

韓鋒作品
HAN FENG WORKS

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文章
ESSAYS

JÖRG HUBER

In front of Han Feng's pictures: Approximations

Stepping in front of Han Feng's pictures, which come in a number of different formats, viewers will first need to recalibrate themselves: they need to choose a certain distance in order to gain an overview and have general impression of the picture. At the same time, however, the sense of calm and retreat in these pictures entices viewers to come closer. One is drawn to them, feeling seduced by a desire to experience the picture from up close and in its material presence. One has the desire to perceive the pictures while at the same time feeling them; the glance wants to see and touch. This aesthetic experience initiates a mutual interplay between immateriality and materiality, between lucid transparency and strong presence, between distance and closeness. Such oscillation takes the ground out from under one's feet, letting one glide into groundlessness.

In such moments the pictures appear to flicker and dissolve into painting. This elusiveness of the image body is affected by the emphatically subtle application of paint. The acrylic paints in shades of white-grey-black are placed onto the ground as a gentle and transparent skin as if the image was always only about to emerge and under threat of immediate disappearance again into the abyss of its ground. Painting descends into the image as a veil. And again we are in a game – a game of veiling and revelation, of empathy and aloofness.

Colour appears on the one hand as if it was a varnish, a film, ever so thin, layered over something that had been placed there before, and on the other hand as a grounding for something that is yet to be placed. Painting thereby produces a no-more and a not-yet: a transitional situation, or a threshold – perhaps also a hesitation, or a pause. In this transition the picture exposes some kind of endangerment, perhaps its own: its own precarious presence as a picture in a world of loud and garish manifestations of visual culture.

The colours are applied with quiet brushstrokes in subtle nuances, precise in their formal distinctions. What manifests here is the discipline of minute precision and the fascination with a clarity of representation. The pictures are unambiguously figurative, they present something, the artist knows what he is doing. At the same time, however, as if this presentation wanted to present itself, in various places the application of paint takes on a life of its own. The colour forms droplets, separating itself from the form and flowing downwards into an openness as if the image was hurt in these places. „Something“ happens, accidental occurrences manifest; painting eludes the painter's grasp. As the author of the picture the artist sets something in motion that liberates itself in the events of the picture, eluding his control. The painting is the scene of this empowerment and loss of control: a place of aesthetic events.

Each picture is a representation. They represent things: a ventilation tube, a staircase, blinds, a ventilator, an airplane, a chimney, a bus ... The things stand in isolation within the picture, detached from any context. These are unspectacular things, in unspectacular stages, and that is precisely why they become spectacular in the picture: they become noteworthy. Han Feng is not interested in the thing, the object as such, he is interested in the thing and the object in the picture and as a picture.

Fig. 1
Han Feng
The Waves III (detail)
Acrylic on canvas 2010



The same thingness also characterises the pictures as pictures, which are both things and signs. They are not framed, they appear „unfinished“, emphasising the fact that they are the result of a production process. They are mounted canvases which make the folds and the small sides on the massive wooden frame visible and capable of being experienced. The artist produces everything himself: handicraft. He chooses a coarse canvas whose knobbly structure emphasises the materiality of the ground on which the lucid painting is layered. The tactility of such surface affection can immediately be felt. Together with the thingness of the picture it conveys a stability of the picture in its presence, in the tense relationship to the transience of painting. A further dimension of this sensation is caused by the light that breaks in the surface structure of the canvas, giving the impression that the pictures are lit from behind – an arrangement which Feng stages deliberately for some of his objects in space: objects with the effect of pictures that have entered space.

The pictures are manifest as bodies; they open planes, areas, and spaces. The staircase leads down and up and yet remains within the plane: the space is plane, and the plane isspace. The pipe emerges from the left background of the picture, fills space, leads through the picture with two bends at right angles, and to the right back into the background. The inconceivable length of the airplane becomes small and fits into the picture square yet reaches across by filling it; fuselage and wings stretch out to form long and thin elements: the object transforms into a formal element that divides the picture plane into four squares. Buses stack up like cakes, forming towers, autonomous structures resembling staircases. And human beings? They produce the things, use them, and remain outside the picture – only sometimes, occasionally, they leave ephemeral traces of use, in the rare places where Han Feng uses colours. A small trace of rust, for example, that marks a spot on a ventilation pipe. No more.

English Translation: Benjamin Marius Schmidt

Jörg Huber is the head of the institute for critical theory at the University of arts in Zürich and professor for philosophy of art and aesthetics at the master of arts in fine arts. His special fields in research are cultural theory in relation to political culture, aesthetics and philosophy of art. In this context he organized many international symposiums and published various books. Recently published: (edited with Zhao Chuan): *A New Thoughtfulness in Contemporary China. Critical Voices in Art and Aesthetics*.



Fig. 2
Han Feng
The Chimney II
Acrylic on canvas 2011

JÖRG HUBER

面对韩锋的绘画：近似性

当观众站在韩锋不同形式和尺寸的作品前，往往需要重新调整他们的视焦，他们需要找到一个恰当的距离来观看整幅作品并获得一个完整的最初印象。然而，这些绘画作品的平静感和疏离性又引诱着观者走近一步。观众被这些作品所吸引，如同被一种欲望所引诱，而这欲望就是从近距离去体验这些作品的物质存在。观众往往想要在观看这些作品的同时感觉到它们；希望用视线去观看和触摸它们。这一审美体验带来了一种非物质与物质之间、含糊和确定之间、距离和亲密之间的互动。这种在两极之间的摇摆仿佛将人脚下坚实的地面抽走，使人滑向悬空。

在这些瞬间里，图像也似乎正在摇曳并溶解于画面之上。这些难以捉摸的图像被艺术家笔下极度微妙的色彩所影响，深深浅浅，黑白灰的丙烯颜料涂在画布上，如一层柔软透明的皮肤，而一切图像好像刚刚要从背景中跃出，同时又有可能立刻再次消失于背景的深渊中。画面仿佛在所画的物体上罩了一层面纱。我们就想再一次处于一个游戏当中，一个放下面纱又揭开的游戏，一个充满了理解和超脱的游戏。

一方面，画面上的色彩如同一层清漆，一张菲林，如此单薄，好像是涂在早已存在的东西之上；另一方面，它们又好像只是一个背景，等待着什么被画在上面。（韩锋的）绘画于是给人一种“不再”和“尚未”的感觉：像一个过渡，或一个门槛，也许又是一种犹豫的态度，或一个停顿。在这一过渡局面中，图像暴露出了某种危险性，也许这正是它们自身的特点：处在当下这样一个嘈杂、喧嚣的视觉文化世界中，任何图像的存在都岌岌可危。

画家用安静的笔触涂抹出微妙的色彩变化和精确的形式，体现的是分秒不差的精准和一种清晰表达的魅力。这些图像是毫不含糊的，它们都有所表达，艺术家清楚地知道自己在做什么。同时，这些形式上的东西似乎又在表达着它们自身，在许多地方，颜料仿佛有着自己的生命：它们形成水滴，从原有的形中抽离，向下流淌，产生一个开放性的结局，某种程度上说，破坏了画面的形象。这样一来，一些“偶然”便产生了；绘画逃离了画家的掌控。作为这些绘画的作者，艺术家将一些物体释放在画面上，形成偶然，脱离自己的控制。绘画就成为一个被赋予力量的场景和失控的……结合：一个美学事件发生的场所。

（韩锋的）每张画都有一个具体的形象；它们总是表现着什么：一截通风管，一段楼梯，百叶窗，一个换气扇，一架飞机，一根烟囱，一辆公交车，……这些物体孤单地站在画面上，从各自的环境中剥离。这些看似普普通通的物体，处在普普通通的背景上，却使得画面绝不平凡，而它们也变得引人注目起来。韩锋对这些物体本身并不感兴趣，他感兴趣的是这些物体成为他笔下描绘的对象，成为画面上的主体。

同样的物体性也成就了（韩锋）绘画的特点，他笔下的形象既是具体的物体也是具有象征意义的符号。这些作品都没有画框，呈现出一种“未完成感”，强调着它们是一个创造过程的产物这一事实。裱好的画布，使得巨大木框上的折皱和细小的边角变得清晰可见，易被感知。艺术家自己动手做每一样东西。他选择粗帆布，疙疙瘩瘩的质地强调了背景的质感，再将透明的颜料一层层地涂在上面。这种画布表面形成的质感可以立刻被人感知，质感与画面的物体性一起，传递出画面存在的稳定性，和短暂的张力。更进一步，这种感觉由打破画布表面结构的光造成，它给人的印象是：仿佛画面是被背后的光照亮的——这是韩锋为他所画的物体在空间中精心设置的一个舞台，以达到让物体进入空间的画面效果。

（这些）画面如同有生命一样，在宣告着什么；它们呈现飞机，区域和空间。楼梯上下通达，但又仍然保持在飞机里面：空间即是飞机，飞机亦是空间。管道从画面背景的左边伸出，充满了空间，贯穿画面，向右弯了两道，再折向背景的右边。飞机不可思议的长度变小了，配合着画面的大小，横贯并充满着画布；机身和机翼伸展开来，组成细长的元素：物体变成一个正式的元素，将画面分成四个区域。公共汽车像蛋糕一样堆叠在一起，形成塔状，仿佛自动生成的结构模拟着楼梯。而人呢？他们制造物体，使用它们，但是停留在画面之外，只是有的时候，偶然地，他们在韩锋罕见地使用色彩的地方，留下短暂的存在痕迹。例如，一小处锈迹，表明了一截通风管曾经的存在。仅此而已。

