

S O M E W H E R E

韩 锋

HAN FENG

3/17 - 4/21, 2017

香格纳北京将于2017年3月17日荣幸地推出艺术家韩锋的个展《Somewhere》，这是韩锋在北京的首次个展。本次个展包括艺术家于2012年英国曼彻斯特华人艺术中心驻地计划未实施的装置作品，以及最新创作的绘画和装置作品。

展览中的装置作品将人们从视而不见的日常状态中解脱出来，钟表走动、楼梯上行，这些熟悉的日常在新的语境下被拉伸、变形，视角被机巧地调整。人们被引入重叠的隐喻——是此时，又是彼时；是有限，又是无限。

而这重叠的隐喻早在韩锋过去的画面上就留下印迹，通过绘画作品特有的平面化痕迹，他记录着三维的真实。公路、隧道、走廊在画面中指向多重可能的意象。这次展览中，异形的画框更强化观察角度影响概念的界定，观者在空间中移动而凸显概念制造出的局限和不确定性。

《Somewhere》系列的提款机、体育馆、金矿、漩涡发现一种秩序层叠、放大，形成吸引和自我循环的场域。于是我们看到隐含于结构中的渐进力量，看到世界表面的无序又在其背后窥见永恒的秩序。

ShanghART Beijing is pleased to present artist Han Feng's Solo Exhibition - "Somewhere" on March 17th, 2017. As Han Feng's first solo exhibition in Beijing, this exhibition features Han Feng's latest painting works and installation works, including those installation works that were planned to carry out during the residency program in the Centre for Chinese Contemporary Art, Manchester, England.

The installation works, by stretching and transforming the daily view, the running clock and the up-going stairs, under a new context, liberate viewers from their regular state, adjusting the viewpoint subtly and drawing people into multiple metaphors - it is now and then; it is finite and infinite.

And these multiple metaphors have left their trace in many of his works. He depicts this three-dimensional reality with those planar traces typically belonged to those two-dimensional works. In those previous paintings, highway, tunnel and corridor, these were imagery pointing to many possible metaphors. In this exhibition, those irregular frames rekindle our attention on the effect of viewpoint on the definition of the concept. Moving in front of the painting awakens us to the limitation and the uncertainty produced by that definite concept.

The "ATM", "Stadium", "Gold Mine" and "Vortex" of "Somewhere" series found an order of tiering and enlarging, discovered a field of attraction and self-cycling. Then, we see the progressive power concealed in the structure -- see the eternal order behind the chaotic surface of the world.

作品 | Art Works

SOMEWHERE

人造物是否越来越偏离生物的人和自然的轨道？平面作品如何多个维度的观看，理解，我们的世界？

Somewhere系列的提款机和体育馆建构的结构类似自然界的漩涡，黑洞，圆环层叠，形成自我循环的场域；以及隐含于结构中的渐进的力量。吸引，放大，累加，转换...（一生二，二生三，三生万物）。

Somewhere系列的门探讨关于观看的问题，角度不同会得到不同的结果。一个角度看，梯形画框符合门的焦点透视，从另外的角度，则会产生强烈的视觉不适感。天堂的入口是个窄门，如果太窄，是否因为我们站在了错误的角度？

Are artifacts increasingly biased from the biological and natural orbit? And how the planar works view and understand our world from multiple dimensions?

The structure of the "ATM" and the "Stadium" of the Somewhere series was similar to the vortex and the black hole in the natural world, circles stacked together and built a field of self-cycling. And there is an implicit progressive power contained in the structure. It attracts, amplifies, accumulates and transforms...('One produced Two; Two produced Three; Three produced All Things', quoted from Taoism classic "Tao Te Ching").

The doors of Somewhere series discuss the issue about viewing: from different perspectives, different conclusions would be formed. From a certain angle, the trapezoidal frame is in accordance with the single-perspective of the door, while from another perspective, it will cause a strong sense of visual discomfort. The entrance to Heaven is narrow, but when it comes to being too narrow, is it because we are viewing at a wrong perspective?



