展墙文字

《西北叙事：段正渠绘画40年》

Stories of the Northwest: Four Decades of Duan Zhengqu's Painting

前言

灯火到星光

Lamplight to Starlight

1987年的第一届中国油画展上，段正渠崭露头角。和许多同龄的艺术家往往直接挪用西方现代主义观念不同，段正渠一开始就显示出他对油画语言的兴趣，并以此为基点，寻找与本土题材结合的可能性。不妨说，他无意识中承继了董希文“油画民族化”理论框架，试图超越前辈的眼界和方法，开辟新的路径。其后的一系列作品，段正渠以西北的黄土地承载了卢奥式的强悍笔触，从此成为中国艺术界风格鲜明的个案。

Duan Zhengqu came to prominence at the First Chinese Oil Painting Exhibition in 1987. Unlike many artists of his age, who tended to directly adopt Western modernist concepts, Duan Zhengqu showed his interest in the linguistic properties of oil painting from the very beginning, and used this as a basis to explore its integration with local themes. It is fair to say that he unconsciously inherited the theoretical framework of Dong Xiwen's “nationalization of oil painting” and tried to reach beyond his predecessor's vision and methodology to open up a new path. In his subsequent series of works, Duan Zhengqu used the yellow soil of northwest China to carry the strong brush strokes of Rouault's style, and since then, he has become a distinctive figure in the Chinese art world.

进入九十年代中后期，段正渠不断发展、丰富着独属于自己的绘画风格。虽然他仍以地理上的西北划定创作范围，但有意识地减少了明确的地域性标识——比如窑洞、剪纸、腰鼓、头巾等符号——而是内生为西北的一种整体面相。他习惯用大面积的暗色布满画面，包围着小小一簇光亮。这些光无处不在，无所定形，或来自于火把、手电、油灯、手机，或发散自人的面孔、巨大的鲤鱼和黄河的波涛。光与暗对比形成的戏剧感，源自于他对西北土地的整体性理解，从中提炼出一种象征和诗意。这一阶段的所有作品中，段正渠选择了最大的尺幅表现黄河的母题及其变体，图式与色彩均极其自由。一种介于奔涌与凝固之间的洪荒力量，在光色的变幻中，在人与自然的搏斗中，在现实和幻境的交互中，强度达到了顶点。

In the late 1990s, Duan Zhengqu continued to develop and enrich his painting style, which was uniquely his own. Although he still delimits his scope of creation with the geographic northwest, he has consciously reduced the number of clear regional markers-such as cave dwellings, paper cuttings, waist drums, head scarves, and other symbols-in favor of endogenizing a holistic aspect of the Northwest. He is accustomed to filling his images with large areas of dark colors, surrounding small clusters of light. These lights are omnipresent and without fixed form. Some emerge from torches, flashlights, oil lamps, or cell phones, while others seem to radiate from human faces, giant carp, or the surging waves of the Yellow River. The sense of drama formed by the contrast between light and darkness stems from his holistic understanding of the northwestern land, from which he extracts a symbolic and poetic meaning. Of all the works in this phase, Duan Zhengqu chose the largest scale to express the Yellow River motif and its variations, with extreme freedom of pattern and color. A kind of primordial power generated from flowing and solidifying reaches its peak of intensity in the variation of light and color, in the struggle between man and nature, and in the interaction between reality and illusion.

越过二十一世纪头十年，段正渠对既有的创作模式渐生懈怠。加之生活中的一些变故，从身体上和心理上他都需要重启，寻求新的可能性。从物质性引导手的触感，构建画面，是段正渠这一类型画家的创作方式，也是他逐渐厌倦的直接原因。几乎是从空白开始，他离开了油画一直给予的心理支撑和手头上驯服的快感，选择纸本和趋近于中国传统水墨的水性材料、坦培拉，进入全然陌生的领域。

After the first decade of the 21st century, Duan Zhengqu grew lax in his established mode of creation. Coupled with some changes in his life, he needed to reboot and seek new possibilities physically and psychologically. Guiding the touch of the hand through materiality to construct a picture is the creative method of Duan Zhengqu and painters alike, and it is also the direct cause of his gradual boredom. Almost starting from a blank slate, he left the psychological support that oil painting had always given him and the pleasure of taming his hands, chose paper and a water-based material that tends to be similar to traditional Chinese ink, tempera, and entered into totally unfamiliar territory.