当你站在这些绘画面前的时候，脑中会想到些什么呢？你会想到那些无法用言语形容，那些难以用语言表述其意义的事物。你想到感官的体验，想到这些物体和绘画存在于我们当中，跟我们互动，与我们对话。你想到有生命的身体，想到你置身在在画面中，画面包围着我们。你想到存在于绘画中的绘画。你能同时感受到触觉和思考：对画面的审美即是一种感知的审美。

Benjamin Marius Schmidt 译自德文 陈琳琳 译自英文

Jörg Huber 是苏黎世艺术大学批评理论研究院院长，美术系艺术哲学与美学教授。他的研究领域是与政治文化、美学和艺术哲学有关的文化理论。在这样的学术背景下，他组织了许多国际研讨会，并出版了多种书籍。最近发表的有：（赵川编辑）：《当代中国之新思考：艺术与美学批评的声音》。

Fig. 3
Han Feng
Untitled (detail)
Installation 2011



PAUL GLADSTON

A Concise Series of Statements (that May or May Not Be)

About the Work of the Artist Han Feng

I

(Ekphrasis)

Paintings and sculptural installations unseen, represented by photographs sent from a distance. Both recall the characteristic formalities of Western(ized) minimalism-conceptualism: monochromatic washes on white grounds, sometimes accented by restrained applications of colour (light blue and yellow); rectangular supports tending towards squares; extended horizontal geometric forms; and the presentation of industrially produced objects as ready-mades. Most of the paintings depict aspects of the connective machinery of contemporary urban life—the visually unremarkable outlets of air conditioning and heating systems, with their slats, cowls and partly obscured grilles—perhaps as a visual pun on works by the likes of Robert Ryman and Donald Judd. Another represents a rising staircase leading the eye back into the perspectival illusion of an unadorned interior space. All assert an unavoidable decorative abstraction. One of the sculptural installations extends the visual theme of the paintings, but this time turned inside out; its parallel duct-like forms (covered entirely by an orderly grid of painted representations of windows) can be read as surrealistically altered high-rise architectural exteriors. The other is an assisted ready-made involving the appropriation of two fabric carrying bags with handles whose outside surfaces carry a partial representation of the skin of a zebra. All of the paintings and installations are photographed within standard white cube gallery spaces, signifying (as a consequence of the inescapably hybrid nature of contemporary cultural production) an uncertainly apportioned combination of the unadorned liminality of Christian Protestantism and the meditative non-desiring of Chan/Zen Buddhism.

II

(Theoria)

According to a Marxian interpretative perspective, a truly revolutionary (avant-garde) art must—at the very least—keep pace with or even outstrip the historical development of the socio-economic

base (which is, in relation to the unfolding of modernity, both accelerated and pervasively unsettling). Any sense of retrospection or reliance upon established tradition is, on this account, tantamount to a betrayal of history insofar as it serves to present a detached and falsified (ideological) vision of life running against the grain of necessary forward looking socio-economic change. The paintings and installations described above are in step with such a Marxian view insofar as they present images of contemporary urban life mediated through the use of modes of artistic production that can be understood as tending towards a mutually dislocating imbrication of art and life. At the same time, they are highly aestheticized works whose inescapably auratic qualities point towards a trajectory of ritualistic separation from everyday life that is also supported by their showing within the context of the white cube's ambient multi-cultural liminality. The artworks in questions can therefore be interpreted as pointing contrarily both in the direction of an incisive engagement with contemporary life and of a retreat from such an engagement—in other words, an uncertain combination of avant-garde and modernist-aesthetic tendencies.

III

(Exegesis)

Such a reading is, however, misleading when considered in relation to the prevailing socio-political context of the People's Republic of China. Since the confirmation of Deng Xiaoping's programme of economic and social reforms at the third plenary session of the XI Central Committee of the Chinese Communist Party in December 1978, artists within the PRC have been implicated unavoidably in the opening up (reconstruction) of a relatively autonomous artistic sphere after the highly restrictive blurring of boundaries between artistic production and society that took place during the Cultural Revolution. The historical trajectory of contemporary art produced within the PRC over the last three decades has therefore been almost precisely opposite to that of the Western historical avant-gardes, which, notionally at least, sought to move critically against the exclusivity of an aestheticist bourgeois art by bringing artistic production into ever closer proximity with the life world. In light of which, it is possible to view the conspicuous aesthetization of techniques associated with Western(ized) art by contemporary Chinese artists within the context of the PRC not as a knowingly indeterminate (postmodernist) divergence from the critical negativity of the avant-garde, but as a potential reassertion of that negativity by other, locally significant means.

Paul Gladston is Associate Professor of Critical Theory and Visual Culture in the Department of Culture, Film and Media at the University of Nottingham. Between 2005 and 2010, he was seconded to the University of Nottingham Ningbo, China as the inaugural head of the Department of International Communications and director of the Institute of Comparative Cultural Studies.



Fig. 4
Han Feng
The Bus
Acrylic on canvas 2009

一系列关于韩峰作品的简洁陈述

一 (*Ekphrasis* 批评)

淡极无形的绘画和雕塑装置作品，仿佛是寄自远方的照片。这两者都在形式上让人联想到西方（化）的极少主义观念艺术：白色背景上单色水洗般的笔触，偶尔点缀着极少的几抹色彩（淡蓝或黄色）；长方形的支架指向层叠的方块；水平方向延长的几何形；以及将工业产品作为现成品展示。（韩峰的）大多数绘画描绘了与当代都市生活紧密相连的机器制品的不同侧面——毫不起眼的空调插头和暖气片，以及它们的金属片、盖板、和部分被遮挡的格栅——也许在视觉上可以与罗伯特·莱曼（Robert Ryman）和唐纳德·贾德（Donald Judd）的作品等量齐观。另一幅作品描绘了一截上升的楼梯，引导人们的视线进入一个透视错误的、未经装饰的室内空间。所有这些无法避免地显示了具有装饰性的抽象艺术特征。一件雕塑装置作品延伸了绘画的视觉主题，但这次是将里外颠倒；它平行的、管状形体（被有序排列的、窗子般的网格完全覆盖）可以被当作超现实化了的高层建筑外观。另一件则是加工过的现成品，包含了两个编织袋，其拎把外表有一部分像是斑马的皮肤。所有这些绘画和装置作品都被放在标准的、白方块般的画廊空间中展示，象征着一个基督教新教朴实的仪式和佛教禅宗冥想般的无欲的各自比例并不确定的混合，而这恰恰是一个不可避免的、当代文化产品特性混合的产物。

二 (*Theoria* 思考)

从马克思主义的角度解释，一场真正的革命（前卫）艺术必须——至少——与以社会经济为基础的历史发展保持一致或超过之（也就是说，在现代化的进程中，既加速又充满着不安定的感觉）。这样说来，任何对原有传统的反思与依赖，都等于对历史的背叛，因为它是一个超然的和伪造的（意识形态的）生活愿望，与前瞻性的社会经济变革背道而驰。前文所描述的绘画和装置作品与这样一个马克思的观点仅一步之差，因为它们表现的是当代都市生活的图像，以艺术生产方式的使用为介质，这一艺术生产方式实际上导致了艺术和生活的相互脱节。同时，它们又都是极富美感的作品，无法回避的闪光素质指向一个与日常生活分离的仪式般的轨迹；它们在一间四面落白的、具有多元文化背景的画廊环境中展出，也证明了这一



Fig. 5
Han Feng
The Buses on the Wall (detail)
Installations 2009

三 (*Exegesis* 阐释)

这样的解读，似乎是一种误导，特别是将其放在中国目前盛行的社会政治背景中去考察。当邓小平关于经济和社会改革的决定在1978年12月的十一届三中全会上的得到确定之后，中华人民共和国境内的艺术家不可避免地从一个相对独立的艺术领域面向外界，从文革期间受到高度限制的、往往混淆了艺术创造与社会生产之间的界限的局面中走出来（重建）。中国境内过去30年间的当代艺术创作历史轨迹，几乎与西方历史中的前卫艺术恰恰相反，后者至少在名义上，试图将审美布尔乔亚的艺术创作更近距离地推向现实生活世界。在这个意义上，就有可能不再将当代中国艺术家们与西方（化）的艺术相联系的、显著的审美技巧看作一个有意识的不确定的（后现代主义者），不同于前卫至关重要的消极态度，而是将其看作一个潜在的、受其他本地的因素影响的消极重申。

陈琳琳 译自英文

Paul Gladston 诺丁汉大学文化、电影与媒体系批判理论与视觉文化副教授。从2005年到2010年，他在中国宁波大学创办国际传播系，担任比较文化学院院长。他为众多报刊杂志撰写中国当代艺术主题的文章，发表在《现代中国研究》、《典藏（国际版）》、《艺术界》、《艺术批评》、《当代艺术与投资》等。他出版的专著有《解构之后的艺术史》（玉兰出版社，2005年），《中国和其他空间》（CCCCP,2009年）和《当代艺术在上海：与七位中国艺术家的对话》（东8时区，2011年）。

JUN WANG

An Isolated Island of a Single Man

On the paintings of Han Feng

In a distant suburb of Shanghai lies a complex surrounded by a highway, a plant, fields, and a narrow, age-old street. Inside forlornly stands a newly erected cluster of residential buildings. Han Feng's studio is housed right here. Maybe it is a euphemism to call it a studio, as it is actually a shopping premise in this complex that cannot be rented. The white walls, cement beams, simple symmetrical doors, crude toilet equipment and a small sink is everything here, where you cannot even find a decent chair. In this sprawling complex you can hardly see a single soul, while the buildings, largely abandoned, sport a desolate sight. It is here that Han Feng has been living and working for over two years.

