

In front of Han Feng's pictures: Approximations

JÖRG HUBER

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.

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 knobby 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 is space. 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.

LliKliixh 't'rimshiiimi: HfiitiHiii: Marina 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.

面对韩锋的绘画：近似性

约尔格·胡贝尔

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，却使得画面决不平凡，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。

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A Concise Series of Statements (that May or May Not Be) About the Work of the Artist Han Feng

PAUL GLADSTON

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.

一系列关于韩峰作品的简洁陈述

保罗·格拉德斯顿

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（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）作品的等量齐观。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

（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，也证明了这一观点。我们所讨论的这些艺术作品也可以被阐释为：自相矛盾地既指向一个当代生活的深刻参与，又从这一参与中的撤离——换句话说，一个前卫和现代美学倾向的不确定的混合。

三

（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

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决定性的矛盾（后现代主义者），用来反对对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。

保罗·格拉德斯顿，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。

一个人的孤岛——韩锋的绘画

在上海郊区一片被国道高速，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，室内几乎连一件像样的椅子都没有。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的小小相片。

这是一个人的孤岛。

不仅韩锋画室坐落区域形成孤岛之型，他曾经也画过一片孤岛，也曾经做过用无数硫酸纸糊成的楼宇搭建起的飘浮的巨大“孤岛”装置，这是一种巧合，还是一种不经意的隐喻？在那片孤零零的远离市区的楼宇之中，如同汉克斯一样，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”，而他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，但偶尔会站在海边的一块礁石上，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，但几近四十仍然独自在那片“孤岛”上坚持着创作的韩锋。

在仿佛放置多年，几近褪色的韩锋作品前，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，层层叠加到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，楼梯以及工业机械构造，多的不过4-5幅，少的只有1-2张，他仿佛像汉克斯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终点的冲刺。这也吻合了他几乎每张画常常在极短的时间内完成的特点。

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“类似人”的物件的结果：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

士是人类对于速度的梦想产物，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，看似又如同树木和人一样“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”。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，摒除任何思考的产物，“一种让自己心平气和的一种方法”。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，一种对坚硬的“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》，也是如此的安静，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，且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中“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，从没有得到真正的回应，但是述说不断的进行着：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，他奋力去营救它，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出口，他将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种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一样。在韩锋那里，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情感，而呈现给我们的只是冷静，淡却，抽去灵魂的结构。

或许，在韩锋那里，尼采的那句话能够成为最好的注解：精神最深处的泉是冰冷的。

2011年9月29日中午

王峻

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 while 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 and 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--"Jumbo Plane", "Bus" series, "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 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 of 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 cannot 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, 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 horrent 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.

Jimmy Wang

September 29th, 2011

Translated by Henry Zheng

Voon Pow Bartlett

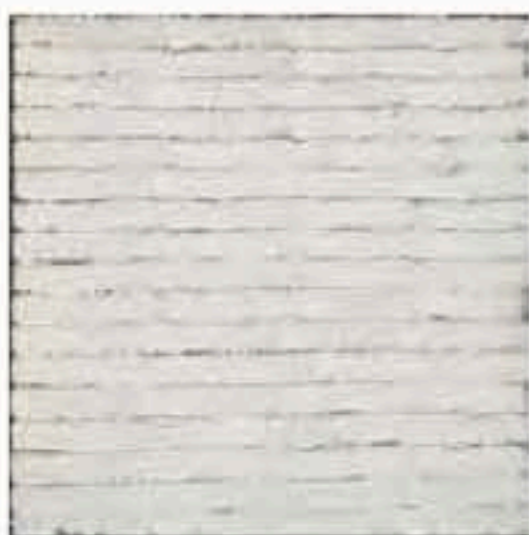
The “Being and Nothingness” of Han Feng¹



Left: Han Feng, *The Corner of Tube*, 2012, acrylic on canvas, 250 x 200 cm. Right: Han Feng, *The Corner of Stairs*, 2011, acrylic on canvas, 330 x 190 cm. Installation view at Chinese Arts Centre. Courtesy of the artist and Chinese Arts Centre, Manchester.

Empty corridors, an eerily deserted underground tube station, stairs devoid of human existence—these are some of the paintings you are confronted with as you entered Han Feng’s first solo UK exhibition at the Chinese Arts Centre in Manchester, which took place during September 13 to October, 20, 2012. Han Feng was born and brought up during the Cultural Revolution, living his daily life in the heart of one of China’s major cities—Shanghai—and has produced a critique of profound perspicacity.² With his exhibition, he reflects a solemnity that repudiates some popular critiques of contemporary Chinese art as being merely a search for novelty.³

The Corner of Stairs (2011), depicts a flight of some thirty steps ascending from the base of the painting. The steps are painted in a heavily diluted translucent charcoal black and are reminiscent of an ink painting on rice paper. The top of the steps narrows by about a third, halfway up the canvas, to a dead end, a distant landing surrounded by white walls and ceiling. There are no doors or windows. This is a flight of steps that leads to nowhere.



This ghostly, diluted colour continues in the rest of the paintings. *The Corner of Tube* (2012) is an almost white painting, redolent of Robert Ryman. Unlike Ryman, however, it is less about discovering what can be done with white paint and substrates, and more about creating a mood. Whereas Ryman's series of white paintings are virtually white

Robert Ryman, *Untitled*, 1965, oil on linen, 28.4 x 28.2 cm. © 2012 Robert Ryman. Collection of Museum of Modern Art, New York. Gift of Werner and Elaine Dannheisser.

paint on canvas, Han Feng's paintings appear to be constructing a challenge about how to create a white painting with as little colour as possible.⁴ Whilst Ryman's "real purpose of painting is to give pleasure," Han Feng's appears to be about instilling a wave of despondency not unlike an initial encounter with Jean-Paul Sartre's *Being and Nothingness*.⁵ The tiled walls, the ceiling, and the floor in *The Corner of Tube* are rendered using different shades of white, both warm and cold. The neutrality of white allows a heightened sense of space, an unnerving emptiness. Perhaps his intention is simply to make a painting about what the painting is about—that is, a corner of the tube, (metro), a set of stairs, a corridor, etc. However, the delicacy with which the paint has been applied on the canvas creates an unassuming scene that instills a surprising presence and an aura of discovery, of possibility. The literal title of *The Corner of Tube* amplifies and provokes further meaning beyond the depth of some chemical compound of acrylic mixed in with various degrees of pigments and placed on a plain woven cotton fabric, much as did René Magritte's titling of his painting *Ceci n'est pas une pipe* (1929)—it depicted a pipe but was not about a pipe but about the illusion of painting, so Han Feng's painting of a tube corridor was also more than the sum of the physical and the literal.

Unlike the Pre-Raphaelites, who were influenced by photography but rejected its technology, Chinese artists have more affinities with the Futurists of the early twentieth century who welcomed new technological innovations. The invention of photography in 1839 profoundly changed the way people in Europe perceived their lives and artists their artworks. Even though "the artists rarely used photography, their paintings nevertheless revealed that they absorbed photography's precision of focus, flattening of forms, compositional and radical cropping of the visual field."⁶ Albeit, more than one hundred years later, Chinese artists wholeheartedly embraced photography, considered the saviour of contemporary Chinese art, releasing artists from the shackles of traditional painting and in some ways catapulting them from being denigrated as an analogue player in a digital world.⁷ And they did not echo the feelings of the Pre-Raphaelites, that "in the machine age, beauty and spirituality had been lost, to thwart their use of photography."⁸

Nonetheless, contemporary Chinese artists do share some similarities with the Pre-Raphaelites. The Pre-Raphaelites rejected history painting, those narratives of military heroism or idealized Greco-Roman scenes inhabited by languid nudes.⁹ Instead, they focused on intimate relationships that represented broader currents of human experience. Many contemporary Chinese artists

also rejected aspects of their tradition such as ink paintings that depicted idealized landscapes and are now drawn to representing their everyday lives, using quotidian images to transmit philosophical ideals. They also share in their urban environment the rampant materialism of Victorian Britain.

Han Feng uses photography for its creative potential as a starting point for his paintings, evoking a “subdued atmosphere and mood” that suggests Edward Hopper.¹⁰ Both Han Feng and Hopper can be regarded as painters of loneliness.¹¹ They are also acute observers of vernacular urban architecture through the perspectival viewpoint of the camera lens. Many of Hopper’s paintings depict public and semi-public places, minus any human presence, leading some critics to stress the theme of solitude.¹² Han Feng has a similar way of working—he takes numerous snapshots of the cityscape and then renders them into a painting that erases all traces of life. These cityscapes allude to urban entrapment and human vulnerability, suggesting that:

Everyday life is a crust of earth over the tunnels and caves of the unconscious and against a skyline of uncertainty and illusion that we call modernity. . . . [T]he unconscious is only consciousness ignoring its own laws . . . and in this respect everyday life is indeed modernity’s unconscious.¹³

In particular, Han Feng’s depiction of archetypal cityscapes recalls the mood of Hopper’s *Chop Suey* (1929), which captures a restaurant scene in which two young women are having tea, and where “*Chop Suey* appears to depict a view of modern life that is desolate but also matter-of-fact. The influence of consumerism on the city is depicted here by a sign outside the window.”¹⁴ The contrast of darkness inside and the light steaming in from outside emphasizes the emotional detachment of the women. Hopper’s message is made even more poignant as it was painted in 1929, the year of the Wall Street crash. One could almost imagine the two women in Hopper’s work inhabiting any of Han Feng’s paintings, painfully alone, even though they are together in a public space.

The visual spectacle of socialist China and the embodiment of the Maoist utopian longing for a full and complete life, shape much of the critique about daily life by Chinese artists. The deep utopian impulse of Maoist revolutionary culture is in contrast to the culture of Western modernity—Mao valorized an egalitarian commitment to social harmony and promoted revolutionary artwork that was perspectival and panoramic, or stylized images of happiness, while the other, the modern, actively valorizes a full and complete life, or at least one that privileges the ordinary everyday life.

Han Feng’s work depicts a tension, one in which there is a constant negotiation between the archaic and the modern, the personal and the communal. The “empty” spaces in the paintings of Han Feng are like an invasion from a spaceship insinuating itself into our front door. The lack



Edward Hopper, *Chop Suey*, 1929, oil on canvas, 81.28 x 96.52 cm, Private collection.

of human figures in his paintings, as in much of Hopper's work, combines apparent incompatibilities—the modern in its bleakness and simplicity, and a nostalgia for the communal past of China. The facades of modernity contain miles of concrete and steel highrises with their Hollywood style entrance halls, capacious stairwells, and interminable corridors. These were not familiar surroundings for Han Feng in the years he was growing up, which might have been more akin to that captured by Marc Riboud's photograph *Suburbs of Peking* (1957), that evokes a rare moment of freedom yet reveals both vulnerability and privacy. To the ordinary Chinese, the streets had been for centuries an extension of their home, their daily life. You can skulk and loiter, play and eat, toil and relax, barter and sell.¹⁵ Some fifty years on, this communal life has been reduced in large part to incarceration in highrise apartments akin to matchboxes. Street life is disappearing behind closed doors, and the open communal life of *hutong* and courtyard houses has turned into a ritual of watching television and the comings and goings of one's neighbours through the peepholes of closed doors.