Somewhere

装置 | 钢筋, 水泥 (材料可变)

Installation | Steel, cement (material variable)

2012~2017 | HF_9895



每级楼梯台阶高度 25cm, 26cm, 27cm, 28cm, 29cm……

随着观众走上台阶高度的增加，每级的高度逐渐超出人的尺度。

制造(In between)介于之间的东西，

使之联系……使之分开……

也是关于同一时空中视觉和知觉的判断问题。

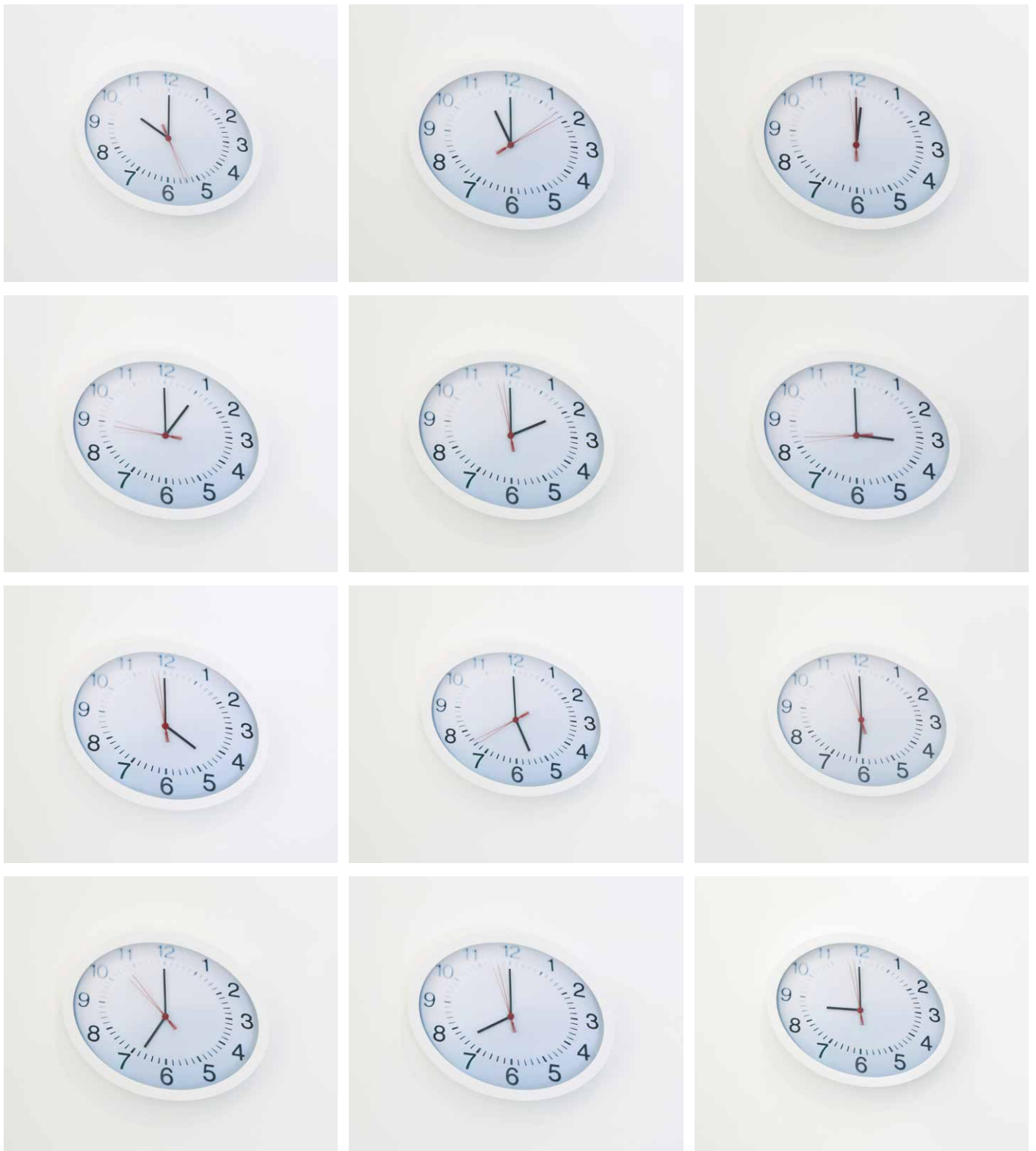
Height of each stair 25cm, 26cm, 27cm, 28cm, 29cm……

When the audiences go up the stairs, they will feel the growing height of each stair. Gradually, the height of each step goes out of the tolerable height of human being.

To make something in between,

To make it related... to make it separated...

It is also talking about the issue about the judgment of the vision and the cognition in the same time and the same space.