Such a tableau of desolation reminds me of *Cast Away*, a film starring Tom Hanks that chronicles the four years that the hero Chuck Noland spent on an isolated Pacific island after a plane crash. It is a film about a single person. Chuck had only one "companion", a volley ball by the name of "Wilson". The valuable he had was a pocket watch given by his fiancée that had her thumbnail photo inlaid on the back of its lid.

This is an island of a single person.

An island is not only physically resembling the complex Han Feng lives, it is also a subject he has rendered on the canvas. He has even made an installation work in which many buildings made of vitriol paper form an "isolated, floating island." Is it a mere coincidence or an unwitting metaphor? In a cluster of buildings far from downtown, just like Chuck, Han Feng and the people in that complex are simply *cast away* by the metropolis of Shanghai.

"Island suggests frailty, anxiety and perseverance of a certain sort", Han Feng's words remind me of the image of the poorly clad and hairy Chuck, who was waiting anxiously and trying desperately while standing on a rock on the coast and flexing his self-made harpoon. He is almost a stand-in of Han Feng, a man who began to speak much later than his pals in his

childhood, and protracted his high-school education for a staggering eight years, a man living far away from his wife, keeping painting on his isolated island in his late 30s.

In an almost fading painting that seems to be done quite a few years ago, any new painting may appear hollow and pale by comparison. In his paintings you can see a jumbo plane that stretches its wings to an abnormal length, a multideck bus almost as high as a building, a floating, transparent row of terrace houses, and a towering staircase that leads to a wall, and a ventilation pipe that seems to be growing. In his "paradoxical" paintings and installation works, the tough subjects are softened by fading colors and edgeless lines. What is recognizable only is their structure sand outlines. In "The Waves", however, you can see rigid lines that incarnate the clashes between surging and ebbing; the silhouette is almost mechanical, showing persistence even when the colors are faded away. The softly rendered images of man-made subjects and the tough images of natural subjects form a fascinating contradiction of Han Feng's creation.

What on earth does he want to say?

"I often don't want to paint, although it makes me very happy", Han Feng's output is so small that one doubts whether he is a professional artist who makes a living on his art. No matter what series he presents—"Big Plane", "Bus", "Balloon", or the recent "Waves", "Staircase", "Pipes", and "Industrial Mechanisms", the quantities are limited, 4 or 5 pieces in each, or even 1 or 2. The way he paints is just like the way Chuck managed fishing on the island. Only until it is desperately necessary do they begin to take action. "I may get lost in wild thoughts while painting, and

Fig. 6
Han Feng
The Island (detail)
Installations 2011





Fig. 7
Han Feng
The Hot Air Balloon
Acrylic on canvas 2009

sometimes I even forget who I am. But after that when I take another look at this man-made world, the view will be distant and crystal clear.” For him, painting is just like dropping short notes after long meditation, or bracing for a dash in the last stretch of a Marathon. This is a fitting comparison as most of his paintings were done in a short while.

In his “Man-made World” series, all the subjects, including animals, are products done by the humans: Such is the result of his calm thinking and close observation of the “para-human” subjects. Animals are tamed or caged by humans, living in a restricted space and adapting to human wills. Airplanes and buses are results of human pursuit of speed. But more often than not, such pursuits of humans lead to a paradox of “the more giant the more absurd”, and “give rise to anxiety”. The pipes and the high-rise buildings are both tough and frail, as if they can “grow” like a tree or a human. They represent the result of human wills, and they are constantly being mechanized. Living in such subjects, humans are finally tamed like animals, and their mentality are also mechanized. In Han Feng’s depiction of the body-shaped subjects, caged animals and pipes with dead ends all prove to metaphorize the encircled living spaces of the humans. His island formed by residential buildings and the crooking pipes are light and hollow, giant yet soulless, seemingly strong but actually powerless, providing a visual reference to the psychological status of the humans.

However, contrary to this “man-made world”, “The Waves” is the most intimate, personal work. It was produced without much mental elaboration, or in his words, “in a calm mental status”. Only in “The Waves”, in the almost mechanical strokes, we can see a tough element that refuses to reconcile. The emotion surges and ebbs, representing a confrontation against the objects created under the exaggerated philosophy in the man-made world. However, even “The Waves” assumes a calmness, as if there is not much emotion or warmth in it, just like the sea waves, it surges, ebbs, re-surges, re-ebbs, before it finally fades away.

While working on these paintings, Han Feng held the painting brush in his hand, but what he really wanted to do was to “jump out”, to keep his brain and his hand working in a cold, mechanical manner. In his paintings, those installations and the enclosed space for human activity turn out to be a different landscape. They assume no change to their appearance, but their spirits have got on the different track from ours.

“Paper or canvas, such flat materials have the same soft nature”. Han Feng reiterates the so-called “soft nature” of the art of painting, particularly when they are compared with sculptures, installations and movies. But his masterful command of this “soft nature” enables him to extract the “tough” elements from his subjects, and to forge a pure “tough expression” with a strong sense of form. These almost abstract forms mobilize the visual system of the

viewers, or exterminate their logical thinking. What looms large is the oriental philosophy: *The weak and soft outweighs the strong; strong is below, and that of what is soft and weak is above.* (Lao Tzu: *Tao Te Ching* Ch. 76) As an oriental artist, maybe Han Feng knows perfectly of the soft approaches like “spin, wash, sweep” techniques and the art philosophy like *be straight and one shall be crooked, have little and one shall obtain* in traditional ink-and-wash Chinese paintings, and applies them masterly to his own art.

Is this all that Han Feng wants to say? Or my narrative has gone far from his creation?

“If I want to describe something with words, usually I can’t do it well. But through paintings I can do better.” Such is Han Feng’s comments on the relationship between his rhetoric and his paintings. But it is more important to take note of his comments on the relationship between his paintings and his ideas: “I believe that something really valuable results from thinking, while an artwork is just a perfect combination of ideas with specific materials at the right time. They should come naturally.” With reference to such paradoxical narrative, how can we understand his creations?

Maybe when he mutters such rhetoric to himself, the meaning will truly emerge. This reminds me of Chuck in *Cast Away* again: The only object that he confided to is the speechless volley ball Wilson. In the four years he did not get any response from his addressee, but he kept telling to this lifeless thing how he missed his fiancée, how he wished to return to his familiar world, and how he hated his bitter life and ventured out of the island. When he finally set sail and lost the volleyball--his companion for four years--he fought to its rescue but ended in vain. At that moment he plunged in utter despair. This is also another perfect metaphor for Han Feng: to him, painting was the only channel of narrative. It is fortunate for him to have painting in his company in this “isolated island”, and the art has become his vehicle to express his emotions. He invests his thoughts, struggles, anxiety and revolt in painting.

However, just like Chuck held his gaze on the photo in-laid on the back of his watch lid but did not speak to it in the four years, Han keeps a “cold pool of spring in the deepest depository of the spirit”. He is constantly observing and thinking about the world he is living in and also concealing his own sentiments, the hot torrent of which is presented to us as a cool, fading and soulless structure.

Maybe this is not an isolated island of a single man, as all of us are already there.