Indeed, Mao Zedong had a perfect understanding of the power of the spectacle within communality. Through his consummate skill, he employed mass images of solidarity, reinforced with uniforms, in which everyone wore the same the Mao suit. Propaganda art adapted itself to folk art, slogans, and portraiture, all approved by Mao.¹⁶ He capitalized upon the hysterical carnivalesque excitement of mass assemblies, such as National Day Celebrations, and he ensured that propaganda art was everywhere—sold in shops, placed in magazines, newspapers, on walls, and even on floors. The posters depicting protective deities that traditionally hung on the outside of doorways were no longer permitted and were replaced by propaganda art as decoration for people's homes.

Perhaps Han Feng unconsciously absorbed Mao's talent for the use of spectacle, but, instead, turned it on its head by creating an anti-spectacle. While spectacle tends to become more real and seductive than reality

Next page: Han Feng, 2011, 2012, transpaper, colour prints, dimensions variable. Photo: Han Feng. Courtesy of the artist.

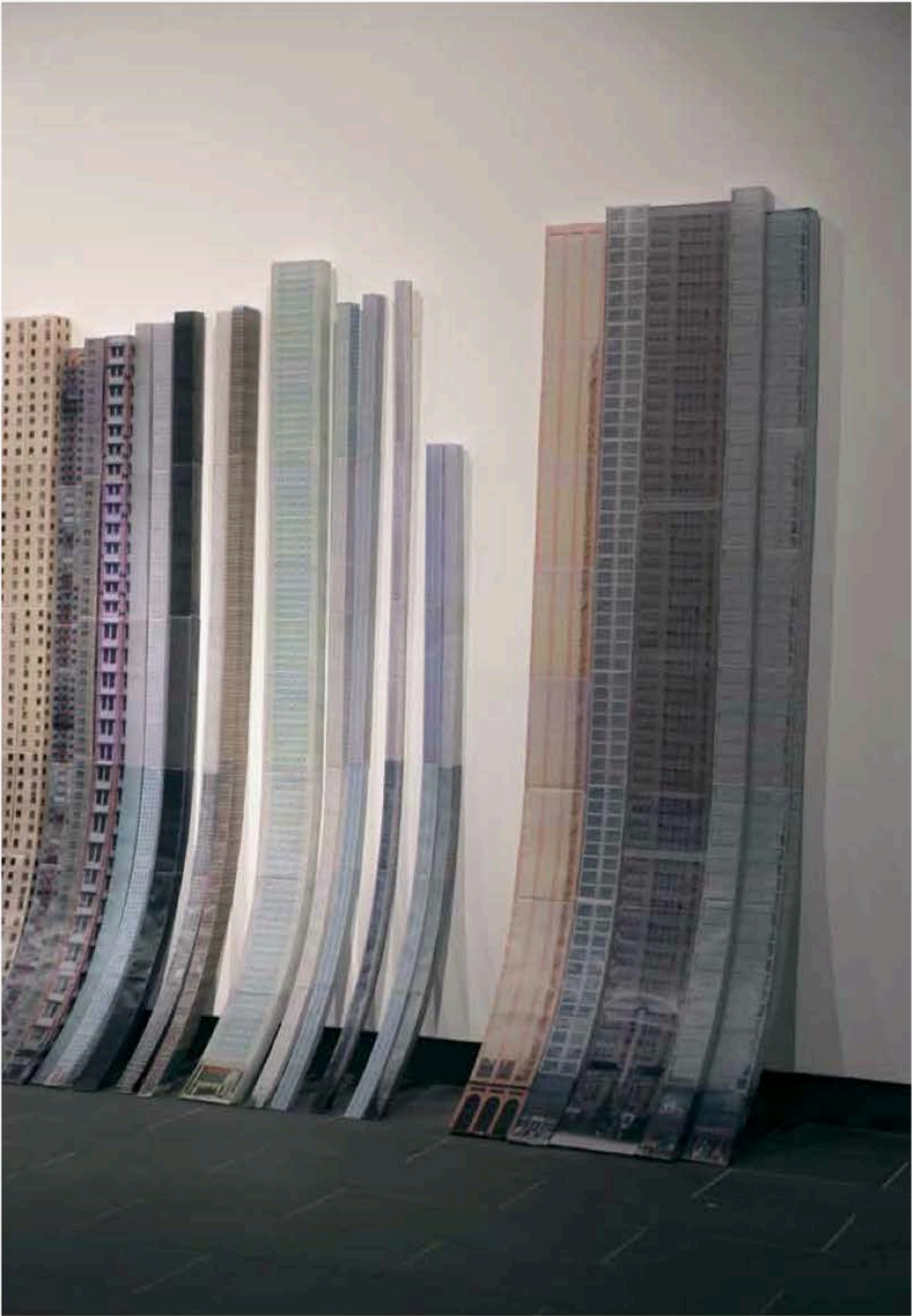
itself, Han Feng's bland and empty paintings fool us into believing another reality—a reality where everyday life provides the overarching dialectic with its qualities of the banal, tediousness, the boring, and insignificance. He explores the everyday life of borrowed Western modernity in the daily reality of urban China. Whereas in the West, the process of modernity affirms a full human life “in terms of labour and production on the one hand, and marriage and family life on the other,”¹⁷ it also involves a process of desacralization and an acknowledgement of ordinary secular life as indispensable to modern human identity. In China, Mao's version of modernity lacked political freedom and the affirmation of everyday life that has the capacity to lead to a rewarding lifestyle.¹⁸ Therefore, an integral part of the socialist movement in modern China has been and still is, a collective desire to resist the inertia of everyday life.

Han Feng's paintings represent a shift from the grand themes of history and the political nature of early Chinese avant-garde art to the smaller narratives of the everyday lives of ordinary people. He interrogates how the idea of life has changed from the industrialization of an agrarian society, from an egalitarian commitment to social harmony, to one of freedom and choice in the heterogeneous life of today.¹⁹ The idea of freedom may be embraced by some modern societies as a right, but for Han Feng and his generation it is a matter of being born at the right time. They have grasped this opportunity with eagerness and allowed themselves a moment of *men xin zi wen*—self-examination. In doing so, they have rejected a long tradition that they perhaps are not even so well acquainted with.

The paintings in the exhibition are interpolated with an ongoing series of paper sculptures, titled 2011, made of tracing paper delicately printed with photographs of city highrises and then folded to form tall, slim, three-dimensional towers leaning limply against the wall of the exhibition space; an evocation of the city as empty and hollow. The dense network of highrises where thousands now live is reduced here to an architectural model just above human height. Buildings made of concrete, steel, and glass are rendered as something light and flimsy. This suggests a visualization of Marx's famous dictum from the *Communist Manifesto*, “all that's solid melts into air, all that is holy is profane and men at last are forced to face with sober senses the real conditions of their lives and their relations with their fellow men.”²⁰

Han Feng's sanitized cityscape, a modern realism focused on everyday life in the city, again forms a powerful critique of the results of Mao's utopian vision of urban China and the impact on its inhabitants.²¹ The work recounts an almost perennial building site, especially following Deng Xiaoping's leadership, that represents an amazing metamorphosis of mass culture from its socialist past, a city cannibalized by an increasingly voracious consumerism.²² The situation is made more complex by a temporal desynchronization; that is, the many layers of life coexisting in the same time frame.²³ Han Feng's seemingly playful toy town poses a poignant question regarding the origin of China's transformation. It is a reminder of





Mao's unique endorsement of Marx's vision of utopia—one where enemy number one of the State is the bourgeoisie, the merchant class. In Marx's view, the bourgeoisie are the most spectacular commercial force, their livelihood sustained by a zeal for accumulation that treats the world as one big market for exchange thereby creating a capitalist mode of production. Mao adopted this Marxist dogma, which fundamentally altered almost all aspects of a Confucian Chinese society, even down to the family, destroying traditional ways of life and rural civilization and leading to the creation of an enormous concrete giant of a city.

Han Feng, 2011 (detail), 2012, transpaper, colour prints, dimensions variable. Photo: Han Feng. Courtesy of the artist.

The way that Han Feng has abbreviated cityscapes into tracing paper is analogous to how many Chinese cities that were perhaps once custom-built for the emperor have been reduced to tourist destinations. The sculpture tells a story of the process of urbanization that has commodified private spaces that once represented a family's own particular world. This socialist utopia has been referred to as a "spreading pancake," transformed into a category of dystopia without coherence.²⁴ Any remaining slum areas have now become a jarring blend of structures trapped within narrow backstreets of drab, low-rise, utilitarian work communes. These previously low-cost forms of housing for workers have undergone a momentous change resulting in a shift of demographics that many believe has affected the fabric of society. Although they were homes for many centuries to ordinary city populations, these forms of housing now have been deemed by the government to have passed their expiry date. Subject to constant commercial pressures for their demolition, the government's excuse is that they are a major embarrassment as they project an impression of latent social violence and repression and do not represent a perfect image to the world, especially during the run up to the Olympics 2008.