Somewhere I Clock 时钟

装置 | 石英表钟芯, 某个时刻某个角度拍摄的一个时钟表盘

Installation | Quartz clock, photo of a dial in some angle at some time

2016 | 25 x 32 x 5cm | Ed. 3

HF_7774



精确运转的石英表钟芯，某个角度拍摄的一个时钟表盘。
每转动一周，会有一个准确的10点，其它时间会忽快忽慢的偏离。
揭示公共尺度或标尺和固定位置和视角的矛盾，
恒久定律如何度量片刻的真实……

The quartz clock runs accurately.
Took a picture of the plate of normal clock in a certain angle.
There is an accurate 10 o'clock in round of the clock arms' running.
In the other time, the arms would be faster or slower than the normal time.
The public measure or ruler. The set position or a certain point of view.
How would the eternal law measure the momentary reality……



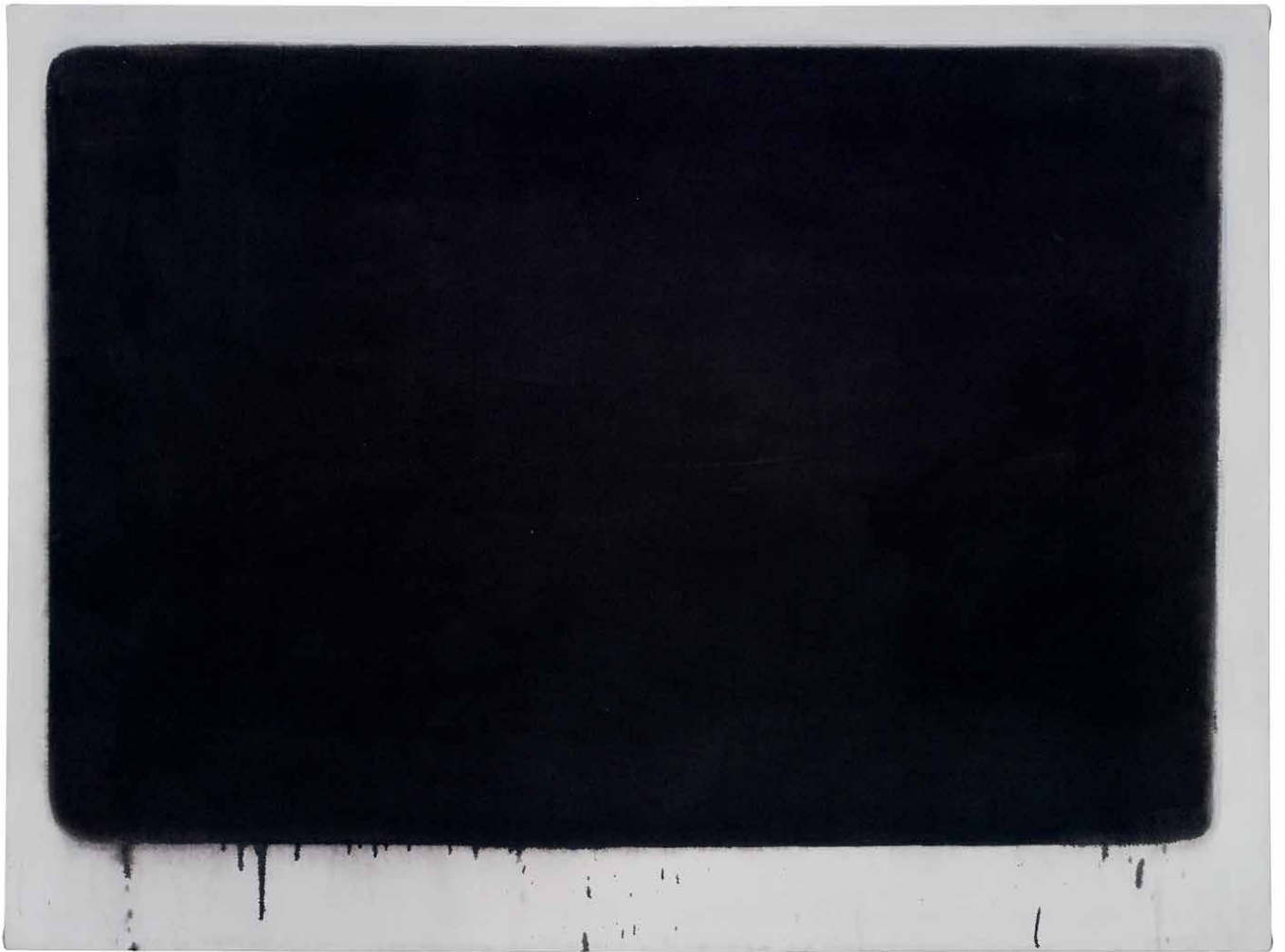
Somewhere-1

绘画 | 布上丙烯

Painting | Acrylic on canvas

2015 | 120 x 300cm

HF_6101



Somewhere-2

绘画 | 布上丙烯

Painting | Acrylic on canvas

2015 | 150 x 200cm