Translated by Henry Zheng



Fig. 8
Han Feng
The Waves I (detail)
Acrylic on canvas 2010

王 峻

一个人的孤岛 ——韩锋的绘画

在上海远郊一片被国道高速，厂房，农田和新场老街围绕的区域内，孤零零的矗立着新建的商品住宅楼群。在那里，有韩锋的画室，美其名曰画室，其实只是这片新建小区内根本无法租赁出去的商铺。白墙，水泥钢梁，简易的对开式门，除了简陋的马桶和小水槽，室内没有一张像样的椅子。巨大的小区内看不到人影，楼房也大多闲置，一片荒凉。韩锋在这里已经生活并坚持创作了两年有余。

这让我想起了汤姆·汉克斯主演的电影《荒岛余生》(Cast Away)，在那部电影中，因飞机失事而劫后余生的查克一个人在太平洋的孤岛上度过了四年的光阴。那是部一个人的电影，在孤岛上和查克相伴了四年的只有他的“伙伴”——一只被称作威尔森的排球和未婚妻送给他的怀表，打开怀表，里面镶嵌有他心上人小小的相片。

这是一个人的孤岛。

不仅韩锋画室坐落的区域形成孤岛之型，他曾经也画过一片孤岛，也曾经用无数硫酸纸糊成的楼宇搭建起巨大的飘浮着的“孤岛”装置，这是一种巧合，还是不经意的隐喻？在那片孤零零的远离市区的楼宇之中，像查克一样，韩锋连同那片楼宇中的人们被Cast Away在现代化的城市—上海之外。

“岛就是想表现一种脆弱感，一种不安和一种坚持”，而韩锋的这句话在我脑海中浮现出的却是那位已经形体干瘪，衣衫褴褛，蓬头散发，长须垂胸，焦虑地等待，绝望地尝试，但还会站在海边的礁石上，手持自制鱼叉，奋力一振的查克；和这个很晚才开口说话，高中读了8年，与妻子相隔千里，几近放弃，但年近四十仍然独自在那片“孤岛”上坚持进行创作的韩锋。

在感觉放置多年，仿佛已经褪色的韩锋作品前，即使崭新的绘画都呈现出一种近乎虚无的淡和空。无论是两翼夸张的伸长到几乎变形的巨大飞机，层层叠加如同高楼的巴士汽车，还是飘浮着的，连成一片的透明楼宇，通往墙壁的巨大楼梯，感觉会生长的工业排气管。在他这些“似是而非”的绘画和装置中，那些坚硬的物件被那种消退的色彩和笔触软化了，可以被辨认的只剩下那些物件的结构和外形。而在他绘制的《浪》中，却又凸显出一种坚硬的线条，一种涌起和跌落的交锋，几近机械化的笔触，即使同样褪色到虚无，但依然不依不挠。对人造之物“软的呈现”和对自然之物“硬的描绘”构成了韩锋作品中一对迷人的矛盾。

他到底要想说些什么？

“我经常不想画，虽然画画还是让我觉得很开心”，韩锋绘画的量之少，常让人觉得他不像一位试图以绘画作为谋生手段的职业艺术家。无论画大飞机系列，气球系列，大巴士系列，还是他最近创作的浪，楼梯，管道以及工业机械构造，多的不过4-5幅，少的只有1-2张，他绘画仿佛像查克在荒岛上的捕鱼行为，只有真正的生理需要发生时，才去行动。“画画有的时候类似冥想，经常就把自己想没了。然后再去看这个人造世界，就会很远，就会变得很清晰。”绘画在韩锋那里，更像是一种长时间思考后的短语记录，一种马拉松式的公路长跑后在体育场内的终点冲刺。这也吻合了他创作时的特点：几乎每张画都在极短时间内完成。

在韩锋作品的“人造世界”里，所有的物件，甚至包括动物，都是人的产物，都是他极为冷静的思考和观察这些“类人”物件的结果：动物是经过人驯化的，被关押的，被不断压缩生存空间的，并按照人的意志不断调适的；飞机和巴士是人类对于速度梦想的产物，但更多的时候，人类的梦想却体现出“越大就越荒谬，反而生出一种不安的感觉”；而各种工业化的管道和高大建筑既脆弱又坚强，看似如同树木和人一样“生长”。这些体现出的是人的意志的结果，是不断机械化的过程。而在和这些人类生活空间和设施的相处相对中，最终“人也和动物一样被驯化”，人的行为和思维也注定会“变成像机械一样”。韩锋绘画所呈现的躯壳状物件，被困的动物和没有出路的各式通道构成了他对这个不断机械化，不断封闭的人类生活空间的隐喻。他的居民楼汇聚成孤独的岛屿，演化成扭曲的管道，轻而空洞，巨大却被抽离灵魂，貌似强大但软弱无力，这些都成为一种人类心理状态的视觉化写照。

然而，在这个“人造世界”之外，只有《浪》的创作，成为了韩锋最私人化的，摒除任何



Fig. 9
Han Feng
The Exhaust Fan II (detail)
Acrylic on canvas 2011



Fig. 10
Han Feng
The Island (detail)
Installation 2011



Fig. 11
Han Feng
The Chimney
Acrylic on canvas 2011

思考的产物，“一种让自己心平气和的方法”。也只有在《浪》里面，在这些近乎机械化的笔触里面，我们看到了一种硬度，一种不再柔软的存在，一种不断奋起后又跌落的情绪，一种和坚硬的“人造世界中被过分的道理”所创造出来物件的对抗。然而，即便是他的《浪》，也如此的冷静，仿佛没有什么情感，没有什么温度，像海浪本身，涌起，消失，再涌起，再消失，最终落入湮灭和虚无。

在他的绘画里，韩锋拿起画笔，却极力“让自己跳出去”，将他本人的头脑和手化作冷静的机械化运动，在他的绘画中，那些机械装置和人类封闭的活动空间如同在浓雾后渐渐突现的异样风景，形态依然，但仿佛和我们渐行渐远。

“纸面或者布面，这种平面的东西，它的特征就是弱”，韩锋不断强调绘画所谓的“弱”，这种相对于雕塑，装置和电影的“弱”。但，正是韩锋通过强有力的对于“弱”的把握和领悟，使他将绘画对象中的“强悍”抽离，创造了一种纯粹的、形式感极强的“强悍表达”。这些近乎抽象的形式感把观者的视觉调动起来，或者将观者的理性思考湮灭。一种“以柔克刚”、“柔弱处上，强大处下”的东方哲学在韩锋的绘画中彰显出来。作为一位东方画家，或许韩锋稔熟于“斡，渲，刷”这些淡墨技法的运用并深谙中国画里“直中求曲，弱中求力”之道。

这些仅仅是韩锋想说的吗？亦或我的文字已经离开韩锋的创作很远？

“如果我要说件什么事，我常常说不好，但是通过绘画，我会说得更好一点”，韩锋这样评价自己“说和画”的关系，而更重要的是他对于“画和思”关系的辩证，又恰恰试图推翻自己的绘画：“我认为真正好的东西，我想就是一种思考，而作品只是思考恰好和某种材质在一个时代的完美结合，这是天成的东西”。在这种同样似是而非的语言传递中，又该怎么看待韩锋的创作呢？

或许只有当述说成为一种类似于喃喃自语时，它对于自身的意义才会稍微显现出来。这又让我想起《荒岛余生》中的查克，他唯一的倾诉对象就是那只不会说话的排球——威尔斯，四年的时光，从没有得到任何回应，但是述说不断地进行着：对未婚妻的思念，对回归尘世的向往，对艰苦生活的咒骂，对冲出孤岛的信念，当汉克斯最终孤注一掷的“扬帆起航”，在失去那只陪伴自己，“倾听”自己四年的排球威尔斯时，他奋力去营救，而失败后所有的坚持一下子因为威尔斯的失去而彻底绝望。这是一个绝好的隐喻，在韩锋那里，绘画同样成为了“孤岛”上的他几乎唯一的述说方式，他在这个世界上有

幸和绘画成为伙伴，绘画成为了他的情感通道，他将他对于这个世界的思考，挣扎，焦虑和反抗寄托于绘画。

然而，如同查克在孤岛上的四年一直反复端详那块怀表中镶嵌的未婚妻小小的相片，却从没有和她说过一句话那样。在韩锋那里，精神最深处的泉水是冰冷的。^①他用他的方式同样反复端详、思考这个他生活其中的世界，他同样隐藏自己的情感，那种炙热的对于这个世界的感情，而呈现给我们的只是冷静，淡却，抽去灵魂的结构。

这不是一个人的孤岛。我们所有的人都已在那里。

① 尼采《查拉图斯特拉如是说》三联书店 P115

王峻 自由作家，出版人，策展人，农民，生活工作于上海。致力于文化、艺术以及电影评论和当代艺术策展工作，从事摄影图书出版和自然农作法实践。

Jun Wang lives and works in Shanghai, freelance writer, publisher, curator and farmer. focuses on culture, art, movie critique and contemporary art curatorial work, publishes artist books on photography and new media art, natural farming in practice.