但这种困境并未将他逼回熟悉的舒适区中，不再试图以风格为理由自我庇护。陌生一旦成为对惯性的克服，便变得意味深长起来，不期然间，段正渠看到了新的可能性。由媒材而导向的新风格，从视觉上颠覆了、刷新了他自己。西北强悍凛冽的一面逐渐隐没，柔情、瑰丽的一面向他敞开；以往被宏大叙事定义的历史，以日常和私密的方式向他敞开。在段正渠的晚近创作中，他从纸本创作中获得的新能量被放大，成为一个个自我裂变的动机。人造的光，某一处中心发散、聚集的光消失了，天宇间微弱的光倾入画面，一片星光下的幽蓝，人物、动物和其它物像如符号般浮现又隐没，画面的叙事意味越来越模糊，暗示着某种超越性的精神存在。

But this predicament did not drive him back into the familiar comfort zone, and he no longer sheltered himself on the grounds of style. The unfamiliarity, once it becomes an overcoming of inertia, gains deeper meaning, and unexpectedly, Duan Zhengqu sees new possibilities. The new style, oriented by the medium, visually subverts and refreshes himself. The tough and stern side of the Northwest gradually disappeared, and the soft and magnificent side opened up to him; history, which was previously defined by grand narratives, opened up to him in an everyday and intimate way. In Duan Zhengqu's recent creations, the new energy he gained from paper-based creations is amplified and becomes a motive for self-fission. Artificial light, which emanated from and gathered around a certain center, has disappeared. The faint light from the sky pours into the picture, casting an ethereal blue under the starlight. Figures, animals and other objects emerge and fade like symbols, as the narrative meaning of the picture becomes increasingly ambiguous, suggesting some kind of transcendent spiritual existence.

四十年的创作历程，段正渠从青涩走向成熟，他的变化基于不变的理由，即对西北这片充满诱惑力的土地的持续回应。当观众置身于展厅，凝视这些深邃的色域时，透过布面和纸面，无疑会被带入艺术家从西北获取的种种气象，进入他一直专注的土地、人物、故事、历史之中。同时，也借着他的眼光，找到安放自己的精神原乡。

Over the course of 40 years of artistic journey, Duan Zhengqu has grown from greenness to maturity, and his changes are based on the unchanging rationale of a continuous response to the seductive land of Northwest China. When the audience is immersed in the exhibition hall and gazes at these deep color fields, they will undoubtedly be taken into the moods and atmospheres that the artist has acquired from the Northwest through the canvas and paper, and into the land, characters, stories, and history that he has been focusing on. At the same time, through his vision, the audience may also glimpse a spiritual homeland of their own.

马萧

Ma Xiao

段正渠的绘画历程

The Artistic Journey of Duan Zhengqu

段正渠在上个世纪八九十年代之交以陕北和农民题材的油画创作崭露头角，是在1980年代“文化热”的背景中出现的具有寻根意识的文艺实践的一部分。“寻根热”是在“走向世界”的诉求下，和对当时的西方现代派热的反思中产生的。段正渠一方面尝试在表现性绘画、超现实主义绘画，和中国古代壁画中探求形式资源，一方面从自己熟知的乡土世界里挖掘描摹的对象，并在这两者间建立了贴切的连接方式。

Emerged at the turn of the 1980s and 1990s, Duan Zhengqu gained recognition for his oil paintings centered on themes of the northern Shaanxi (*shan bei*) and peasants. His works formed part of a broader artistic practice characterized by a consciousness of cultural roots, shaped within the context of the “cultural fever” in 1980s. The “root-seeking” movement arose in response to a cultural aspiration to enter the global sphere, while simultaneously reflecting critically on China’s then-widespread fascination with Western modernist trends. On the one hand, Duan zhengqu had attempted to explore the formal capacities of expressionism, surrealism, and ancient Chinese mural painting. Whilst another side of his work came from unearthing the portrayal of familiar objects from the local milieu of his surroundings. Elaborating on this further, he also sought to establish a method of closely joining these two facets together within his work.