HF_7761



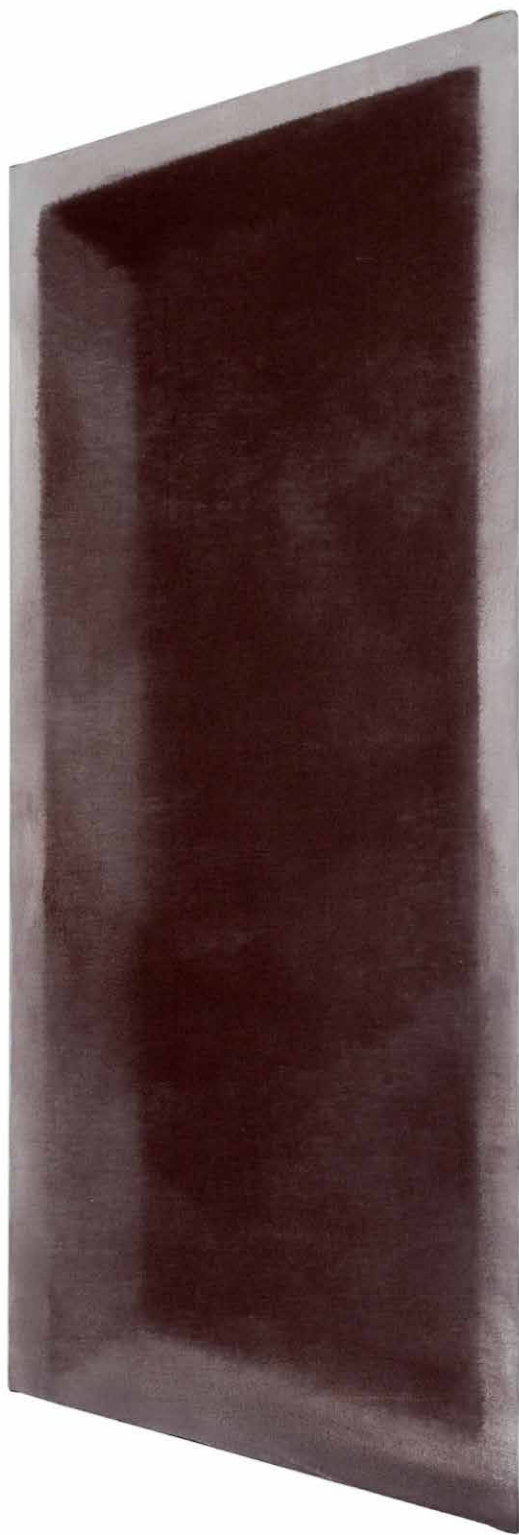
Somewhere-3

绘画 | 布上丙烯

Painting | Acrylic on canvas

2016 | 150 x 80cm

HF_4571



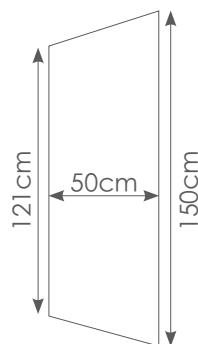
Somewhere-4

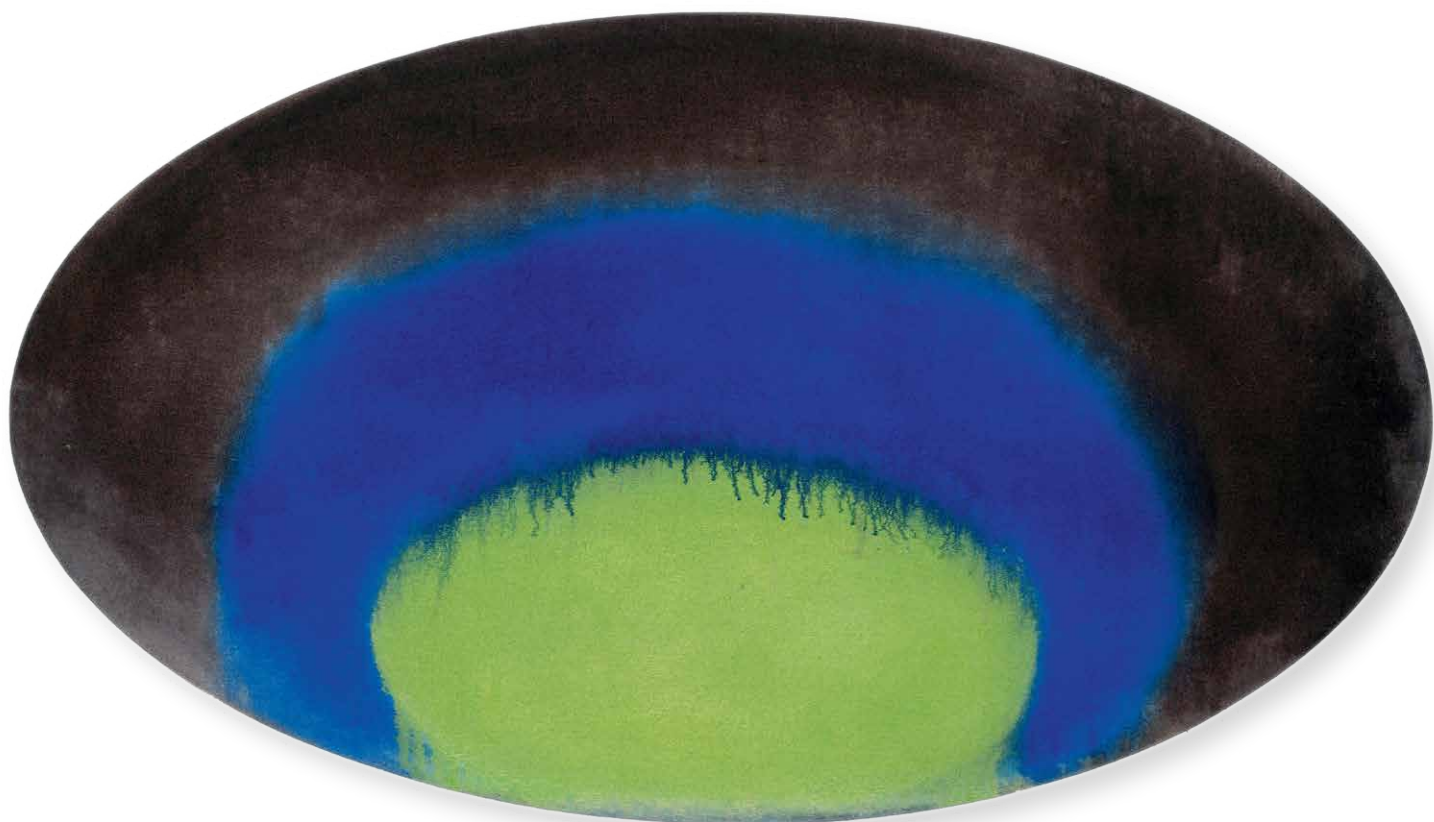
绘画 | 布上丙烯

Painting | Acrylic on canvas

2016 | 不规则画框 | Irregular Frame

HF_1526





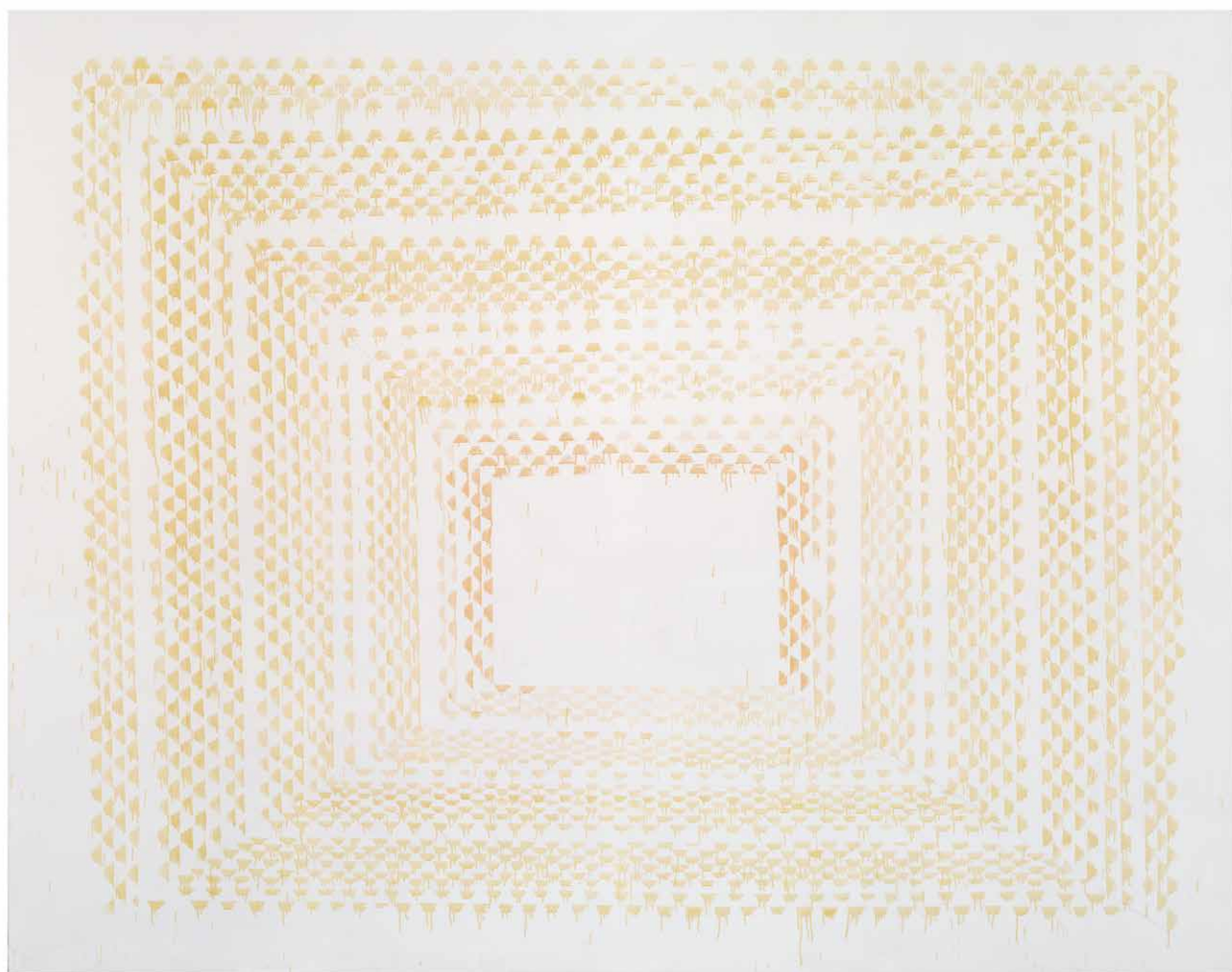
Somewhere-5

绘画 | 布上丙烯

Painting | Acrylic on canvas

2016 | 80 x 140cm