Han Feng is among many Chinese artists who portray this disconnection from society. Filmmaker Director Tian Zhuangzhuang's film *The Blue Kite* (1991) soulfully narrates stories about these communal spaces that are now sought-after for redevelopment by powerful social and political groups, and projects the memory of a previously carefree life or at least the lively social junctions and functions of some old towns.²⁵ For Han Feng's generation, communality often means lack of privacy, rustic simplicity means living on the bread line, and ideology is an excuse for persecution and power. Xing Danwen's series *Urban Fictions* (2004–05), also depict a model-like metropolis that echoes the shimmering steel and glass structures that have become a monument to the age of global capitalism.²⁶ Xing Danwen's digitally manipulated photographs of architectural maquettes for real estate developments expose the underbelly of manufacturing industries with a Hollywood aura, and reduce to a minimum the final vestiges of local community life, with a heightened sense of the discreet, often violent, human dramas. Liu Xiaodong's *The Man With Nothing To Do And The Dying Rabbit* (2001) is also a dramatic allusion of modern alienation and solitude. With *COSPlayers* (2005), Cao Fei makes work showing people dressing up as characters from fantasy worlds as an expression of their alienation from traditional values.²⁷

Born in 1972, Han Feng was part the first generation to be born and brought up in the tumultuous years of the Cultural Revolution. This generation was surrounded by hardship, hopelessness, jealousy, treachery, anguish, and injustice, all forms of the worst of human nature that intensifies when one is placed in a survival mode. As a child and then adolescent, he would have witnessed the cities in China develop beyond recognition. Old architecture and streets were sacrificed in pursuit of new styles. Familiar and existing spaces were carved up and rearranged to suit the government's requirements. The feeling of a city as a living, organic, and social place became but a distant and poignant memory. The private and the public reflect "a dissociation that reveals specific social relations, those of a bourgeois society and the capitalist mode of production."²⁸ Traditional homes such as the *hutong* in Beijing have been transformed into theme parks, a kind of Disneyfication, benefitting only the construction industry, the tourists, the *nouveau riche* and foreign investors. The real city, the traditional city, and the homes of many, have been sacrificed to suit global rather than local requirements.²⁹

The rest of the work at the Chinese Arts Centre appears, with humour and wit, to point to Han Feng's philosophical entreaty, which redeems any foregone conclusion about the emptiness in his paintings and corresponds more than superficially to Sartre's optimism about the human ability to choose what one can become. According to Sartre, it is our "self" that makes us human, that we should be able to take control of our own lives and think beyond the limitations imposed on us by our social situation and upbringing. Many critics of Sartre are skeptical of his certitude on the degree of human freedom, and they would say that feeling free is not the same as being free, and that social, political, and economic pressures are far more constraining than Sartre seems to acknowledge.³⁰ Han Feng's "empty paintings" seem to allude to this idea of a Sartrean freedom, which is "our ability to see things as unrealized, or as to be done, that reveals to us a world brimming with possibilities"³¹—in other words, to share in a belief that "existence precedes essence," and to believe that there is no pre-existing blueprint of humanity, that we choose what we become.³²

Han Feng, *Clothes for Bat*, 2012, sheepskin, zip fastener, 90 x 26 cm. Photo: Han Feng. Courtesy of the artist.



Han Feng, *Clothes for Bird*, 2012, leather zip fastener, metal hinge, hanging frame, 120 x 40 cm. Courtesy of the artist and Chinese Arts Centre, Manchester.



Certainly, the rest of the sculptural pieces in the exhibition also have an air of optimistic humour. Birds made from wood and zipped up in leather casings are suspended on rods of stainless steel, hanging from the ceiling. Birds' claws encased in laced-up leather shoes are paraded on platforms as in a fashion show. Bats made out of leather are suspended near the wall. One can imagine that the inspiration for the laced-up leather shoes may have come from the ice skating rinks of



Harbin, where Han Feng was born. Tongue-in-cheek, or, indeed, seriously, Han Feng seems to ask: Are we as lucky as bats or as unlucky as these birds incarcerated with leather?³³ Both Sartre and Han Feng, it would seem, are motivated by life as it is lived and felt.³⁴

Han Feng, *Shoes for Ostrich*, 2012, sheepskin, wood, 32 x 18 x 15 cm. Photo: Han Feng. Courtesy of the artist.

To be a painter of everyday life invariably involves a degree of solitude in order to observe, reflect, and to endure the often painstaking time required to make paintings that can convey one's thoughts.³⁵ Although there is a sadness and melancholy in Han Feng's work, the nothingness alluded to in the paintings does not denote a void but, rather, a search for a deeper meaning, a meaning of life that prompts a Sartrean existential quality.³⁶ Perhaps the resonance of this Sartrean concept offers solace and hope; as consciousness is always about a consciousness of something and therefore nothingness is the experience of recognizing that something is absent, not that nothing is there—that would be hopelessness. So, these "empty" paintings are Han Feng's narration of his life, not about how to live, but about what it is like to live, about hope and the human predicament.³⁷

Notes

¹ This title refers to Jean-Paul Sartre, *Being and Nothingness* (London and New York: Routledge, 2010).

² Jiehong Jiang, ed., *Burden or Legacy*, discusses whether the consequence of the Cultural Revolution was a burden or a legacy. *From the Chinese Cultural Revolution to Contemporary Art* (Hong Kong: Hong Kong University Press, 2007), 1–32.

³ Chinese critic Pi Li commented that the relationship between art and society in China today has now become simply a search for novelty. See Carolee Thea, "Cao Fei, Global Player: One on One," *Art Asia Pacific*, Fall 2006, 66.

⁴ "Abstractions," Deidre Adams, September 19, 2012.

⁵ *Ibid.*

⁶ Brochure text for Pre-Raphaelites: Victorian Avant-Garde (London: Tate Modern, 2012), 8.

⁷ The term used by a character who played a consultant in the movie *Oceans 13* to Brad Pitt and George Clooney.

- ⁸ Brochure text for Pre-Raphaelites: Victorian Avant-Garde, 3.
- ⁹ Ibid., 5–6.
- ¹⁰ Carter Foster, curator of drawings at the Whitney Museum, <http://www.independent.co.uk/arts-entertainment/art/exhibit-reveals-intrigue-behind-painter-hoppers-us-realism-2017627.html>.
- ¹¹ A characterization Hopper is disputed, <http://www.visual-arts-cork.com/famous-artists/edward-hopper.htm>.
- ¹² “With Hopper the whole fabric of his art seems to be interwoven with his personal character and manner of living.” Charles Burchfield, <http://www.artchive.com/artchive/H/hopper.html>.
- ¹³ Tani E. Barlow, “Pornographic City,” Chaohua Wang ed., *One China, Many Paths* (London and New York: Verso, 2005), 185–190.
- ¹⁴ <http://chopsueyhopper.blogspot.co.uk>.
- ¹⁵ Geoff Dyer, *The Ongoing Moment* (London: Abacus, 2006), 123.
- ¹⁶ “Staying at the Top: Mao and the Art of Management,” *The Economist*, December 22, 2007, 122–4.
- ¹⁷ Charles Taylor, in Xiaobing Tang, *Chinese Modern, The Heroic and the Quotidian* (Durham and London: Duke University Press, 2000), 280.
- ¹⁸ Goldstein sees the political situation through the bamboo food basket. His definition of “common people,” i.e., the workforce, the *shangban zu* (“go to work clan”), which is made up of the majority of the masses in China, is that they do not have a full social life, as they have to work to make a living, in other words, their daily working hours occupy most of their daily energy and productive hours. Joshua L. Goldstein and Madeleine Yue Dong, eds., *Everyday Modernity in China* (Seattle: University of Washington Press, 2006), 191.
- ¹⁹ Tang, *Chinese Modern*, 280.
- ²⁰ Marshall Berman, *All That Is Solid Melts Into Air* (London and New York: Verso, 1997), 331–62.
- ²¹ Berman, *All That Is Solid Melts Into Air*, 89.
- ²² Tang, *Chinese Modern*, 3.
- ²³ A. Dirlík and Zhang Xudong, eds., *Postmodernism and China* (Durham and London: Duke University, 2000), 126.
- ²⁴ Hou Hanru’s paper, “The Expanding future,” from my notes taken at the conference on Soldiers at the Gate open forum on “Hutong and the City of Beijing, The Historic Centre—Protection and Development,” Beijing, May 19, 2006.
- ²⁵ Tian Zhuangzhuang’s film, *The Blue Kite* (1991) evoked, in almost real time, the everyday life of a Beijing *hutong*. The painfully meticulous narration brought to life the political and social upheavals of the 1950s and 1960s.
- ²⁶ Gao Minglu, ed., *The Wall: Reshaping Contemporary Chinese Art* (Buffalo: Albright-Knox Art Gallery, 2005), 323.
- ²⁷ Cao Fei uses fantasy work to represent political agitation and to address socially disenfranchised groups. See Carolee Thea, “Cao Fei: global player—One on One,” 66.
- ²⁸ Stuart Elden, Elizabeth Lebas, and Eleonore Kofman, Henri Lefebvre, *Key Writings* (Harper and Row: New York and London, 2003), 156.
- ²⁹ Zhang Zhijun summed up in “Civil, Civility and Civilisation,” Beijing’s priority as being about building a real modern city and society. From my notes on Zhang Zhijun’s talk at the Soldiers at the Gate Open Forum titled “Hutong and the City of Beijing, the Historic Centre—Protection and Development,” Beijing, May 19, 2006.
- ³⁰ Nigel Warburton, *Philosophy: The Classics* (London: Routledge, 2001), 226. Social political and economic pressures are far more constraining than Sartre seems to acknowledge.
- ³¹ Ibid., 220–21. Not to admit to free will is what Sartre calls self-deception.
- ³² Ibid., 218.
- ³³ In the Chinese script, the second of the two words to denote bat is *fu* (bianfu), and it also shares the same pronunciation (although not the same tone) as “good fortune.” Bats also hang upside down, and the Chinese word for being upside down, *dao*, also has the same pronunciation (not the same tone) as the word meaning “arrived.” Many Chinese people hang the word *fu* (good fortune) on red paper upside down on the wall, to hasten the arrival of good fortune.
- ³⁴ Warburton, *Philosophy: The Classics*, 219.
- ³⁵ <http://www.visual-arts-cork.com/famous-artists/edward-hopper.htm>.
- ³⁶ Warburton, *Philosophy: The Classics*, 219. Sartre characterizes human consciousness as a gap at the heart of our being, a nothing. Concrete nothingness is experienced when we recognise that something is absent.
- ³⁷ Berman, *All That Is Solid Melts Into Air*, 222.