纵观段正渠1990年代以来的画作，可以主要从三个方面来粗略地勾勒他的轨迹。一条线索是他在1990年代中期前后开启的全景式风景画。这些画作色调灰暗，气势恢宏，充满了视觉的张力。第二条线索是第一类创作的延展，作品的画面以人与自然作为叙事内容，用魔幻现实主义的手法来进行刻画，夸张的人物造型和厚重饱满的色彩使画面充满矛盾、荒诞与戏剧感，而整个基调依然是充满激荡的。第三条比较显性的线索是以群体的人的活动作为刻画的对象，往往是基于现实生活所想象出的活动场景。在这些画面中，他运用几何学的构图方式，使画面具有稳定感。在人物的造型上，他既借用巴尔蒂斯在画面里刻画人物的方法，通过几何拙味的人物造型赋予人物符号化的特征，又将人物动作和神态夸张和戏剧化，从而使其形成自身的特质。他对整个画面的构筑，是以黑夜或暗、深色调的背景来强化场景的仪式感和舞台感，突出与现实之间的间离。这些具有人文气息的创作在1990年代消费主义弥漫的时代氛围中无异于一股新鲜的空气。

Throughout the works created by Duan Zhengqu since the 1990s, we can outline a rough trajectory divided into three basic themes. The first theme includes the beginning of his panoramic landscapes, which approximately begin in the mid-90s. This is a group of paintings defined by a subdued palette, filled with grandeur and a visual tension to them. The second theme extends from the ideas of the first theme, which foregrounds the relationship between man and nature, and is used as a narrative device that establishes the imagery within his work. He employs tropes characteristic of magical realism to portray exaggerated figures shaped by rich and saturated color that fill the composition with contradictions, the implausible, and a theatricality – this sets the entire tone for the work, which is filled with a sense of ecstasy. The third theme is distinguishable for its methods of using group activities as an object of study and in many cases, looking into activities involving a scene, where the imagination manifests into real life. Within these canvases, he employs geometric, compositional forms to lend a sense of stability to the image. When giving shape to the figures featured within in his paintings, he adopts Balthus’s approach to depicting characters, particular in relation to how the artist manages to draw out and exaggerate the symbolic qualities, as well as awkward features found in people. For example, either in terms of their movement and expressions, or perhaps due to the theatricality of their gestures – in this way, he is able to form his own unique qualities. The construction of the entire image is set by either the dark night or a backdrop of deep tones. This enhances the staged or ritualistic quality of the work, which in turn foregrounds the sense of estrangement from reality. These works, imbued with a humanistic undertone, offered a refreshing counterpoint to the consumerist atmosphere that pervaded the 1990s.

步入2010年以后，段正渠的作品中又出现了更多偏重于风景的创作。他在画面中依然营造着一种昏暗的氛围，但却运用了坦培拉来作画。受材料改变的影响，他在画面上用笔细密，气氛舒缓。新作中继续沿用了魔幻现实主义的手法，但在内容上更加剥离了现实感，突显了其中荒诞与神秘的气质。

From 2010 onwards, Duan Zhengqu began to display once again an inclination towards presenting more landscapes within his work. He continues to build up a dusky atmosphere in his works, however, with the newer series, he uses tempera to create his paintings. Influenced by this new material, he uses fine strokes to create the image and to soothe onto the canvas, the ambience of the work. There is a continuation and an expansion of techniques inspired by magical realism in his newer works, however, reality is stripped back to a far greater degree in these works, making the absurdist sense of mystery visible.

自2015年以来十年间，段正渠展开了频繁的实验和探索。想转变的强烈愿望推动着他不断地去对话和突破自我的各种边界和局限。他始终是一位艺术革新的热心者，对绘画语言的创新抱有极大热情。在各个时期，甚至同一时期的不同作品，画面变化的幅度很大。在这一时期的主动探索中，黑色、夜、墓地和废墟等意象也总是萦绕在画面之中。其动机主要还是来自一种更为内在的需要：为总体上那种沉重的经验、悲凉的情绪和深厚的人文意识，那种对“自我”的精神内省，寻找准确、有力的表现。衰年变法，段正渠深谙，历险和刺激不需要来自外部，而来自内在世界的不满与欲望。他坚信，画画能让最平凡的日子也成为一场探险，不管它多么平淡无奇，波澜不惊。