HF_5204



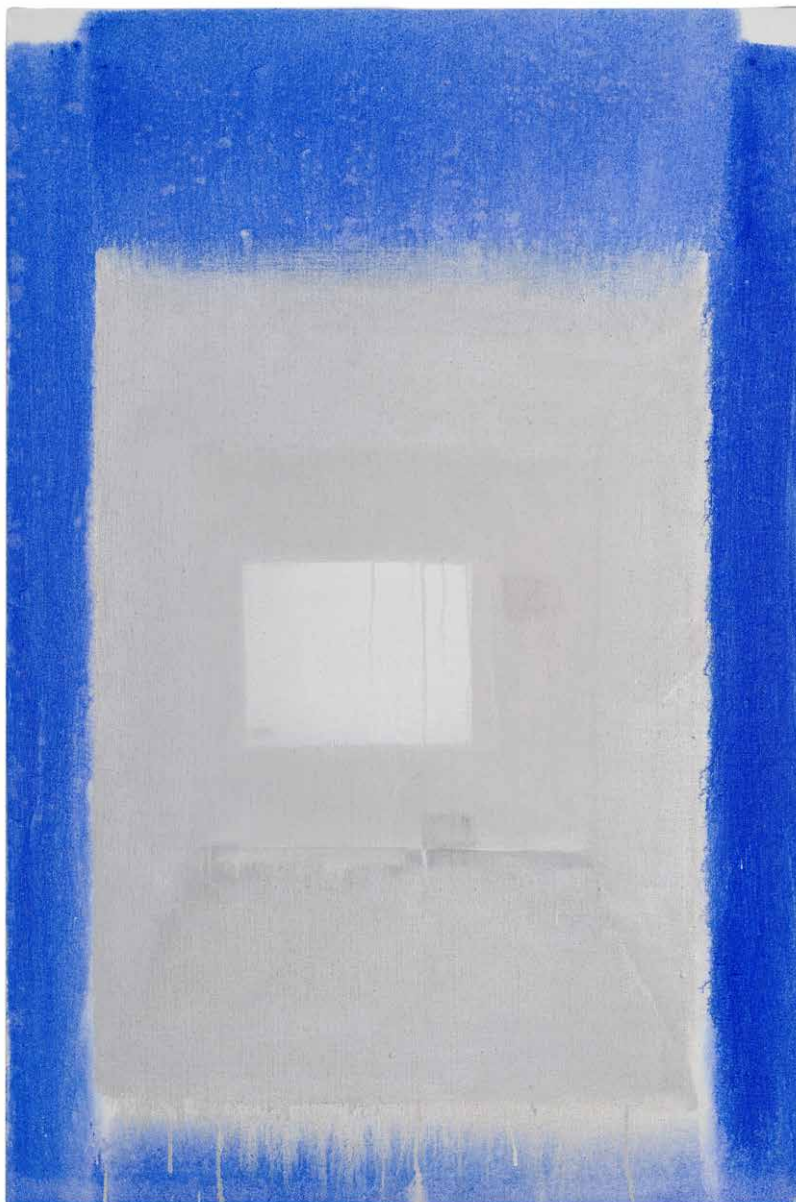
Somewhere-6

绘画 | 布上丙烯

Painting | Acrylic on canvas

2016 | 300 x 380cm

HF_6734



Somewhere-7

绘画 | 布上丙烯

Painting | Acrylic on canvas

2016 | 80 x 120cm

HF_5595



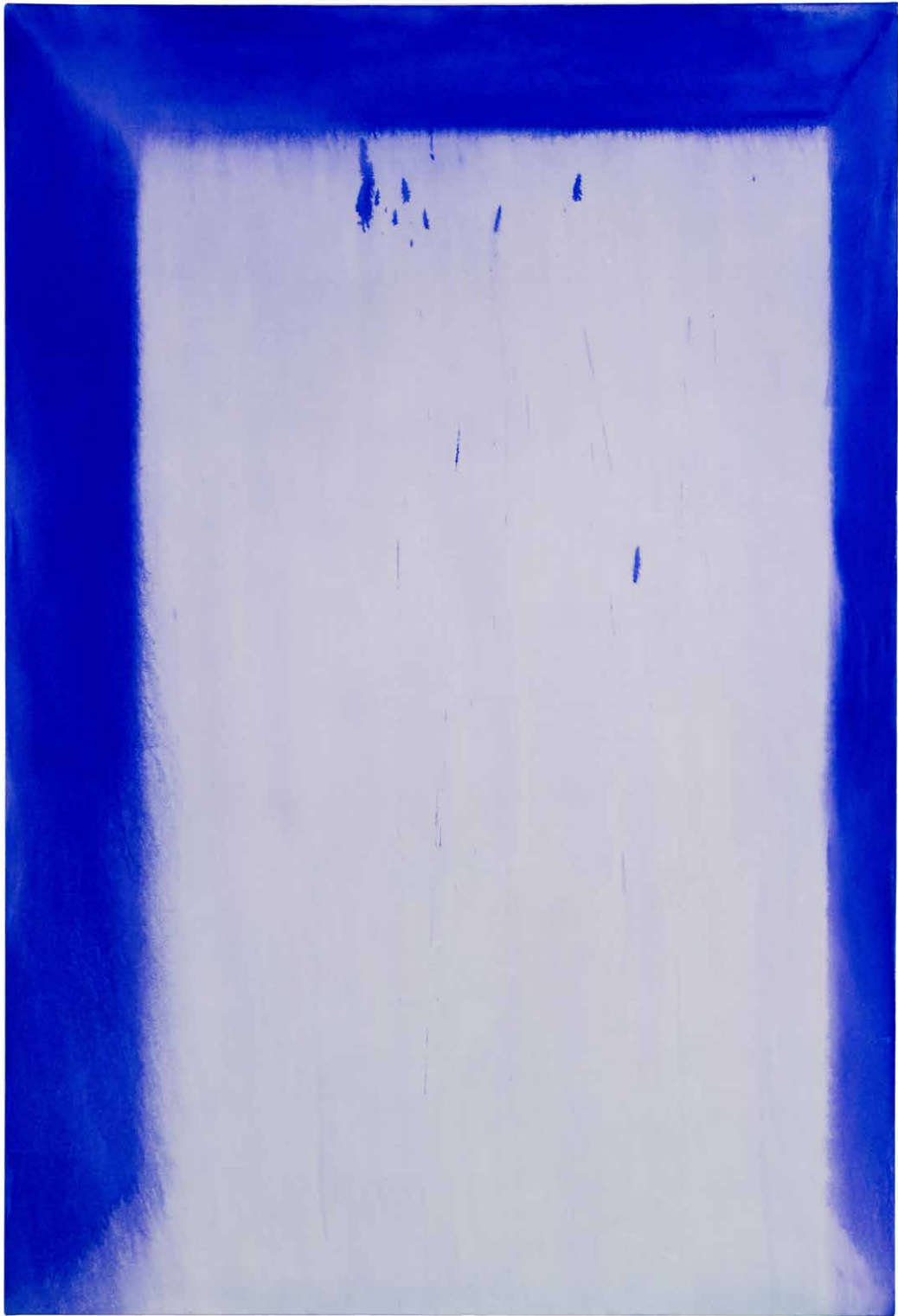
Somewhere-8

绘画 | 布上丙烯

Painting | Acrylic on canvas

2016 | 200 x 300cm

HF_3196



Somewhere-9

绘画 | 布上丙烯

Painting | Acrylic on canvas

2017 | 250 x 170cm

HF_6677

展览现场 | Installation View



展览现场图 | Installation View



展览现场图 | Installation View



展览现场图 | Installation View



展览现场图 | Installation View



展览现场图 | Installation View



展览现场图 | Installation View



展览现场图 | Installation View

文章 | Article

面对韩锋的绘画：近似性

文：约尔格·胡贝尔 | 翻译：本杰明·马里斯·施密特/琳琳

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，同时又有可能是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。