骨 相

— 东西方语境下韓鋒艺术初判

引

观看一件艺术作品、用文字描写它以及最终评判那件作品对于本人而言是三种完全不同的体验。在本文即将展开的对于韓鋒艺术创作的批判中，我将试图从自身对于韓鋒作品的观看体验出发，描绘他的作品并做出对于他艺术创作的评价，我希望以下的文字可以成为引领观者进入韓鋒艺术世界的一座桥梁，或者说是让观者一窥他艺术世界的管锥之孔。

本文之题“骨相”两字，典出东汉（公元 25-220）王充（思想家，公元 27-约 97）的著作《论衡》第十一“骨相”篇，它和南朝（公元 420-589）谢赫（画家、文艺理论家，公元 479-502）《古画品录》六法中的第二法“骨法，用笔也”一同构筑了下文的批判根基，从“骨”字出发，以古论今展开我的申论。且“古”与“骨”，汉字古音几乎相同，虽未考证是否通假，但至少亦能发人之思。

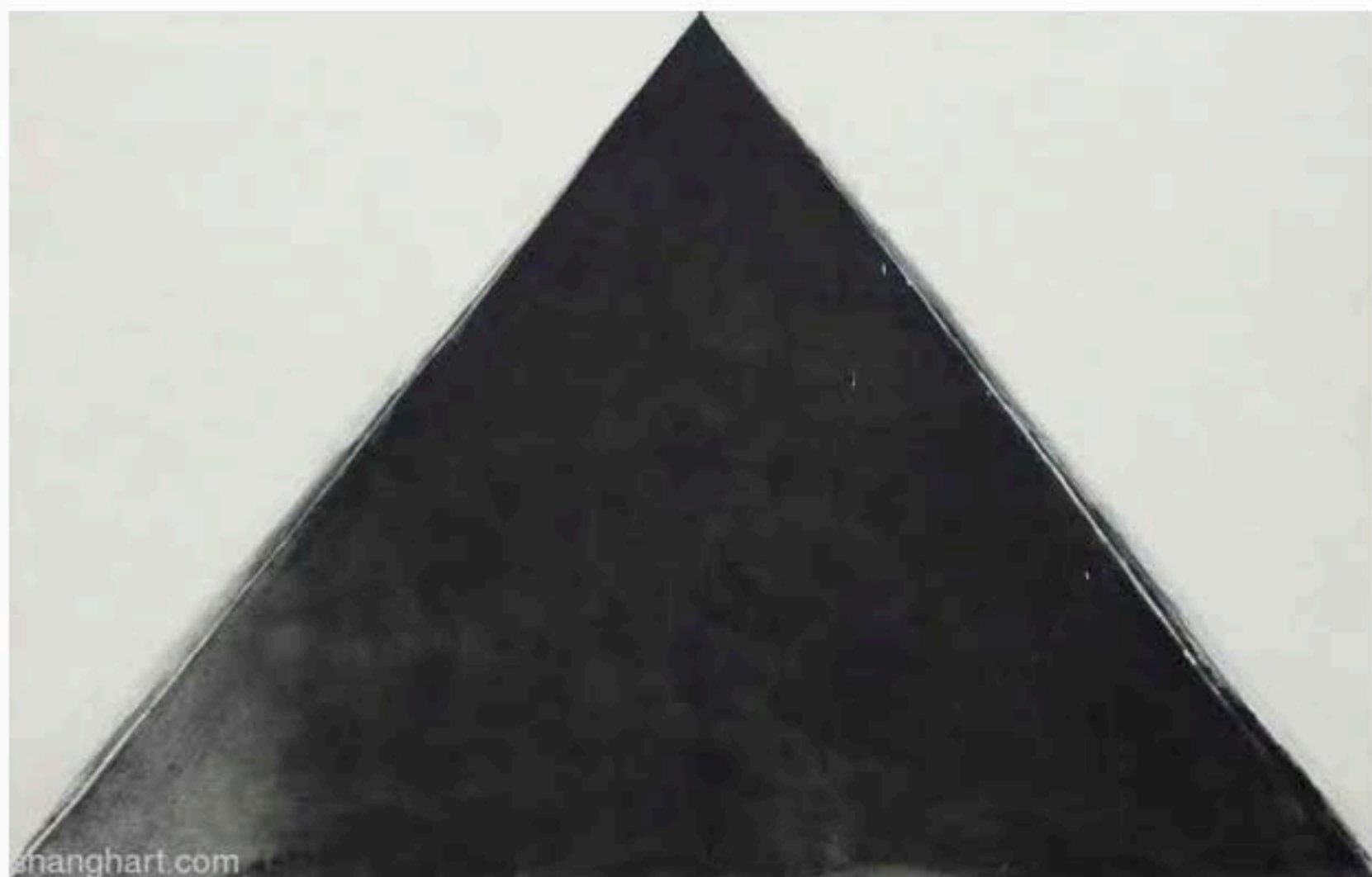
本文“以古论今”之法很可能给读者造成一种误解，即韓鋒的创作是否属于当代艺术之范畴？为了不致被误解误读，我必须在开始正文前作必要概释：表面上，中国当代艺术家的创作与中国古代艺术实践仿佛早已渐行渐远。这种判断造成的原因复杂，非本文所能精解，而对于我而言，那只是皮毛之见。在下文中，我将试图以中国古代哲学和艺术精神及实践为准绳，衡量韓鋒的艺术创作，并最终表明国人对于中国古代艺术传统与当代艺术精神断裂的判断往往只是因为语言转译而造成之问题，本文所取韓鋒以及创作实践之个案研究表明，中国古代哲学和艺术精神愈久弥新。

一、 韓鋒绘画之脱形取骨

1. 相画（省视画面）

让我们先从创作年代由近及远审视一下韓鋒的绘画作品。

在 2014 年 2 月上海香格纳画廊韓鋒个展上展出了他 2013 至今的部分绘画（除《浪》完成于 2010 年），这些绘画大致呈现为极简单的几何形状组成的线面，而且色彩运用也极为单一，其整体留给观者的是一种淡薄之感或强烈的黑白对比。



《路》布面丙烯，190x300cm, 2014

在名为《路》的作品中，画面以三个三角形构成，居中是以墨碳涂绘的巨大三角形，其两边撑满长方形画框的左右下角，在两根斜边上可以发现细弱的白色线条支撑住了整个画面。这样类似的构图和色彩运用也出现在名为《烟 No.2》的作品里，巨大的三个黑色三角形分割整个画面而成六块黑白相间的三角形，只是在底部隐约可见寡淡细微的烟囱。

在一幅名为《春天》的作品里，左右两块黄绿色的扇形左右相对，夹起居中几乎无色的向上尖锥，大面积的色块可以隐约感到作者反复涂抹的痕迹，这些色彩痕迹重叠、交错并交融，色块与画面居中的淡色尖锥形之间并无明显的线条分割，而是由色彩渐渐“晕”开。

而在唯一一幅韩鋒较早的作品《浪》（2010）中，几近机械性的粗硕线条统治画面，中间同样被一根白色的细线分割，让人感受这并不是线条的均匀堆积。这种唯一线条也出现在《船 No.1》中，一根黑色粗壮，但不那么直的黑线将粉红色的船体和倒影分割。

在 2013 年 10 月日本爱知三年展上韩鋒展出了六张绘画作品，创作年代在 2012-2013 年间，除了以上提到韩鋒的画面特点外，引人注目的是画面被笼罩在近乎虚无、褪色的白之中（《通道 No.2》，《隧道 No.3》、《冷凝塔 No.2》）。这种萧瑟、寡淡之感以至于如果观者即使通过分辨率和色彩还原度极佳的照片或者显示屏也几乎无法观看到任何细节。



《隧道 No.3》布面丙烯，180x180cm, 2013,

而 2012 年前韓鋒的绘画创作几乎也延续了他以上特点，在那个时期（2010—2012 年）绘制的诸如厂房、联排别墅、工业管道、楼梯、海浪、空调外机等题材的作品中，简单的“线”和大面积的“晕”较之以后创作更为突出和明显。

以上所省视的这些作品的起点是韓鋒于 2008 年开始的作品：若干张《大飞机》和《大巴士》，那之后他所有的作品都能够在此中找到起源和影子。那个时期最显而易见之处是：作品所描绘的物体结构被夸张的拉长（飞机）或叠起（巴士）。

在以上简单的文字描绘中，除了色块和线条，我们看到了什么？简而言之：抽离了细节的轮廓和骨架。这种抽离以至于会让观者强烈质疑：这是条道路吗？这是三股黑烟吗？这是一组浪吗？这是隧道吗？这是管道吗？这是飞机和巴士吗？

在引言中曾经开篇写到自己观看韓鋒作品，描绘他作品和评价他作品的三种截然不同的体验。每次站在他的作品前，我总会产生强烈的无法言说的生理反应，而当我用文字描绘他作品时我又可以寥寥几句清晰概括，但当我试图开始分析评判

他的作品时，我猛然发现言语在作品前的无力。

2. 理判（寻找判断之理）

如何通过文字将观者引入韓鋒的绘画世界，还是让我们先暂时离开韓鋒的画面另辟蹊径。东汉王充在他传世之作《论衡》第十一“骨相”篇中有过这样一段话：

相或在內，或在外；或在形體，或在聲氣。察外者，遺其內；在形體者，亡其聲氣。

这段引言白话文大意是：省视（《说文解字》相：省视也）可以省视内在的，也可以省视外在的，可以省视形体，也可以通过声音和气息。如果只注意观察外在的，往往就为遗失内在的，只注重省视形体，声音和气息就会消亡。在中国历史上，汉人极重“以骨法相人”，这里所说的骨法更直指人所谓的精气神。在《史记》（约公元前 104-公元前 90）卷九十三“淮阴侯列传”（韩信）中就有这样的说法：贵贱在于骨法，忧喜在于容色，成败在于决断。这种对于“骨法相人”的重视渐渐由相人推而广之到文学和绘画领域。

《文心雕龙》（公元 501-502）卷六“风骨”篇中对于写作须有“风骨”即有以下论述：

故練于骨者，析辭必精；深乎風者，述情必顯。捶字堅而難移，結響凝而不滯，此風骨之力也。

同样在《颜氏家训》（约公元六世纪末）卷九“文章”篇中更明确对于文“骨”的阐释：

文章當以理致為心腎，氣調為筋骨，事義為皮膚，華麗為冠冕。

而于以上对于文学理论阐释之余，在中国绘画史上出现了第一篇关于绘画的理论文章，顾恺之（南朝画家，公元 348—409）的《画论》。在这篇三百多字的短文中共提到了八次“骨”（超过气、韵而居首）：“有骨法”、“奇骨而兼美好”、“有天骨”、“有骨俱”等等。而后，谢赫《古画品录》的六法理论彻底将“骨法”纳入了中国绘画的不二法则之中。在谢赫六法的第二法中所谓：骨法，用笔也。在谢赫的理解里，骨法就是画家如何运用他手中的笔去作画。值得注意的是，如果汉人将相面之骨法意为精气神，如果文章之骨基于“气和韵”的话，那么谢赫六法中的首要之法“气韵，生动也”，就是和骨法用笔紧密不可分割的。谢赫六法

自传世后的一千七百年之间，它决定性的影响了中国古代绘画艺术的发展和沿革，这点毋庸置疑。那么，到了当代，这一古老理论不再是判断绘画艺术的规绳了吗？让我们重新回到韓鋒的绘画世界中去寻找“是或非”的答案。

韓鋒在最近（2014年2月14日）和笔者的访谈中多次反复提到了一类词：感知、感受、体验。且摘引一段他的话作为发端：

我希望我所再建的图式，能让观众都有一种熟悉的感受，这也是我创作的一个方向吧……或者说各种感觉大家其实都经历过，体验过，或者说是触觉，或者说是回忆。反正是一种感知。我希望我的绘画能够唤起大家的一种感受。它们是一种似曾相识的感觉，而不是一种非常明确的东西。[《韓鋒访谈 1-关于绘画》7' 32" -8' 10"]