Since 2015, Duan Zhengqu has frequently conducted experiments and explorations in the past ten years. His strong desire for transformation has driven him to constantly engage into dialogue and to break through various boundaries and limitations of himself. He is always an enthusiast for experiment in painting and artistic innovation. Among the active exploration of the period, the images of blackness, night, tombs and ruins always haunt his canvas. The motivation came mainly from a more internal need: to find and accurate and powerful expression for the overall heavy experience, the sadness and the deep humanist consciousness, the spiritual introspection of the “self”. In his waning years, Duan Zhengqu understood that adventure and excitement do not need to originate from the outside, but from the dissatisfaction and desire of the inner world. He firmly believes that painting can make even the most ordinary life an adventure, no matter how bland and unremarkable it seems to be.

卢迎华

Carol Yinghua Lu

单元文字

1. 溯源

Tracing the Origin

八十年代中期，段正渠以陕北高原为题材的系列作品，成为中国画坛一道特殊的景观。

In the mid-1980s, Duan Zhengqu created a unique landscape in China’s fine arts circle with his series of works themed around Northern Shaanxi Plateau.

段正渠的艺术从土地上成长起来，具有最本原的生命力，既是西方表现性语言与东方大书写神韵的融汇，亦是中国式表现主义与象征主义的合一。

——杨飞云

Duan Zhengqu’s art grows from the land with life powers from the origin. It is the overlap of the Western expressional language and the writing spirit from the East, or the unifying of Chinese expressionism and symbolism.

Yang Feiyun

1. 土地与血脉

Land and Bloodline

九十年代，段正渠一面继续形式语言的探索，一面进入更深层面的心理发掘。这一漫长的阶段，持续了逾二十年。

In the 1990s, Duan Zhengqu continued his exploration of formal language while at the same time delving into deeper layers of psychological expression. This process lasted for over twenty years.

当我注视画面上背负巨大鲤鱼躯体的人们行走在河边，确实难以分辨那是一种成功还是一种失败，是欢乐的结尾还是痛苦的开端——也许画家所感知的正是这种亦喜亦悲的历史过程。

水天中

When I look at people carrying the giant fish walking along the river, it’s hard to tell it is a success or a failure, a happy ending or a start of sorrows – it might be also the kind of bittersweet historical process that the painter feels about.

Shui Tianzhong

天太冷了，就渴望着有火；夜太黑了，就渴望着有光。所以在黑色的背景面前，除了突兀出现的人物，灯和火也出现了。——段正渠

It is cold that we long for fire; it is dark that we ask for light. In the black background, there should be light and fire besides someone necessary.

Duan Zhengqu

1. 茧房

Cocoon

2014年前后，段正渠对以往惯用的表现手法和题材内容失去兴趣。他开始尝试不同的媒材，以此激发新的创作热情。

Around 2014, Duan Zhengqu grew disinterested in the expressive techniques and subject matter he had long employed. He began to experiment with diverse artistic media, aiming to ignite fresh creative passion.

不夸张地说，正是这一批纸本艺术，把一个从以往风格中脱身出来的艺术家的形象活脱脱地呈现在世人面前，他在这一批纸本作品，既维系了原有的雄浑与博大、但又更基于个人对土地认知的经验，而完成了一次重大的风格转化。——杨小彦

It is no exaggeration to say that it is precisely this body of paper-based works that has allowed an artist to break free from his previous style and present a vivid public image. In these pieces, he upholds the original grandeur and depth while completed a transformation of style by infusing a new personal vision – a vision rooted in his own understanding of the land. —Yang Xiaoyan

1. 新天地

New world

2018年后，段正渠偏离“专属”的主题，撇下惯用的手法，眼前竟出现了一片新的天地。

After 2018, Duan Zhengqu deviated from his “signature" themes and abandoned his familiar techniques, only to discover a whole new horizon before him.

现在，复杂多元的画面内容代替了具体的文化符码，也使得题材有了极大的包容度，日常的场景、任何人、动物、植物、没有意义指向的内容，都可以入画。——卢迎华

Today, complex and diverse visual content has replaced specific cultural symbols, expanding the scope of themes to an extraordinary degree. Scenes from daily life, any person, animal, plant, or even content without deliberate meaning—all can be depicted in paintings.

\_Carol Yinghua Lu