In front of Han Feng's pictures: Approximations

Text: JÖRG HUBER | English Translation: Benjamin Marius Schmidt

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 for-

mal 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.*

简历 | Biography

基本资料

1972 生于哈尔滨

教育

2009 毕业于上海大学美术学院 (硕士)

1998 毕业于哈尔滨师范大学艺术学院

获奖

2010 约翰·莫尔绘画大赛 (中国) 一等奖

2008 M50 创意新锐评选 评委会大奖

个展

2017 韩锋个展: SOMEWHERE, 香格纳, 北京

2014 韩锋, 香格纳(M50), 上海

2012 韩锋个展, 曼彻斯特华人艺术中心, 曼彻斯特, 英国

2011 韩锋作品展, 周围艺术画廊, 上海

2009 越错越美, 韩锋个展, 东画廊, 上海

群展 (主要)

2016 HOLZWEGE, 香格纳, 上海

不确定的, 或者被搁置的....., 香格纳(M50), 上海

池中有鳄, 11 位来自香格纳画廊的艺术家- 策展人: 亚历山大·格林姆, MUSEUM ART ST. URBAN-AND ABBEY ST. URBAN, 卢塞恩, 瑞士

约翰·莫尔绘画奖 (中国) 2010-2014 历届获奖者作品巡展, 上海二十一世纪民生美术馆, 上海

2015 CHINA 8, 莱茵鲁尔区中国当代艺术展, 勒姆布鲁克博物馆, 杜伊斯堡, 德国

2014 半自动方式 2, 香格纳, 北京

2013 爱知三年展 2013, 摇晃的大地 - 我们站在何处: 场所, 记忆和复活, 爱知, 日本
纸, 萨奇画廊, 伦敦, 英国

2012 生息, 中国当代青年艺术家南美群展, 波哥大现代美术馆, 波哥大, 哥伦比亚

2011 第三届世界尽头双年展, ATROPOCENO, 火地岛, 乌斯怀亚, 阿根廷
+关注, 上海当代艺术馆, 上海

2010 约翰·莫尔(上海)当代绘画大奖赛作品展, 沪申画廊, 上海

飞界, 艺术实验空间第二届艺术项目, 上海当代艺术馆, 上海

2005 上海青年美展, 刘海粟美术馆, 上海

2000 新艺术的后援--生于70年代的青年艺术家, 北京

项目

2015 星辰, 约翰·莫尔绘画奖 (中国) 2010-2014 年获奖者展, 上海英国中心, 上海

2014 艺程, 约翰·莫尔赛后续展, 至美空间, 上海

Basic

1972 Born in Harbin

Education

2009 Graduated from Shanghai University of Art, MA degree

1998 Graduated from the Harbin Art Institute, BA degree

Prize

2010 First Prize of John Moores Painting Prize (China)

2008 Jury Grand Award of 2008 Creative M50

Solo Exhibitions

2017 Han Feng: Somewhere, ShanghART, Beijing

2014 Han Feng, ShanghART(M50), Shanghai

2012 Han Feng Solo Show, Centre for Chinese Contemporary Art, Manchester, U.K.

2011 Han Feng Works Exhibition, Aroundspace Gallery, Shanghai

2009 The Wronger, the Prettier, Han Feng Solo Show, Don Gallery, Shanghai

Group Exhibitions (Selected)

2016 Holzwege, ShanghART, Shanghai

The Uncertain, or the Shelved..., ShanghART(M50), Shanghai

The Crocodile in the Pond, 11 artists from ShanghART Gallery - Curated by Alexandra Grimmer,
Museum Art St. Urban and Abbey St. Urban, Luzern, Switzerland

2015 China 8, Contemporary Art from China at the Rhine and Ruhr, Lehmbrock Museum, Duisburg, Germany

2014 Semi-automatic Mode 2, ShanghART, Beijing

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 3rd Biennial at the End of the World, Atropoceno, Tierra del Fuego, Ushuaia, Argentina

+follow, MoCA Shanghai, Shanghai

2010 2010 John Moores New Painting Prize(2010), Shanghai Gallery of Art, shanghai

Flying Circles, The Artistic Experiment Space Second Session of Art Project, MoCA Shanghai

2005 Shanghai Youth Art Show, Liu Haishu Art Museum, Shanghai

2000 The Backup for New Art, the Post 70s Artists, Beijing

Projects

2015 Star Dust, John Moores Painting Prize (China) Winners 2010-2014, British Centre Shanghai, Shanghai

2014 The Journey of Art, Follow-up exhibition of John Moores Painting Prize, Artemis, Shanghai

ShanghART

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