作品
PLATES

026 - 027

The Big Plane I 大飞机 I
Acrylic on canvas 布面丙烯
140 cm × 200 cm 2008





The Big Plane II 大飞机 II
Acrylic on canvas 布面丙烯
150 cm × 200 cm 2009



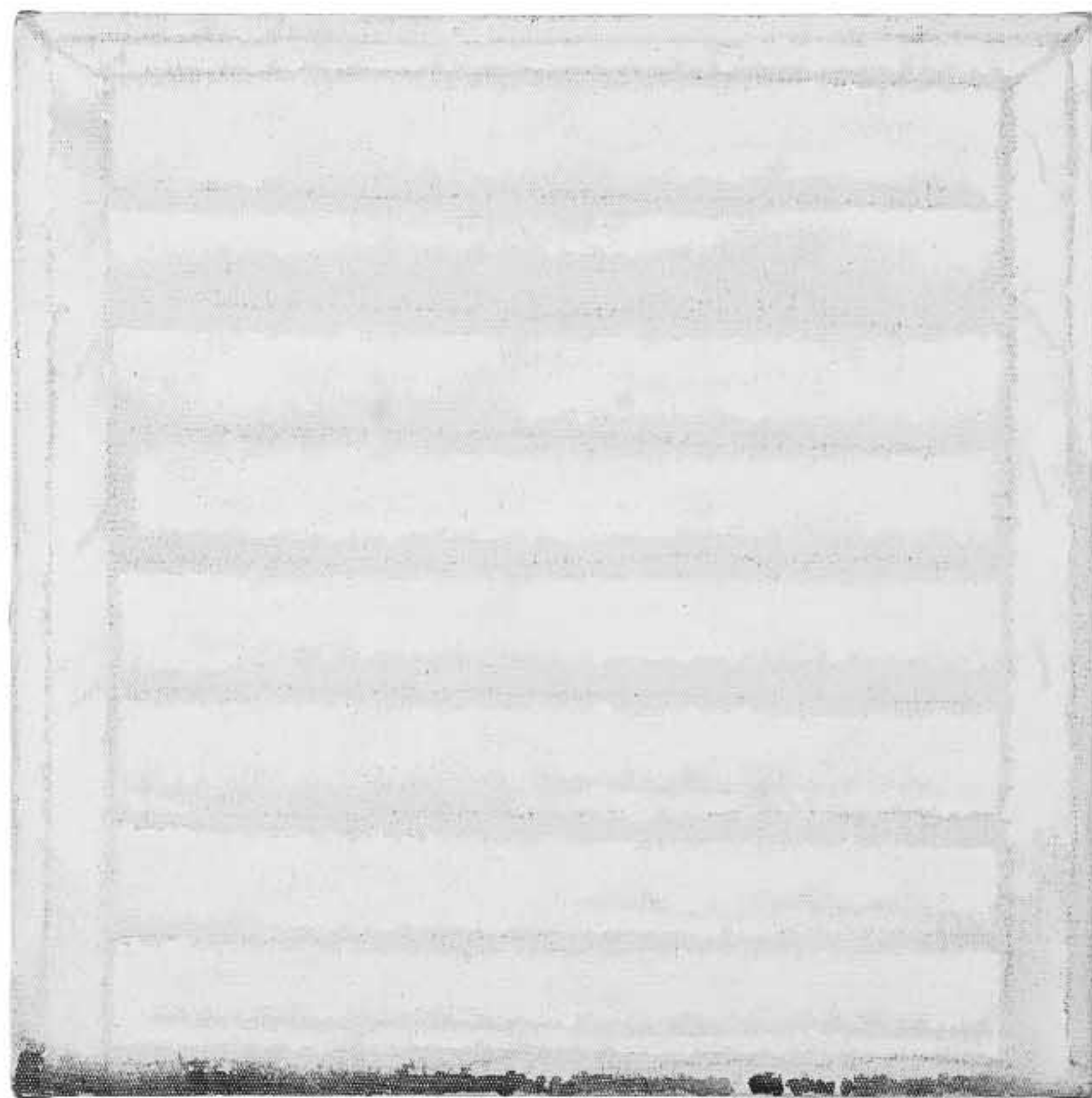
The Waves III 浪 III
Acrylic on canvas 布面丙烯
250 cm × 120 cm 2010

032 - 033

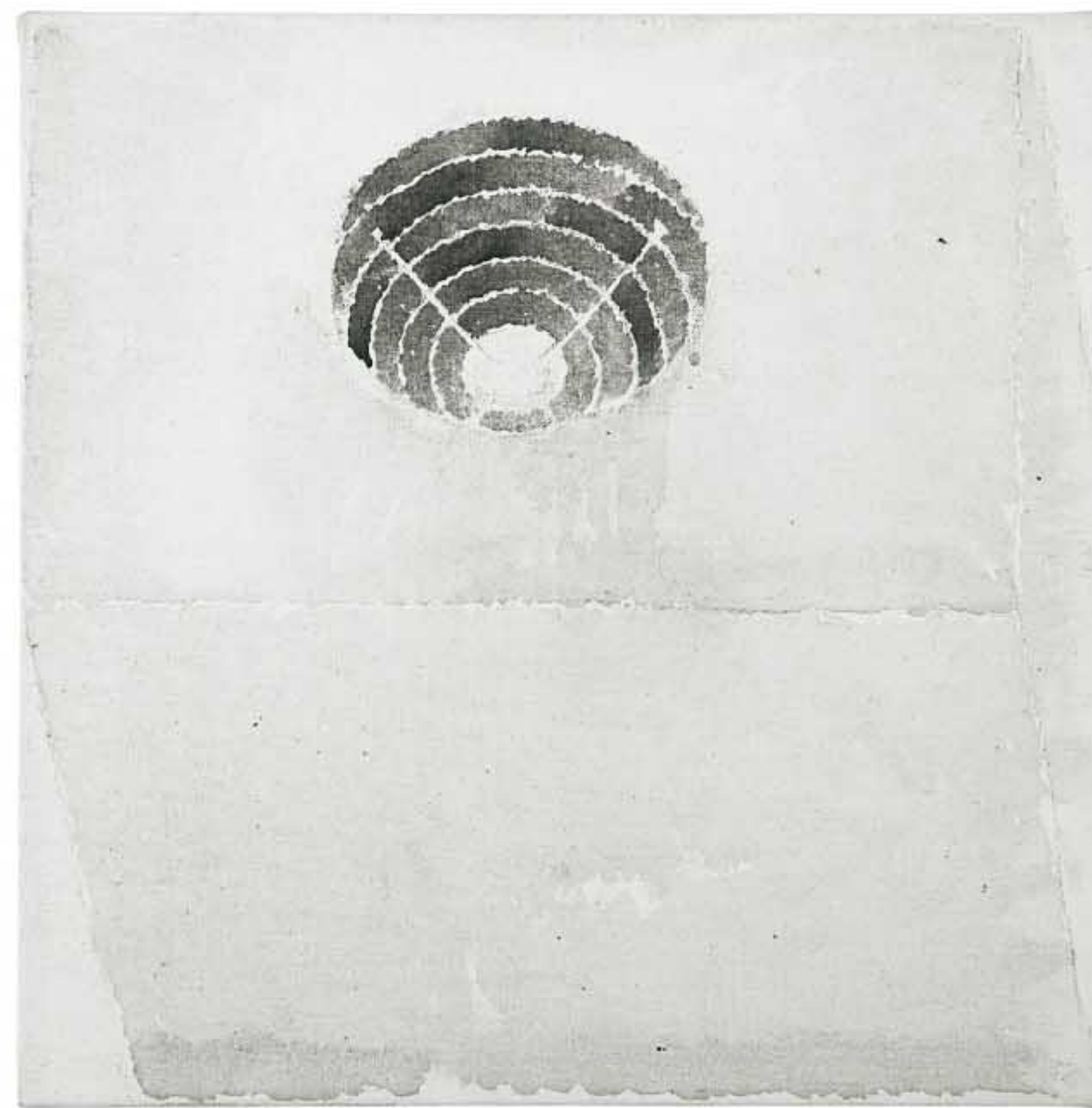
The Waves I 浪 I
Acrylic on canvas 布面丙烯
150 cm × 180 cm 2010