以上韓鋒所说的感知、感受、体验对于我而言极为清澈生动，在我看来，就是观者如何去感受艺术作品中所谓的“气韵”。如果这么说还无法让读者理解“气韵”两字玄妙之处的话，容我做一能读者能感知的比喻：

生活在城市中的人对于空气质量优劣通过呼吸都会有感知，如果雾霾严重，空气质量差，即使不看PM2.5值，嘴鼻和眼睛也会告诉我们一种不适感；而如果到山区看到同样缭绕的雾气，呼吸和眼睛同样会告诉我们完全不同的身体感受。在这个比喻里，所谓感受就是对“气”的怠滞污浊或清朗生动作出生理上的反应。

同理，所谓谢赫六法中首法：“气韵，生动也”，类比到绘画就是当我们站在一张作品前所能感受到作品中释放出的气息。这同样也是上文韓鋒自述的深意。那么，艺术家又如何营造传达绘画的气韵呢？就是通过“骨法”，即用笔。让我们重新回到韓鋒的作品上，复做省视。

3. 复相（再次省视）

首先，在韓鋒的绘画中，色块和色块的空隙会形成线条之感，线条本身也会分割色块和画面，这些都形成轮廓和骨架，骨法用笔不只是用线条勾勒所绘之物，更包含了“斡（旋转）、渲（擦匀）、刷、染”的过程，而韓鋒绘画在运用这些古代技法的同时更创造了他独特的“洗”，也就是说利用丙烯材料和画布的特殊性，将已经绘制的色彩洗抹去，留下痕迹。这种“洗”的过程和“斡、渲、刷、染”一样，在韓鋒创作的过程中往往会不断反复，以至在他的画面中弥漫着“晕”（晕和韵，古可通假），这种痕迹与其说类似中国古代山水画以墨在宣纸上留下的晕色，不如说更是一种强烈的时间之余韵。



《冷凝塔 No.2》，布面丙烯，180x150cm，2013

其次，由于韩锋所绘物体细节被基本抽离，骨感逼现。这种脱形取骨一直以来是中国古代绘画理论和实践的重要表现手段。

如南朝谢赫《古画品录》云：

若拘以物体，则未见精粹。若取象之外，方厌高腴，可谓微妙也；

如五代（公元 907-960）荆浩（画家，约 850-？）《笔法记》云：

韵者，隐迹立形，备仪不俗；

如明（公元 1368-1644）之沈颢（画家，公元 1586—1661）《画尘》云：

远山疏麓如五七言绝。愈简愈入深永。

这些先贤所言，即构思和用笔。当然都是为达到绘画最终呈现出的气韵生动而构备的。在韩铎的绘画中，这种脱形取骨造成的“像与不像”，其间即弥漫着不可言说的生动气韵。这正如古人所言“离形得似”（语出南朝文学理论家钟嵘〔公元 468-518 年〕《诗品·形容》），“意足不求颜色似”（语出宋代画家陈与义〔公元 1090-1138〕《墨梅》），而用苏轼（宋代诗人、文学家、政治家、画家，公元 1037—1101）之众所周知的名言就是：论画以形似，见于儿童邻。赋诗必此诗，定知非诗人。(1)

当观者从画家所绘之物体“像还是不像”的判断中解放出来后，当画面的细节被忽略和减去后，注意力便更能集中到画面所能传达的气韵和精神上。这和“骨法相人”的道理惊人相似，它们都同样要求我们脱离形体的桎梏，直指内心和精神之境界。正如明代程正揆（明末清初画家，公元 1604-1676）《青溪遗稿》卷二十四“龚半千画册”中写道：

画有繁简，乃论笔墨，非论境界也。北宋人千秋万壑，无一笔不减……余曾有诗云：铁杆银钩老笔翻，力能从简意能繁。临风自许同倪瓒，入骨谁评到董源？

而用韩铎来回答我他的作品《路》有关“线条”的话来解释“力能从简意能繁”就是：

这条线画出来以后，它有多种意味在里面：一种是分割，还有一种就是那条线是含在路里面的，它属于路的一部分。它有不同的含义，的确会给人以一种误读吧。而我希望别人误读我的东西。〔《韩铎访谈 1-关于绘画》，4' 10" -4' 42"〕

韩铎在语中提到的观者误解误读，在上下文语境中就是一种“意能繁”。

复次，在上文所引程正揆先生的话中提及倪瓒，他将倪瓒（元代画家，公元 1301-1374）绘画能“入骨”比之五代之大家董源。而在我看来，韩铎的一类绘画和倪瓒的作品具有极高的精神契合。这类韩铎的作品在“脱形取骨”的基础上，近乎于无的“疏淡、消逝、虚无”。而在历代评价倪瓒的书画作品中使用频率最高的词汇几乎尽指相似意向如：淡、疏、简和空寂。倪瓒绘画中所展现的寂寥、冷漠但极具空间感的作品在感观上和韩铎的“白画”气韵相通。

而对于空虚疏淡，在中国古代哲学中也有迹可循。《庄子·杂篇》（战国时期完成〔前 476—前 221〕）“天下”中有云：以濡弱谦下为表，以空虚不毁万物为实。庄子的这句话相得益彰的应证在无论倪瓒还是韩铎的绘画中，即画面的柔弱不张扬，虽然空虚但决不会损害所绘之物的实质。

而倪瓒本人在他的《画谱册》（传为摹本）以及明人所收集倪瓒诗文题跋的《清閟阁集》中也屡屡表述他对于空虚疏淡以及形似与不似的态度，兹略摘如下：

a, 《画谱册》(2)

写竹切不可求精，精则便有工气；

所谓疏者不厌其为疏...淡者不厌其为淡，始见天真；

必须率略而成...虽极省笔，而天真自得，逸趣自多；

不可多写，多则不见清逸耳。

b, 《清閟阁集》

余之竹，聊以写胸中逸气耳，岂复较其似与非，叶之繁与疏，枝之斜与直哉！或

涂抹久之，它人视以为麻、为芦，仆亦不能强辩为竹，真没耐览者何，但不知以中视为何物耳。(3)

仆之所谓画者，不过逸笔草草，不求形似，聊以自娱耳。(4)

特别在《清閟阁集》卷九“题跋”（对前人友人书画的评论）中，倪瓒屡用诸如天真、逸气、寂寥、寂寞、清远、深邃、疏淡，这些倪瓒对绘画的态度完全灌注在他本人的绘画实践中。而这些词汇和上引瓒文与韩铎绘画之关系在笔者看来异曲同工。

关于韩铎绘画与倪瓒的契合，非此篇区区数段能构括申意，待另篇专述。我并无意将韩铎的创作与倪瓒比对，来阐明他们之间有所谓传承。此处所论依旧希望引领观者和读者“骨法取相”，在气韵上理解韩铎的作品。

3.15
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再次，将韓鋒的作品和中国古代绘画之理论和实践关联后，读者一定会提出质疑，即绘画题材、绘画工具、绘画媒介古今巨大的差异，我的论点是否依旧成立？如果说中国古代绘画理论仅仅是为所谓“自然”，包括山水，花鸟鱼虫，亭台楼阁，人物造像备置的话，那么韓鋒绘画之题材、之工具以及媒介与传统存在着巨大的差距，这是否不再适用古代理论体系？在此必须予以申论。

《论语·阳货》（孔子学生及学生之学生战国初期完成）中有这样一句：性相近也，習相遠也。在孔子看来，人之性情总是相近的，无论身份时代和地域，而习惯和知识却会因为时代地域和身份相去很远。

同样在《论语·雍也》中也有：能近取譬，可謂仁之方也已。南宋（公元1127—1279）朱熹（思想家、文学家、诗人，公元1130-1200）曾有过精辟的注解：近取諸身，以己所欲譬之他人，知其所欲亦猶是也。朱子的所谓“近取诸身”典出《周易·繫辭下》（战国时期）：近取諸身，遠取諸物。於是始作八卦，以通神明之德，以類萬物之情。

我引此数条古籍想表明两点：1，无论时代如何变迁，地域如何间隔遥远，无论习惯如何不同，人性人情总极为相似。这种相似性构成了古今相通的基础；2，只有当人们近能够观照自身，远能选取感触我们的物件，才能神情相通，才能发现我们和万物之情间是何其的类似。

在韓鋒的绘画作品中，这种情之所至，然后触类旁通的选取所绘物件，就是“近取诸身，远取诸物”的过程，这和中国古代哲学和艺术的创作方式是完全一致的。

还是让我用韓鋒自己通俗易懂的话来解释我上述稍嫌迂腐之文：

我希望我创造出的这个结构，不是一个说明性的、明确的东西，而是多义性的。

它像一面镜子，每个人看到我的作品，就像看到他们自己，看到自己的理解，看到自己的东西。[《韓鋒访谈 1-关于绘画》4' 54"-5' 13"]

韓鋒此言即是朱子所说的：近取諸身，以己所欲譬之他人，知其所欲亦猶是也。

最后，让我们省视韓鋒绘画中“能近取譬”的所绘之物，归纳一下无外乎：交通工具（飞机汽车）、各种路径（隧道、通道、楼梯、道路）、日常机械构建及设备（管道、空调、遥控器、冷却塔）、建筑（厂房、城市楼宇、民居）。唯一与古代绘画题材有重叠的只有“水体”，即浪。以上这些作为生活在现代都市中人们每天都能相见相遇之物，在韓鋒那里经过“近取诸身，远取诸物”后产生感知和冲动，按照他自己的说法就是：

我只有在心跳加速的时候才去画。有这种冲动，我自己有感受了我才画。[《韓鋒

这种感受和冲动和中国古代画家面对山水，面对梅兰竹菊所产生的感悟是无异的。这也就是为什么在韩鋒的画面中那种占绝对统治地位的气息是：冷漠和疏离。因为这同样是城市带给我们每个人的感受。韩鋒只是将这种对城市的感受“聊以写胸中逸气耳”！

二、 韓鋒绘画之 drawing the ideas

1, quickness: 率意还是草率

韓鋒绘画的速度超乎想像之快，他告诉我他最新的作品《春天》（第一章所引）不到半小时即完成。虽然之后按照他绘画的习惯反复“修改”（渲染）过若干次，但每次也就片刻之功。韓鋒也曾和我谈到他如何才会拿起画笔作画：我是只有感受的时候我才去画，而且画的很快。我不在乎这种快。

