第三空間——抽象藝術的中國文本展」，  
上海美術館，上海，中國

2005  
「流——葛爾克、柯羅夫、李磊作品聯展」，  
明圓文化藝術中心，上海，中國

2004  
「上海抽象藝術大展」，  
明圓文化藝術中心（現上海明圓美術館），上海，中國  
「異度空間——中日現代藝術展」，  
多倫現代美術館，上海，中國

2003  
「上海春季藝術沙龍」，上海，中國  
「抽象新世說——2002 上海抽象群體藝術展」，  
劉海粟美術館，上海，中國  
「露出——反轉——亞細亞美術論壇」，  
寬勳畫廊，漢城，韓國  
「形而上 2002：上海抽象藝術展」，  
上海美術館，上海，中國

2002  
「第二次對話：李磊和柯羅夫抽象繪畫展覽」，  
嘉德藝術中心，北京，中國

2001  
「上海——仁川美術作品交流展」，  
上海美術館（現中華藝術宮），上海，中國  
「2001 上海美術大展」，  
上海市美術家協會，上海，中國  
「形而上 2001——上海抽象藝術展」，  
上海美術館，上海，中國  
「回家——國際藝術家聯展」，巴斯蒂安畫廊，荷蘭  
「在紙上——國際藝術家聯展」，絲翠珊畫廊，荷蘭  
「對話：李磊和柯羅夫抽象繪畫展覽」，  
上海文化發展基金會及上海新天地一號，上海，中國

2000  
「上海青年美術邀請展」，劉海粟美術館，上海，中國  
第四屆「上海藝術博覽會」，上海展覽中心，上海，中國



## Museum and Public Collections

Museum and Public Collections  
 National Art Museum of China  
 China Art Museum, Shanghai  
 Today Art Museum  
 Hubei Art Museum  
 Shandong Art Museum  
 Shenzhen Art Museum  
 Sichuan Art Museum  
 Guyuan Art Museum of Zhuhai  
 Minsheng Art Museum  
 Z-art Center, Shanghai  
 Museum of Contemporary Art, Shanghai  
 Xuhui Art Museum, Shanghai  
 Ningbo Museum of Art  
 National Exhibition and Convention Centre (Shanghai)  
 MGM Cotai Chairman Collection, Macau

## 博物館及公共收藏

中國美術館  
 中華藝術宮  
 北京今日美術館  
 湖北美術館  
 山東美術館  
 深圳美術館  
 四川美術館  
 珠海古元美術館  
 民生現代美術館  
 上海張江當代藝術館  
 上海當代藝術館  
 上海徐匯藝術館  
 寧波美術館  
 國家會展中心（上海）  
 澳門美獅美高梅主席典藏

## Museum and Public Collections

Li Lei: Explosion of Colour—A Chinese Abstract Art, Unicorn Publishing Group LLP, 2018  
 Li Lei: The Apsara's Flowers, Shanghai People's Publishing House, 2016  
 Li Lei: Water to Water, Hong Kong Arts Centre, 2015  
 Li Lei: Shanghai Flower, MoCA Shanghai, 2014  
 Mind and Comprehension: Abstract Art by Li Lei, Longmen Art Projects, 2013  
 Abstract Melody: Li Lei, Leo Gallery, 2010  
 Li Lei: Chinese Abstractionist, Germany: Hatje Cantz, 2009  
 Contemporary Artists in Today's China—Li Lei: High Building, People Far Away, and the Water and the Sky Merging in One Color, Sichuan Art Publishing House, 2007  
 Portraits of Contemporary Chinese Artists—Li Lei: A Poetical Abstract, Hebei Education Press, 2006  
 Shanghai Oil Painting Master: Li Lei, Shanghai Bookstore Publishing House, 2003

## 出版

「李磊——綻放的色彩：中國的抽象藝術」，英國獨角獸出版集團，2018  
 「李磊——天女散花」，上海人民出版社，2016  
 「李磊——上善若水 Water to Water」，香港藝術中心，2015  
 「李磊——海上花」，上海當代藝術館，2014  
 「心與識——李磊的抽象藝術」，龍門雅集，2013  
 「抽象的旋律——李磊」，獅語畫廊，2010  
 「李磊——中國抽象藝術家 Li Lei: Chinese Abstractionist」，德國 Hatje Cantz 出版社，2009  
 「今日中國當代藝術家——李磊：樓高人遠天如水」，四川美術出版社，2007  
 「中國當代藝術家畫傳——李磊：詩性的抽象」，河北教育出版社，2006  
 「海上油畫名家——李磊」，上海書店出版社，2003

## About 3812 Gallery

Established in Hong Kong in 2011, 3812 Gallery is recognised as the city's foremost gallery dealing in Chinese contemporary art.

2018 was an important year for 3812. In November, the gallery established a new space in Wyndham Street, Central, Hong Kong, and in a major step, launching 3812 Gallery firmly onto the international stage, opened the new flagship space, 3812 London Gallery, in the exclusive St. James's district.

3812 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 Chinese contemporary 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 畫廊於 2011 年在香港成立，公認為當地首屈一指的專營中國當代藝術的畫廊。

2018 年是 3812 畫廊發展史中的重要一年。11 月，3812 香港畫廊於香港中環雲咸街的全新藝術空間正式揭幕；同月，3812 坐落於倫敦聖詹姆士區的畫廊隆重開幕，標誌著 3812 畫廊進軍國際的發展宏圖。

3812 畫廊致力以「東方根性，當代表現」的精神，推動中國當代藝術的發展以及文化交流。我們竭力透過各種精心策劃的藝術項目為藝術家、學術界人士、收藏家以及公眾創造一個國際交流的平台。我們深信，若要進一步提高觀眾對於中國當代藝術的理解和認受性，這種以中國文化交流為核心的平台是不可或缺的。

## 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

星期一至星期五 Monday – Friday 10:00 am – 6:30 pm

星期六 Saturday 11:00 am – 2:00 pm

### 電話 Telephone

+44 (0)20 3982 1863

### 地址 Address

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](mailto:london@3812cap.com)

## *Hong Kong 香港*

### 開放時間 Opening Hours

星期一至星期五 Monday – Friday 11:00 am – 7:00 pm

### 電話 Telephone

+852 2153 3812

### 地址 Address

香港中環雲咸街 40–44 號雲咸商業中心 16B

16B, Wyndham Place, 40–44 Wyndham Street,

Central, Hong Kong

### 電郵 Email

[hongkong@3812cap.com](mailto:hongkong@3812cap.com)

### 網址 Website

[www.3812gallery.com](http://www.3812gallery.com)

### 微信號 WeChat ID

ArtGallery3812



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