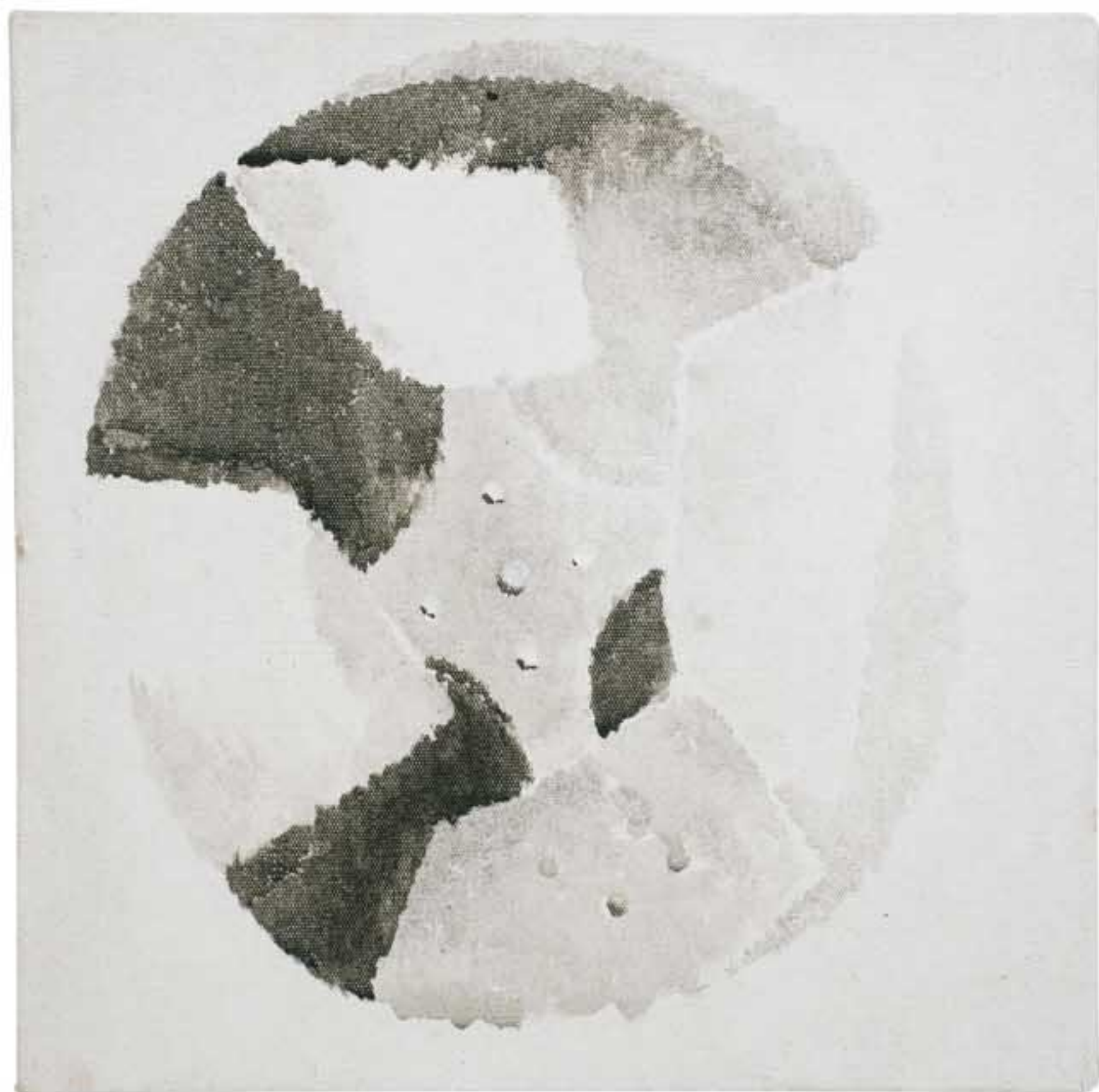
034 - 035



The Shutter I 排风扇 I
Acrylic on canvas 布面丙烯
35 cm × 35 cm 2011



The Exhaust Fan II 排风扇 II
Acrylic on canvas 布面丙烯
35 cm × 35 cm 2011



The Exhaust Fan I 排风扇 I
Acrylic on canvas 布面丙烯
35 cm × 35 cm 2011

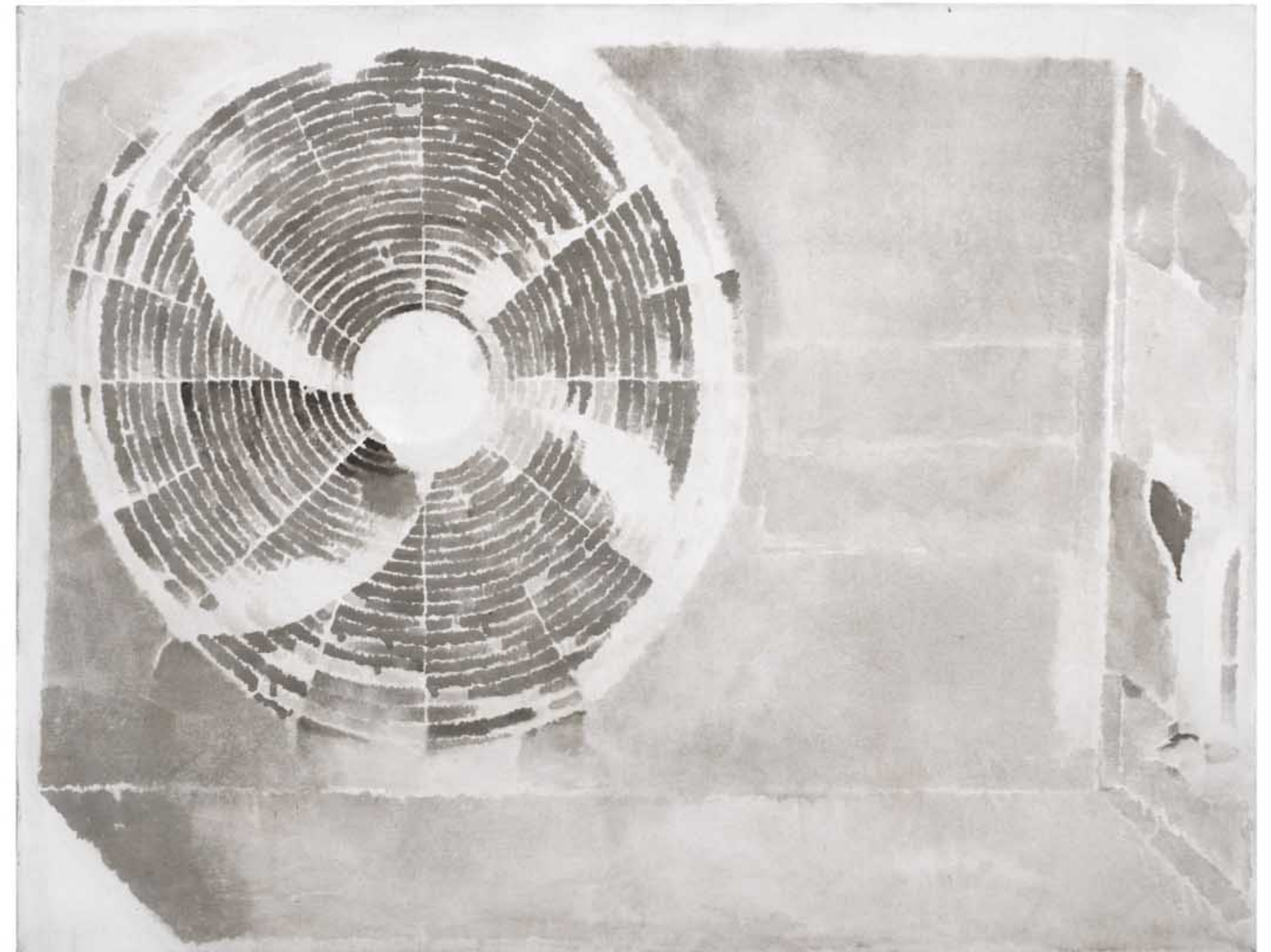


The Chimney II 烟囱 II
Acrylic on canvas 布面丙烯
60 cm × 70 cm 2011



The Chimney I 烟囱 I
Acrylic on canvas 布面丙烯
60 cm × 70 cm 2011

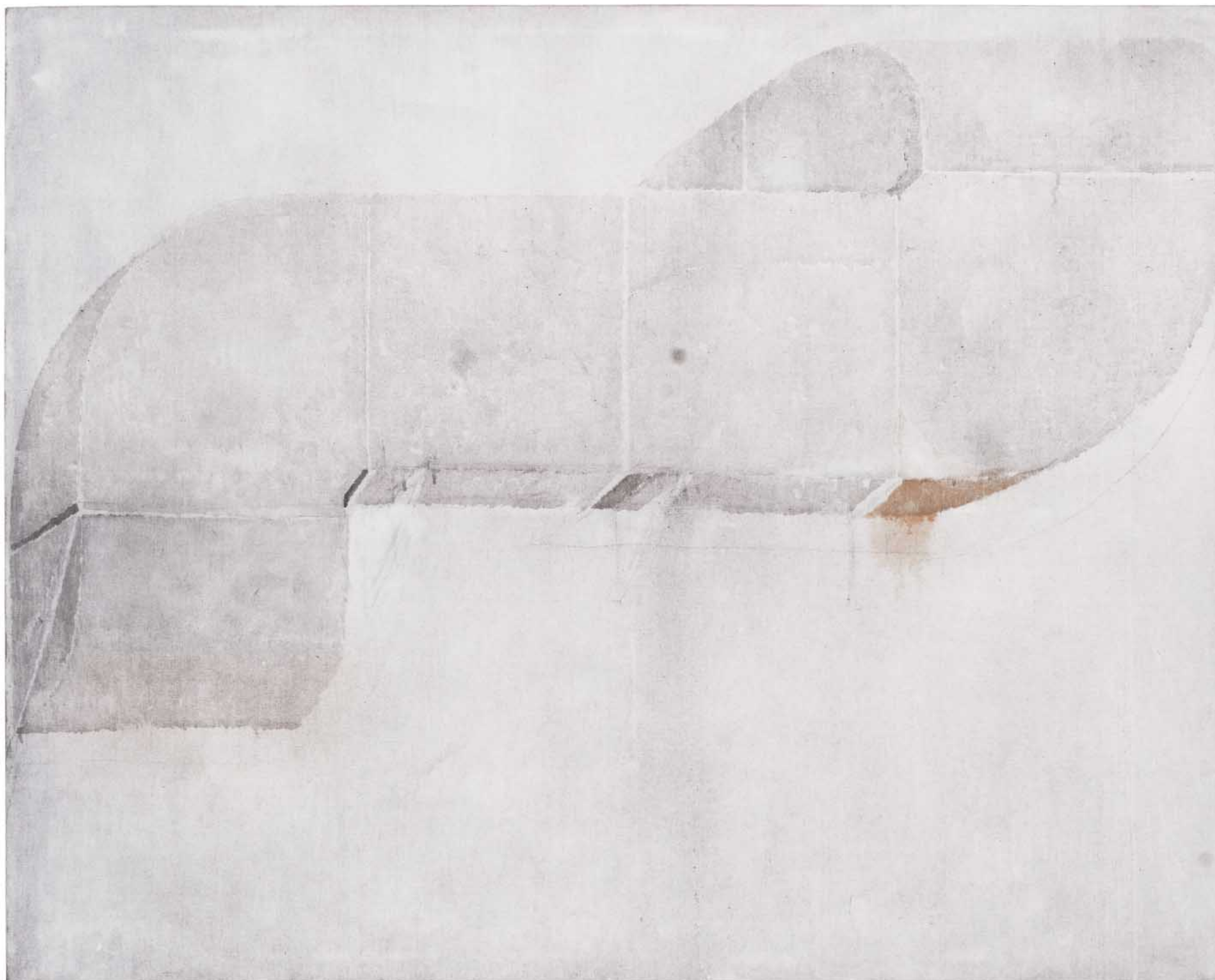
040 - 041



The Air Condition 空调机
Acrylic on canvas 布面丙烯
130 cm × 100 cm 2011

042 - 043

The Exhaust Duct 通风管道
Acrylic on canvas 布面丙烯
150 cm × 120 cm 2011



044 - 045

The Corner of Stairs 楼梯转角
Acrylic on canvas 布面丙烯
190 cm × 300 cm 2011



046 - 047

The Corner of Stairs (detail) 楼梯转角 (局部)

Acrylic on canvas 布面丙烯

190 cm × 300 cm 2011



048 - 049

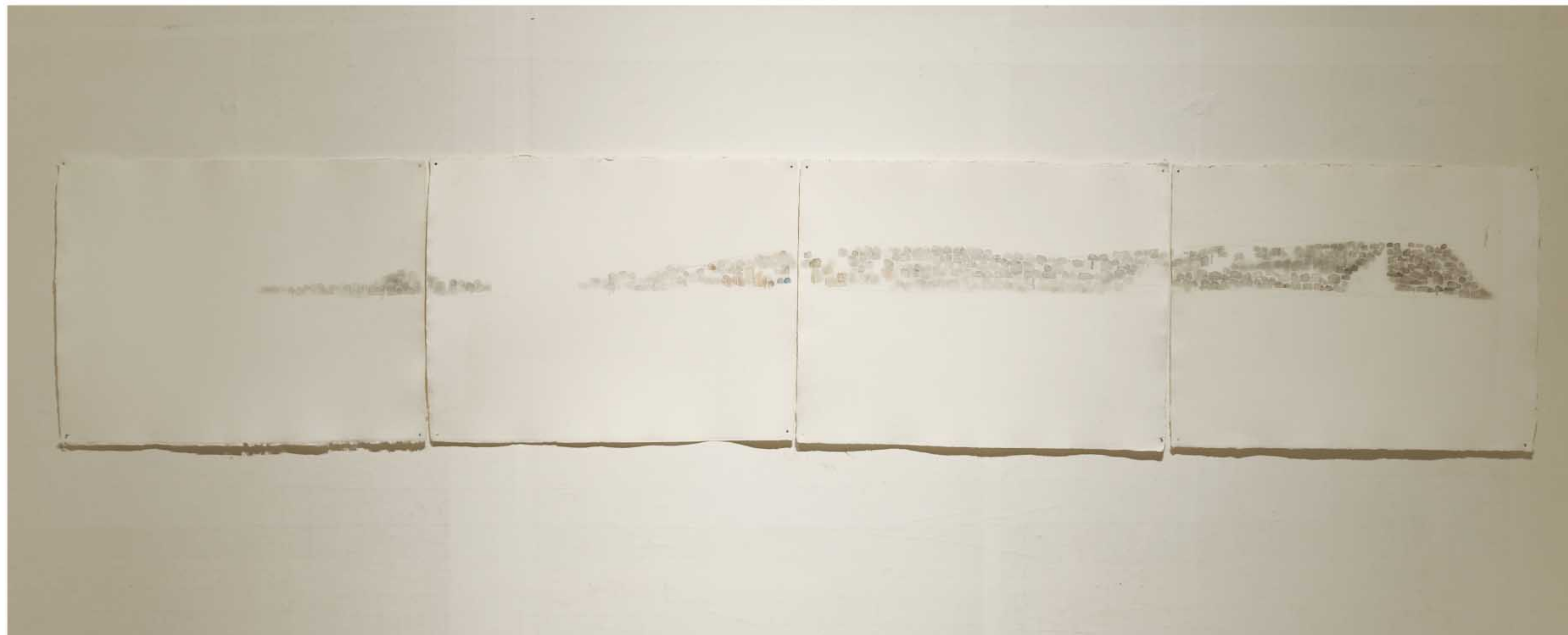
The Power Station 热电厂