率意而为，这是我对韓鋒这段话的评价。“率意”是中国古代评价画者的最佳词语之一。它包含了两层含义：率性和随意（跟随自己的心意）。这两个词汇在当今对于当代艺术作品的描写和评价中已经不再常见，仿佛它们完全不属于这个时代的创作态度和心境。

但是，当我在阅读高居翰（James Cahill）先生《风格与观念：高居翰中国绘画史文集》(5)，读到对应的原文时还是惊讶无比。在文章中“率意”被高先生翻译成：quickness（迅速、快速），而“写意”被他翻译成：drawing the ideas。而在另外一篇有关中国古代绘画的文论中“草率”也被翻译成：quickness。

我们在上文中发现，对古汉语 / 英语的翻译成为了是否能够正确解读中国古代绘画的关键之一。关于“意”字，无论“写意”还是“率意”，高明潞先生曾煞费苦心的以一本书的体量给予论述，其中他转引了宇文所安（Stephen Owen）的论断，即“意”字所包含的意义是最难以被翻译的一个技术概念，因为它不可思议地囊括了若干个截然不同的英文概念(6)，然后高先生用一页篇幅摘引了宇文氏对“意”的解释。这也正如钱钟书先生曾嘲讽西人对于六法之首“气韵，生动也”的翻译：

旧见西人译“六法”，悠谬如梦寐醉吃，译此法为“具节奏之生命力”（rhythmic vitality）者有之，为“心灵调和因而产生生命之活动”（la consonance de l'esprit engendre le mouvement de la vie）者有之，为“生命活动中心灵之运为或交响”（operation or revolution, or concord or reverberation of the spirit in life movement）者有之，为“精神之声响或生力之震荡与生命之运动”（spirit resonance, or vibration of vitality, and life movement）者有之；(7)

以上大段文字看似与韩锋的绘画创作无关，但与我引言中所预设极为相涉。读者会发现，如果我评价韩锋的作品引用一西人评画观点：**quickness**，无论如何也不会选择翻译成“率意”为其注释，而只是去说明韩锋绘画速度之快。而所有当今艺术评论的译者也绝少会将 **drawing the ideas** 翻译成“写意”。而反之，宇文氏对于“意”字用英语如此长篇累牍的解释，正说明了翻译对于东西方文化背景下人们思想认知上可能产生的巨大偏差。正如上文钱先生所引的这些英法原文如果转译为汉语，如缺乏语境，谁又会想到对译成“气韵生动”呢？

在韩锋的个案中，以上论点可以作为一个明显的参照，即强调语词翻译之难所造成的对于理解艺术作品产生的歧义，但更可以从西人的立场上（翻译的和评论的）强化本文第一章所断论，即韩锋绘画在中国绘画史的立场上“无古无今”之通。现论述如下：

《Yishu》杂志刊登过一篇由文宝（Voon Pow Bartlett）撰写的关于韩锋作品的评论(8)，那篇文章的题目叫做《韩锋的“存在与虚无”》（**The “Being and Nothingness” of Han Feng**），这一题目借用法国哲学家萨特的同名著作，萨特深受德国哲学家海德格尔影响，此书正是海氏著作《存在与时间》的“强化普及版”，而海德格尔被东西方一致公认为其最具老庄哲学思想的现代西方哲人。

请让我稍微引用一下文宝女士文字中部分描绘性和评价性词汇：

consciousness（意识），diluted（稀释的，冲淡的），emptiness（空无的），subdued（平缓的，克制的），loneliness（孤独），solitude（幽静，孤寂），plain（平淡的），bland（温和的，无味的，淡的）。

我个人以为，这是一篇写得非常出色的艺术评论，我摘引文氏对于韩锋作品的评价词汇其实也出现在我第一章的论述中，只是稍有古文白话之别。虽然文氏敏锐感知到了韩锋作品中的“虚无”（**nothingness, emptiness**）和“孤寂”（**loneliness, solitude**），也取了一个兼顾东西文化的标题（不知她本人是否意识到此点），但她的发力点却和我大相径庭。在她的文字中立论来自于前拉斐尔派画家，维多利亚时代，**Robert Ryman, Edward Hopper**，后毛泽东时代以及现代化都市下的荒芜和脆弱感。在文氏看来，虽然她没有直接用**drawing the ideas**这个词。但是，类似的说法却大同小异的出现：**transmit philosophical ideals**（[将绘画]转化为哲学意味），**paintings can convey one's thoughts**（绘画可以表达人的思想意图）。如果这样，那么，难道这就是西人绘画的“写意”之说吗？

文氏将韩锋的作品放置在西方绘画的历史语境中，将他放在当代中国发展以及当代艺术发展的语境中得出了有力的结论。她的根基是萨特之哲学，前文艺复兴之绘画传统，她参照的是两位现代西方知名的画家，她也引用了邢丹文、刘晓东、曹斐，甚至田壮壮。这样的根基和比较对于西方读者是一种可以迅速进入韩锋绘画的**quickness**（快速）。因为，他们熟悉文艺复兴前的绘画，熟悉萨特，**Ryman**

和Hopper，也会比较熟悉拥有了国际声望的刘晓东、曹斐。但是，在这样一种语境和参照下，我们看到的还是韓鋒的作品吗？

我必须承认的是，韓鋒的作品是他思想的投射，是他思考痕迹的流露，他就是在 **drawing his ideas**（描绘他的思想感受）。即使我再怎么用诸如：气韵，骨法之类的古诗词。但难道中国古代绘画的传统不是 **drawing their ideas** 吗？我也承认作为西方人的文宝女士至少从一个侧面理解了韓鋒的作品。或许，艺术家韓鋒的作品如同一块硬币的两面，均显其价值？！

2，写意究竟是什么？

中国的高先生在我上引之书中用严谨的行文和比较文化的方法得出东西方哲学文化根基不同所造成的对于艺术作品理解和认识的差异，企图建立起一种不同于（超越）西方“再现”艺术为根基的，对于中国当代艺术的全新解读和理论依据。请容我以美国的高先生如何将一段评价倪瓒的古汉语翻译成英语的实践为起点，来反驳东西对立的“两元论”，并加强我的论点：即艺术创造精神的“无古无今，无华无夷”之断。

高先生翻译阮元（公元 1764-1849）评论倪瓒的一段话如下：

固极萧疏淡远之致，设身入其境，则索然意尽矣。（decidedly the ultimate in loneliness and remoteness, the most dilute and withdrawn. If one were to enter bodily into this world, he would find it without flavor and would be emptied of all thought.）(9)

上文中的翻译用词和文氏评价韓鋒画面的用词如此一致：**loneliness, dilute, emptied**。而在更多高先生自己作出的有关倪瓒绘画的评价中，用词更和文氏文中义近，如：

plainness and blandness（平淡），transparence（疏淡，文氏用translucence）consciousness（真意），thinness（疏薄，文氏用flattening），without flavor（寡淡，文氏用melts into air）

在我略加统计后发现高氏文中评价倪瓒所用最频繁词汇为：**loneliness, empty, looser, plain, dilute, solitude**（而在中文版的翻译中这些词汇大多都会冠以“疏”“淡”“孤”“寡”）。如果读者感兴趣回到上文我所引文氏对于韓鋒的评价词汇，对比以后，我的意图应该昭然若揭了。

写意是什么？“意”字无论是在中译英时被翻译成 **concept**（概念），**idea**（想法），**meaning**（意义）还是 **mind**（心意），它都共同表达了一点：即通过绘画传达精神、描绘精神，彰扬精神。这种精神古人可以感知，今人亦可感知，东方人能感知，西方人也能感知。无论是韓鋒的作品，倪瓒的作品还是古今中外那些伟大画者的实践都指向此。而对于当代中国人理解当代绘画艺术的障碍，对于我而言还

是“骨相”篇中所言：察外者，遺其內；在形體者，亡其聲氣。若更深远之，就是因为语言（翻译方式、思维方式）使绘画和观者之间形成了无数困惑和壁垒。这也是我第一章第一节末句所言“言语在作品前的无力”。

刘禾先生曾在《帝国的话语政治》一书中详述了 rights（权利）一词的翻译缘由和变迁，指出在一百多年前为了翻译此词以及如何使 rights 和 power（权力）区分而让国人理解，其中费尽周折的历史⁽¹⁰⁾。而在鲁纳（Rune Svarverud）《中国政治话语中的“权力”和“权利”》一文中亦指明中国人对于这两词纠结混淆的理解和使用，以及西方人将这两词复译到西语时的头痛两难之境⁽¹¹⁾。我并非离题论此，且只想说明因为转译之谬，言语在东西方交流时（无论哲学艺术文化还是政治）的“无力”，而这种无力会造成多少障碍和迷雾。而在中国当代艺术中，艺术家的权利不也正是和他们是否功成名就而拥有的权力紧密相连么？！

三、 余论韓鋒装置艺术

韓鋒不只是一位画家，但对于我而言他只是一位画家。当开始此章，我在论前加了剩余的“余”字，是希望开宗明义我对于他装置艺术的态度。因为引言所述的“以古论今”，中国古代艺术何有装置艺术一说？此章关注的重点即如何判定装置？如何将此“装置”变化成一所谓装置艺术品？

巫鸿先生《美术史十议》之“实物的回归：美术的‘历史物质性’”⁽¹²⁾文中曾质疑批判美术馆博物馆陈列古代艺术品的方式，他的论述可以帮助我展开有关韓鋒装置艺术的讨论，其概括如下：

- a, 出土之铜镜脱离在墓葬中极具意义的摆放方式而被上下数列一字排开，正面向内，可以让人观看背面的图饰；
- b, 屏风画被重新切割后，立轴装裱而单独悬挂，手卷不再被逐渐展开，观者卧榻渐次欣赏，而是被完全展开供人观看；
- c, 敦煌壁画被从原窟中切割剥离后在博物馆中展出；

当考察了中国古代墓葬主人墓室及棺椁后，我确认这就是中国装置艺术的一种形态，而当弯腰进入敦煌莫高窟暗无天日，四壁天顶布满壁画，中间佛龕呈置时，我确认这也是中国装置艺术的另一种形态。更普遍的形态可以说是屏风画或中国园林建筑中山水楼阁，书画台几逐次入目的场景。具有强大的实用性、功能性和礼仪性是我对中国古代“装置艺术”的理解。进一步而言，如巫鸿先生所申，无论艺术史家、博物馆专家还是普通观者都必须重新认识所谓“对实物的回归”和重视艺术品的“历史物质性”。