Acrylic on canvas 布面丙烯
150 cm × 200 cm 2010



050 - 051

The Villas 联排别墅
Acrylic on canvas 布面丙烯
150 cm × 180 cm 2010





052 - 053

The Island 島
Water color on paper 水彩
56 cm × 76 cm × 4 2010



The Waves I 浪 I
Water color on paper 水彩
76 cm × 56 cm 2011



The Waves II 浪 II
Water color on paper 水彩
76 cm × 56 cm 2011



The Buses on the Wall (detail) 墙上巴士(局部)

Instaltion 装置

尺寸不限 2008

058 - 059

The Island 島
Installation 裝置
尺寸不限 2011



060 - 061



The Giraffe 长颈鹿
Acrylic on plastic bags 丙烯, 塑料袋
60 cm × 62 cm × 20 cm × 6 2011

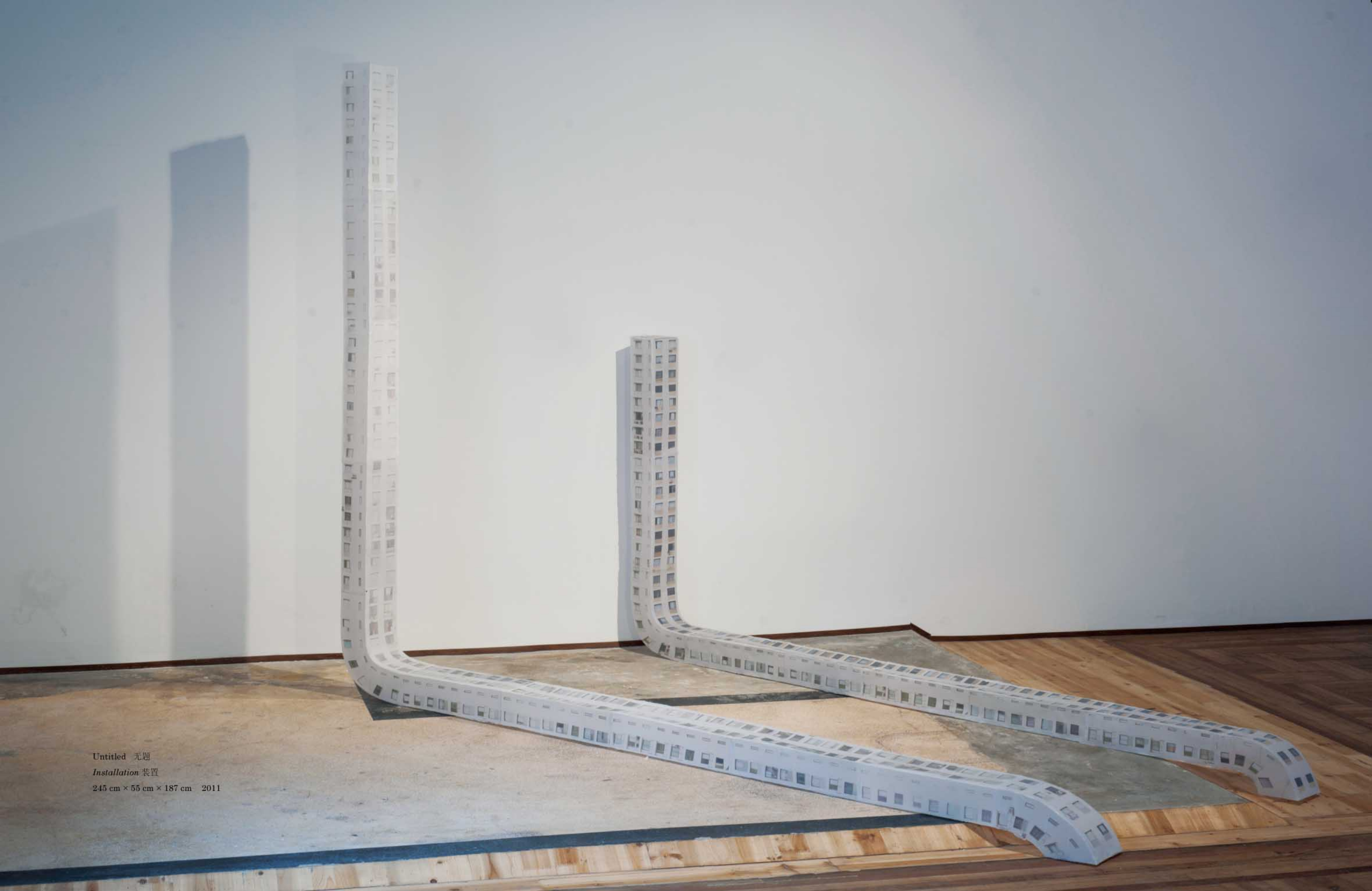




The Zebra 斑马

Acrylic on plastic bags 丙烯，塑料袋

60 cm × 62 cm × 20 cm × 2 2011



Untitled 无题

Installation 装置

245 cm × 55 cm × 187 cm 2011

MING MING

Encounter with Han Feng

Han Feng does not talk much. But I always remember one thing he said to me, actually, I can paint anything.

This statement sounded insouciant at first place. However, once you have seen his work, and thought about it, you may wonder maybe he can also paint nothing in the future.

To say this, only because I have seen the “emptiness” in Han Feng’s work. The best interpretation of emptiness exists in the Heart Sutra, “Form is not other than emptiness, emptiness is not other than form.” Han Feng does not talk too much about Buddhism or Taoism, nor is he a “free and easy” person in real life; we surprisingly found the “emptiness” in his work.

In his work, Han Feng uses “emptiness” to express his comprehension of Zen and his neglect of the reality.

In the spiritual world, Han Feng is a "metaphysical" person; in the real world, he has to live "physically." This contradictory is not easy to live with; yet it relieves him from being entangled with the inquiry, “to paint what and how to paint” that all artists have to face. The “emptiness” in his mental space has brought his work into a realm that we can hardly reach.

The definition of “reality” in art differs from that in philosophy. In art and everyday life, “reality” is on the opposite of “imagination.” To paint objects as they are is realistic, and to distort them is unrealistic. Some artworks may seem to be realistic, but they are the products of artist’s imagination and creation, by rearranging and juxtaposing the objects on canvas. Han Feng neglects the reality, which can be seen as a gesture of positive withdrawal and keeping aloof. We can find the “aloofness” in his art from his early work “Big Plane”, to “The Waves”, to his installation work “Island”, and “Staircases”. We can also find a seemingly unrealistic “reality” in Han Feng’s work, which equals to the reality and uncertainty in Quantum Mechanics .



However, what kind of reality do we live in? Or what kind of life cycle do we expect or live with? In Han Feng’s work, we can sense the dust in the air, as well as the boundless starry sky. The power of individual life does not rely on its physical size solely, but also depends on a strong heart. Han Feng’s inner power is not released in one second, but is delivered quietly as blooming lotus bathed in the moonlight and ceaselessly as a long-lasting lamp in front of a Buddha shrine. Han Feng’s art is as his personality, solid and clear, penetrative yet smooth. This is the essence of Han Feng’s art, and also a proof of his inner power.

I was intrigued mostly by his installation, Giraffe: several translucent plastic bags floating in the air and forming a floating giraffe. The accurate grasp of transparent and chaos, helped to freeze a moment of life and death, which can be described in a Buddhism saying: no shape or form, neither produced nor destroyed.

So, for me, encounter with Han Feng is expected; yet his work is unpredictable.

Translated by Linlin Chen

Fig. 12
〈Cross Over〉 Exhibition
Han Feng Works
Acrylic on canvas 2010

明明

遇见韩锋

韩锋是一个不擅言辞的人。

但是我始终记得他说过的一句话：其实我画什么都可以。

初听这句话，似乎有些随便。可是看了他的作品，再细细想来，也许他将来“不画”也可以。

因为在韩锋的作品里我看到了“空”。说到“空”，《心经》里的“色不异空，空不异色”是最透彻的解释。

韩锋并不与我说佛论道，生活中他也不是一个“洒脱”的人，可是他的作品却意外的“空”。

韩锋的“空”，是他对禅意的参悟，也是他对现实的忽略。

在精神世界里，韩锋是一个“形而上”的人；在现实世界里，他又不得不“形而下”的活着。这样难免有些辛苦。可正因如此的“矛盾”，消解了他和无数艺术家一样要面对的“画什么，怎么画”的碎碎念。精神上的空远将他的作品带到了一个我们可望而不可及的境界。

艺术领域中的“现实”是有别于哲学领域中的。在艺术领域以及日常口语中，现实还是和幻想相对的，在绘画中如实反映物体是现实的，但将对象变形扭曲，就不是现实的。也有一些作品看起来很“现实”，但实际上画家重新在作品中将对象更换位置或创造，这些作品看起来是现实的，但其实是艺术家的想象与创造。韩锋对现实的忽略，是一种积极的退避，也同时具有一种超越的姿态。从早期的《大飞机》到《浪》，再到装置《岛》，再到《楼梯转角》。在韩锋的作品里，看似极为不现实的“现实”，有着“量子力学”里的真实和不确定。

然而，我们生活在怎样的一个现实中呢？又期盼或者演绎着怎样的轮回呢？

在韩锋的作品里，我们既可以感受到空气里的尘埃，也可以驰骋到无际的星空。生命个体的强大，并非取决于自身形体的大小或是对物质的占有多少，而是内心的强大。对韩锋而言，内心的能量并非在一瞬间释放，而是如同月光下静谧的莲花，或者是佛龕前不熄的灯烛。他的作品和他的人一样，坚定而清晰，通透而圆融。这是韩锋作品的精妙之处，也是他内心能量的强大释放。

他的装置作品《长颈鹿》是让我最为“动心”的一件作品：几只半透明的塑料包装袋，悬浮在空中，组成一只长颈鹿的身体若隐若现的漂浮着。恰到好处的透明与混沌，将生死的瞬间定格。似乎应了“无形无相，不生不灭”这句话。

对我来说，韩锋，可遇见；韩锋的作品，却不可预见。



Fig. 13
«Han Feng Works» Exhibition
Han Feng Works
Acrylic on canvas 2011

韩锋

1972	生于哈尔滨
1998	毕业于哈尔滨师范大学艺术学院
2009	研究生毕业于上海大学美术学院
	现工作生活在上海
	个展
2011	韩锋作品展，周围艺术，上海
	获奖
2008	年度创意新锐评选 评委会大奖 上海M50创意园
2010	约翰·莫尔当代绘画大赛(上海) 一等奖
	群展
2011	Wandesford Quay画廊 爱尔兰共和国科克市
	“+关注”年轻艺术加群展，上海当代艺术馆，上海
	周围艺术@外滩 群展，周围艺术，上海
	南美USHUAIA-世界的尽头 双年展，乌斯怀亚，阿根廷
	“物性”当代艺术家群展 东廊艺术，上海
2010	“渡”绘画群展，周围艺术，上海
	“强迫症”东大明创库DDM，上海
	艺术实验空间第二届艺术项目《飞界》，上海当代艺术馆，上海
	“广场”当代艺术家群展，东廊艺术，上海
	2010约翰·莫尔当代绘画大赛获奖作品展，英国约翰·莫尔基金会，上海大学，沪申画廊
2008	2008年度创意新锐评选获奖作品展，上海M50创意园
	“症候”当代艺术展，朱屺瞻艺术馆，上海
	中国绘画艺术展，MUSEO DELLA PERMANENTE 博物馆，米兰，意大利
2000	《新艺术的后援——生于70年代的青年艺术家》，北京

HAN FENG

1972	Born in Harbin, China
1998	Graduated from the Harbin Art Institute, BA degree
2009	Graduated from Shanghai University of Art, MA degree
	Now lives and works in Shanghai, China
	Solo Exhibition:
2011	Han Feng Works, AroundSpace Gallery, Shanghai
	Awards:
2008	Jury Grand Award, 2008 Annual Creative New Artists Competition
	M50 Art Gallery, Shanghai
2010	John Moores First Prize of 2010 John Moores Contemporary Painting Prize
	Selected Group Exhibitions:
2011	Wandesford Quay Gallery, Ireland
	“+Follow” Young Artists Group Show, MOCA, Shanghai
	AroundSpace@Bund Group Show, AroundSpace Gallery, Shanghai
	USHUAIA BIENNIAL- End of the World, Ushuaia, Argentina
	“Nature of Matter” Contemporary Art Group Show, Eastlink Gallery, Shanghai
2010	“Cross Over” Contemporary Painting Group Show, AroundSpace Gallery, Shanghai
	The artistic experiment space second session of art project “Flyin g Circles” ,MOCA, shanghai
	“The square” Contemporary Art Group Show, Eastlink Gallery, Shanghai
	The First John Moores (Shanghai) Contemporary Painting Prize Exhibition, Shanghai Gallery of Art, Shanghai,Walker Art Gallery (NML) UK
2008	Jury Grand Award, 2008 Annual Creative New Artists Exhibition, M50 Art Gallery, Shanghai
	“Symptom”, Contemporary Art Exhibition, Zhu Qizhan Art Museum, Shanghai
	Chinese Fine Arts Exhibition, Museo Della Permanente, Milan, Italy
	“Making Trouble out of Nothing”, Exhibition of Seven Individual Cases, Red Sun Gallery, Shanghai
2000	Fine Arts Exhibition by “The Backup for New Art”, the Post-70s Artists, Beijing ,

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<Han Feng Works>

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