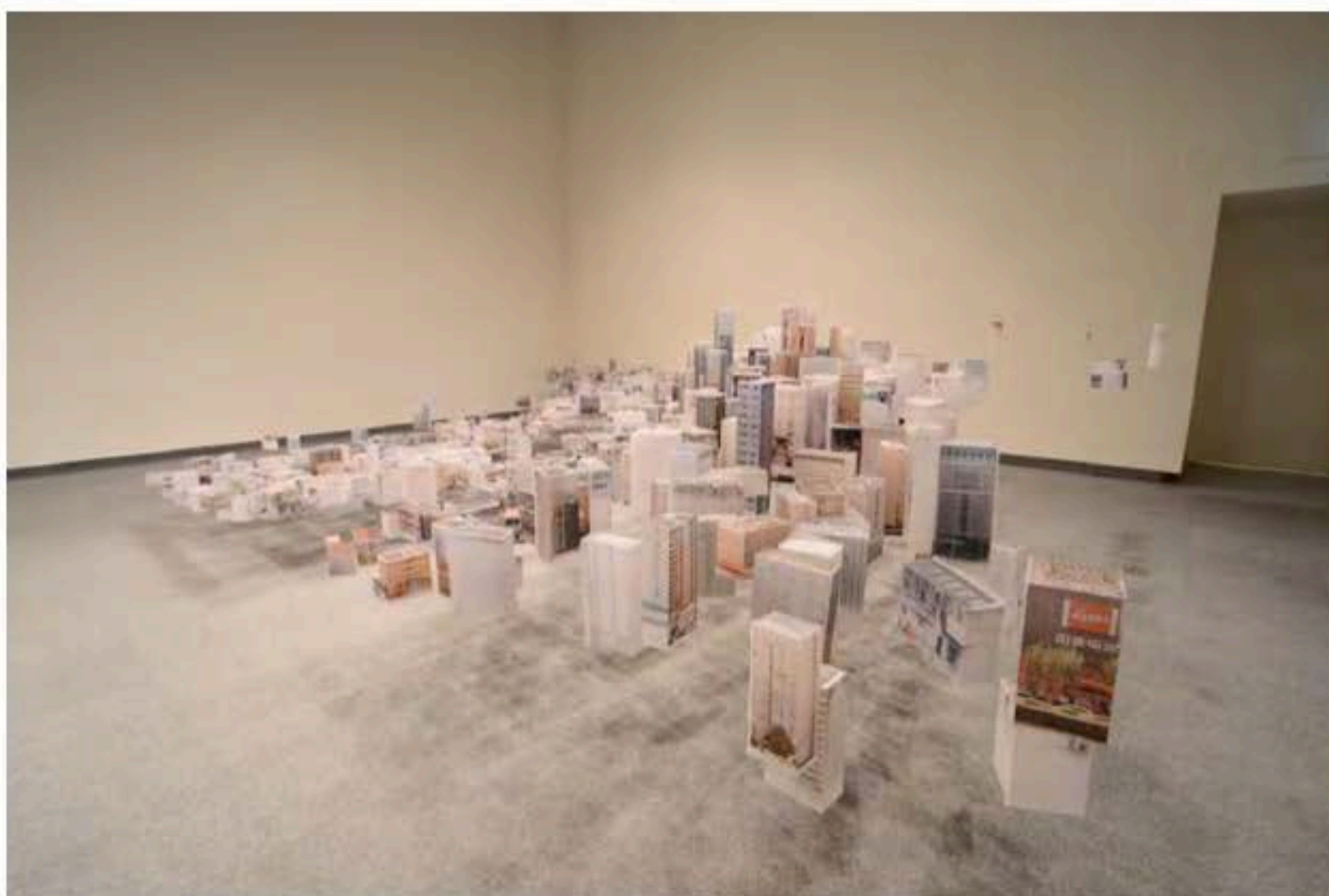
让我们回到韓鋒的装置艺术上，首先用一段韓鋒自己的话作为发端：

装置作品的真正完成，什么叫真正完成？是它能在一个我需要的空间里面，观者

按照我的路径走进去……装置作品是一个完整的空间,在一个什么样的时间什么样的空间里展很重要。比方说我那个“漂浮的城市”在日本爱知三年展展出的时候,那个空间比较完美,为什么完美,因为这件作品从来没有在一个我希望的独立恰当的空间里出现过。然后那个时间里大家有一个共同讨论的问题:我们站在哪里?摇摆的大地和我们到底站在哪里?大家从各个角度探讨这个问题的时候,然后在这个时间看到了这个作品。它是有一种心理上的感受过程的。我觉得装置特别之处就在这里。[《韩锋访谈 2-关于装置》8' 25"-9' 49"]



《漂浮的城市》，复合材料，可变尺寸，2012-2013，



《漂浮的城市》局部，复合材料，可变尺寸，2012-2013，

当我们将韩锋所言对照上文巫鸿先生对于博物馆的批判的话，可以清晰的发现其中的共同点，空间、时间和用途对于此类立体的艺术作品的重要性。无论是称之为“对实物的回归”也好，还是对“时间空间”的强调也好，它们都必须给观者“一种心理上的感受过程”。

在与韩锋（2014年2月14日）访谈之初，我强烈的质疑他装置作品的完成度和意义，明确告知他我欣赏他的绘画远胜于装置作品。但是，当他陈述完上引之言后，我顿时理解了韩锋所说的“装置和绘画对我而言是一回事”的含义。韩锋在谈及他的装置艺术时也如此强调所谓“心理感受”和“感知”，前调装置作品的空间性和时间性，强调观看路径，这和我每次参访苏州园林是何等的相似。

艺术必须有它的“实用”功能，这种实用功能并不是说只是“使用”之用，而更必须“唤起”之用，即唤起创作者和观者的某种内在之情之思。或许，至今为止韩锋的装置作品没有一件可以让我像观看他绘画那样引起我强烈的生理反应，只是因为我还未到访过韩锋自己的“苏州园林”之故吧！

余论至此，谨遵“不知者不言”之古训，希望未来能在“恰当的时间”有机会亲临韩锋装置作品的“恰当空间”，以更新我对他装置艺术的理解和认识，并重新作文而判。

四、 结论

本文仅为一个初步的个案研究，所触及均点到为止，因篇幅所限，无法展开深入。在开篇引言中我曾谈及“表面上，中国当代艺术家的创作与中国古代艺术实践仿佛早已渐行渐远”是我正文中希望通过韩锋艺术创作为例，不断驳斥之点。但并未总结概括其缘由。在本文结论之际，我想稍加点明，以免误导读者。在我的理解中它根源于四点：

- 1，因为众所周知古文和现代白话文语意的差异，这种差异更源于用现代白话文翻译西方文字所造成；
- 2，对于艺术创作评判标准的全盘西方视野；
- 3，以纯西方语境、脱离本文化之渊源去探讨批判中国艺术家的创作，这种缘木求鱼之法；
- 4，以及将东西方哲学艺术及文化理论“二元化”对立。

以上四点中的第一点我在本文第二章中已经有所指点，其余三点虽未明示，但读者通过本文也可略指迷津。

所谓中国文化的形成和发展永远处于一种博采众长，兼容并蓄，合之为一的过程中。它并非一僵化的历史概念，而是一动态的，对于所持文化立场认同与否和如何认同的概念。魏晋南北朝时期（公元 220-589）谢灵运（诗人、文学家、政治家，公元 385-433）曾著《辨宗论》⁽¹³⁾，这是中国历史上第一篇宣明“华夷之辨”（东西方之辨）的文章，同时开佛教汉化之先声。引此放置于此，因为笔者以为魏晋南北朝所谓“五胡乱华”时期和当代中国所处的环境有极为相像之处。魏晋南北朝时期佛教大规模引入中国，同时夷狄之族用武力征服中原地区，这一文一武对以儒家文化为宗的汉人在思想上和身体上都造成了巨大的冲击，更让当时的知识分子产生了巨大的困惑。因为翻译佛教经典的需要，大量新词被创造和使用，因为诵经唱经之需，汉语的四声音律也被提出并逐渐在诗歌的实践中推广。而在政治上汉人被迫南迁至长江以南，中原地区为夷狄之族统治，汉文化暂时凋零。

当时的士大夫阶层也分为两类，一类放弃传统儒道，投向释宗，投靠夷狄俯首称臣；另一类坚守儒道，拒绝佛教，弃乡南逃。而谢灵运的《辨宗论》就是在这一背景下，在当时坚持儒道文化的汉人统治地区发生的，据传当时康乐公和数十高僧辩论，舌战群僧，在文中他明确了“华夷”之差异，但更将当时的中国传统文化和以佛教为代表的西方文化传统兼纳并收，折中为一。我个人以为“折中为一”是中国文化中最为核心的观念，它和“天下”、“大同”一样，表明了所谓中国之“中”的中心思想。

当今中国自 1840 年以后所面临的形势至少在哲学艺术和文化领域上和 1700 年前可以对比参见。中国传统艺术的所谓衰落和西方现当代艺术的大规模影响正如魏晋南北朝时期北朝佛像造像、佛教经典翻译和寺庙建设一样的痴迷和疯狂。傅抱石先生曾在 1947 年的一次演讲中悲观的谈及中国绘画精神的衰落：“不过时至今日，环境已经不同，绘画的工具和材料可能渐趋改进……对于中国绘画的写意精神，也许会动摇”⁽¹⁴⁾。这种也许会动摇，在如今的中国早已成为大多数人众口一词的“已经完了”。而此论断于我而言纯属无稽之谈。

明末清初的著名画家石涛（公元 1642-约 1707）曾在他的绘画题跋上多次提到“时代，当代”两字：“笔墨当随时代，犹诗文风气所转”，“余画当代未必十分足重而余自重之”⁽¹⁵⁾。而石涛所处的时代正是身为“外国人”的满清残酷征服并统治华夏之时。但在我的理解中，石涛之当代和韩鋒之当代绝无二致，气韵骨法之说依旧存在，古老并生生不息的文化精神形似蛰伏但依旧潜行待机。

在第一章和第二章中我从“华和夷”两个方向论述韩鋒绘画的无古无今之气韵相通，这是我此文之主旨。它正如同当年谢公之《辨宗论》，希望以中国古老的哲学和艺术传统为基石，在新形势下，采纳西人之态度和精神，为华所用，并以一位艺术家——韩鋒为例得出在艺术创造上东西方的折中和共鸣。

请允许我回到韩鋒的艺术创作中，再一次“以古论今”。

首先，中国古代艺术家对于艺术创作上的“古今”有无数精准论断，如“所言（谢赫）六法，画家宗之，亦至今千载不易也”⁽¹⁶⁾；“质沿古意，而文变今情”⁽¹⁷⁾；以及赵孟頫之名言“作画贵有古意，若无古意，虽工无益。吾所作画，似乎简率，然识者知其近古，故以为佳”⁽¹⁸⁾。

其次，中国古代画家一直以来有“行家”和“利家”之分，前者指以绘画谋生之人，而后者代指“文人画”，即绘画不做谋生之用，只是陶冶情操。唐宋无数伟大的书画家其实并非以书画谋生，而只是文人士大夫而已。他们起兴而作，交往互赠。元代以降，因为文士地位的一落千丈，导致行家遍地，利家消亡。

在韩鋒的绘画实践中，我既强烈感受到至今千载不易的六法运用，也感受到质沿古意，而文变今情的创新和传承，更感受到简率为佳的“贵有古意”。而作为以画谋生的“行家”韩鋒，绘画创作的数量之少令人咋舌，在我粗略的统计中，他自 2008 年至今的绘画作品数量不到 40 张，也就是说他每年的创作不足 7 张，即使是所谓的装置作品也不过 7-8 件。韩鋒曾这样解释他作品稀少的缘由：没有体验没有感受我是不会去做的。这不是唐宋时代无数文人“利家”的创作态度么？

在即将结束本文之时，我突然发现自己企图通过论述“让观者一窥韩鋒艺术世界的管锥之孔”的文字在此刻变成了：韩鋒及其创作成为了管锥之孔，它使我从古到今，从东到西一窥广阔无垠的艺术世界。而对于韩鋒及其创作而言，远没入功成名就之列，而他艺术的优劣，亦非我个人之阐述可下断语。对于我而言，如果通过此阅读能够使观者稍微走近韩鋒的艺术世界，就是巨大的满足。

此时，韩鋒访谈中反复强调的“感受、感知”一词不断萦绕耳际。请用一段我和他的对话为本文做结，那段对话的背景是：我告诉韩鋒春节期间造访浙江永嘉（这也是谢灵运曾任太守之地），爬山走古道和走现代人修建的钢管扶手水泥台阶的经历和感受，这让我想起了他的作品。他的回答全文如下：

韓：这就是创作方式不一样么。你说的古道就是人走的路，人怎样走舒服他就这样走，然后路就形成了。现在的那种山里新修的道是设计图出来形成的一种设计，

它是失去体验的。现代人不会在没有路的情况下去体验怎样走舒服。一种是简单的设计，一种就是生活本身。那做艺术也一定要是后者，就是要体验。

王：那能不能说你的艺术创作也是要尽可能接近像古道一样？

韩：那我的装置和绘画都是这样的，要尽可能唤起体验。如果没有体验，我不做。

我不会说有个想法蹦出来我觉得很好就做。如果没有体验，在我心中没有投射，

或者说不是我的经历，我是肯定不会做的。（《韩锋访谈2—关于装置》18' 04"

-19' 24"）

古道（亦或“骨道”？），这是绝佳的比喻，它不仅仅形象的暗示了韩锋的创作，同样也成为本文一路而下的隐喻。西方学者曾将基督教的传统形容为：“永远地古老，永远地新颖”（ever ancient, ever new）⁽¹⁹⁾，这句话如果借用孔子之言就是“与古为新”。

王峻

岁在甲午正月二十五日子时完稿

西历 2014 年 2 月 24 日

附注：

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韩锋

韩锋生于 1972 年，画家、装置艺术家。2008 年，获得 M50 创意园 2008 年度创意新锐评选的评委会大奖。2010 年，韩锋获得了约翰·莫尔绘画大赛（中国）的一等奖。2013 年，日本爱知三年展和英国萨奇画廊中展出了他的重要作品；2012 年，韩锋在英国曼彻斯特华人艺术中心举办了个展；2011 年，他的作品出现在了阿根廷的南美 USHUAIA- 世界的尽头双年展，上海当代艺术馆和上海周围艺术画廊等多地展览。

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第三届世界尽头双年展，Atropoceno, 火地岛，乌斯怀亚，阿根廷
如果 东画廊，上海，中国
周围艺术 @ 外滩，周围艺术画廊，上海，中国
+ 关注，上海当代艺术馆，中国
中国当代艺术，WANDESFORD QUA 画廊，科克市，爱尔兰共和国
- 2010 渡，周围艺术画廊，上海，中国
强迫症，手感 3, 东大名创库，上海，中国
广场，东廊艺术，上海，中国
合唱团，4 人展，东画廊，上海，中国
约翰·莫尔（上海）当代绘画大奖赛作品展，沪申画廊，上海，中国
飞界，艺术实验空间第二届艺术项目，上海当代艺术馆，中国
- 2009 99 创意中心青年艺术市集展，上海大学美术学院 99 创意中心，上海，中国
- 2008 症候，朱屺瞻艺术馆，上海，中国
全国中青年艺术家推荐展，明园艺术中心，上海，中国
无事生非，七桩个案作品展，太阳虹画廊，上海，中国
2008 年度创意新锐评选获奖作品，M50 创意园，上海，中国
中国绘画艺术展，DELLA PERMANENTE 博物馆，米兰，意大利
- 2007 各自言说，韩锋、李杰双个展，闲人艺廊，上海，中国
巴里艺博会，巴里，意大利
上海青年美展，刘海粟美术馆，上海，中国
- 2005 上海青年美展，刘海粟美术馆，上海，中国
- 2000 “新艺术的后援——生于 70 年代的青年艺术家”，北京

获奖

约翰·莫尔绘画大赛

约翰·莫尔绘画大赛是最老牌（始于 1957 年）也是最知名的全球绘画评奖赛。它同时也是利物浦双年展的一部分。曾经获此奖的有彼得·多伊格（Peter Doig），迈克尔·雷德克尔 Michael Raedecker，丽莎·玛丽瑞（Lisa Milroy），再早一些还有理查德·汉密尔顿（Richard Hamilton）和大卫·霍克尼（David Hockney）。约翰·莫尔绘画大赛 2010 年来到中国举办了首届比赛，韩锋凭自己的作品“飞机”拿到了第一届上海约翰·莫尔当代绘画大赛的一等奖——“约翰·莫尔大奖”（作品现由 DSL 基金会收藏）。这一届评委由英国利物浦双年展主席路易斯·毕格斯以及艺术家曾梵志等著名中英艺术圈人士担任。

M50 创意新锐评选

始于 2007 年，M50 创意新锐评选一年一度的评选已经成为了一项重要的艺术活动，汇集了全国各大美术院校青年学生的优秀作品。评委会大奖是每年 20 多个奖项中最重要的评选之一。2008 年韩锋获奖时的评委有：丁乙，王兴伟，薛松，周铁海以及著名策展人、现任中国美术馆馆长张晴等。

HAN FENG

Han Feng (b.1972) is a subtle painter and a quirky installation artist. In 2008, he received the "Creative M50 Jury Award" and two years later Han Feng won the first prize of "John Moores Painting Prize (China)". Britain's Saatchi Gallery and Japan's Aichi Triennial both exhibited major works of Han Feng in 2013. In 2012, Han Feng had a solo exhibition at CCCA Manchester and in 2011 his works were shown at the 3rd Biennial at the End of the World in Ushuaia, Argentina as well as in MoCA and Around Space both in Shanghai.

Solo Exhibitions

- 2014 Han Feng, ShanghART Gallery, Shanghai
- 2012 Han Feng Solo Show, Centre for Chinese Contemporary Art, Manchester, U.K.
- 2011 Han Feng Works Exhibition, Aroundspace Gallery, Shanghai, China
- 2009 The Wronger, the Prettier, Han Feng Solo Show, Don Gallery, Shanghai, China

Group Exhibitions

- 2013 Aichi Triennale 2013, Awakening-Where are we standing? Earth, Memory, and Resurrection, Aichi, Japan
Paper, Saatchi Gallery, London, UK
- 2012 SATTVA, China's contemporary young artists South America, Museum of Modern Art Bogota, Bogota, Colombia
- 2011 Nature of Matter, 2011 Shanghai Contemporary Art Invited Exhibition, Eastlink Gallery, Shanghai, China
3rd Biennial at the End of the World, Atropoceno, Tierra del Fuego, Ushuaia, Argentina
If..., Don Gallery, Shanghai, China
AroundSpace@Bund, AroundSpace Gallery, Shanghai, China
+follow, MoCA Shanghai, China
Chinese Contemporary Art, WANDESFORD QUA Gallery, Cork, Ireland
- 2010 DU- CROSSOVER, Aroundspace Gallery, Shanghai, China
OCD, Hands on 3, DDM, Shanghai, China
Square, Eastlink Gallery, Shanghai, China
Chorus, 4 Artists' Show, Don Gallery, Shanghai, China
2010 John Moores New Painting Prize(2010), Shanghai Gallery of Art, Shanghai, China
Flying Circles, The Artistic Experiment Space Second Session of Art Project, MoCA Shanghai, China
- 2009 Young Arts Market Exhibition by 99 Creative Center
Fine Arts College of Shanghai University 99 Creative Center, Shanghai, China
- 2008 Smptom, Zhu Qizhan Art Museum, Shanghai, China
National Young Artists Recommended Show, Mingyuan Art Center, Shanghai, China
Make Trouble out of Nothing, an Exhibition of 7 Cases, Sunbowart Gallery, Shanghai, China
2008 Annual Creative New Artists Exhibition, M50 Art Gallery, Shanghai, China
Chinese Fine Arts Exhibition, Museo Della Permanente, Milan, Italy
- 2007 Say to Each Self, Han Feng and Li Jie Double Solo Show, Diogenes's Barrel, Shanghai, China
Bari Art Fair, Bari, Italy
Shanghai Youth Art Show, Liu Haishu Art Museum, Shanghai, China
- 2005 Shanghai Youth Art Show, Liu Haishu Art Museum, Shanghai, China
- 2000 Fine Arts Exhibition by "The Backup for New Art", the Post 70s Artists, Beijing

Prize

John Moores Painting Prize

The "John Moores Painting Prize" is one of the oldest (established in 1957) and most important painting prizes worldwide. It is also part of the Liverpool Biennial. Winners include Peter Doig, Michael Raedecker, Lisa Milroy, and more back even Richard Hamilton and David Hockney. "The John Moores Painting Prize (China)" was established in 2010 and Han Feng won the First prize for his painting "Airplane" (now in the DSL collection). The jury in 2010 consists of Lewis Biggs, the curator of Liverpool Triennial, artist Zeng Fanzhi and some other celebrities of art circle.

Creative M50

Established in 2007, Creative M50 is a prize award yearly for young and unique artists from all over China. "The Creative M50 Jury Award" is the most important prize of the over 20 nomination artist from the yearly Creative M50 awards. The 2008 jury members, when Han Feng was awarded the prize, included artists such as Ding Yi, Wang Xing Wei, Xue Song and Zhou Tiehai; and Zhang Qing, the Curator and Director of NAMOC (National Art Museum of China), as well as Jin Weidong of M50 creative district.