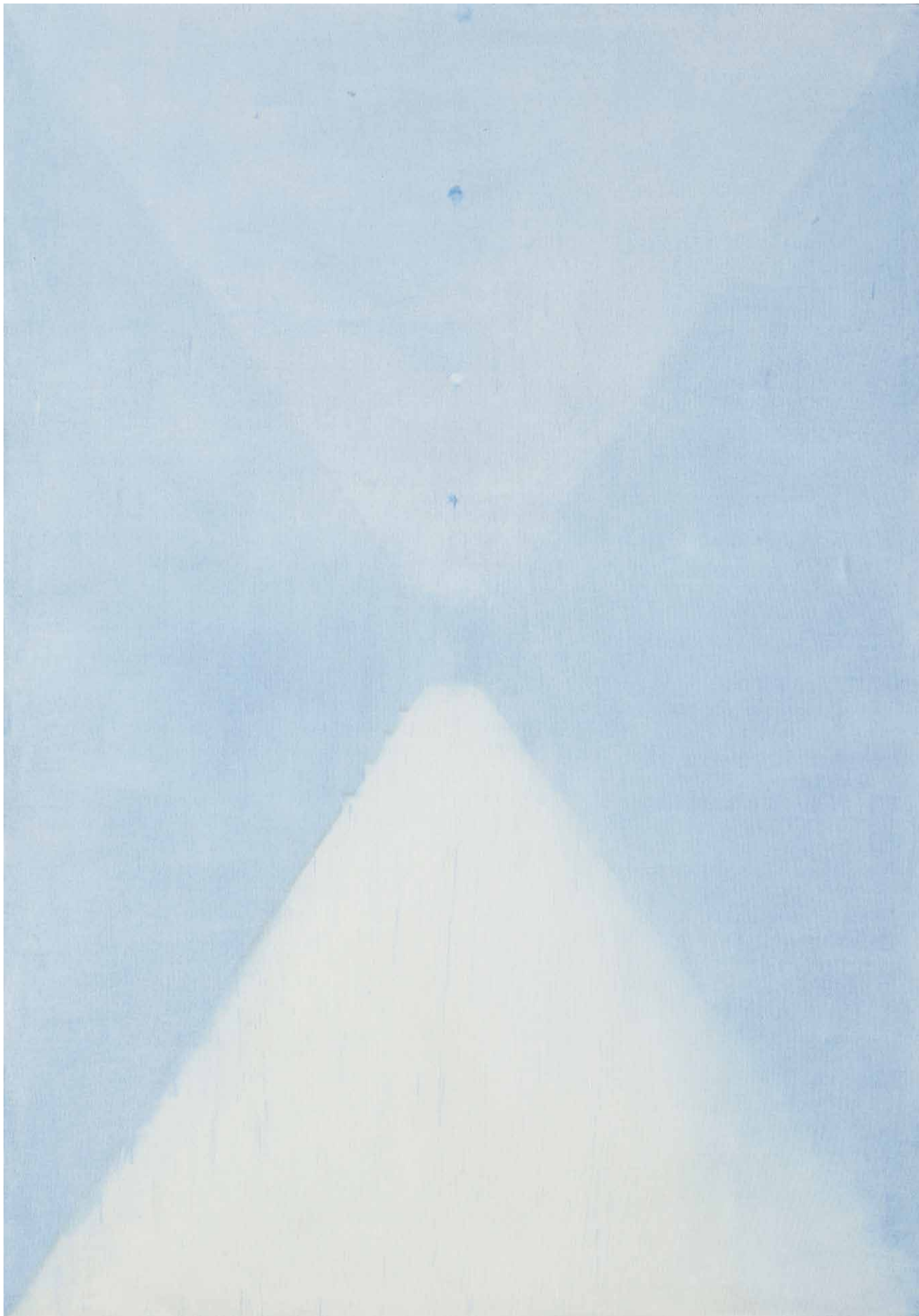




韩锋

HAN FENG



▼ 走廊 | 布上丙烯
Corridor | Acrylic on canvas | 2013 | 200 x 140cm

▼ 门 | 布上丙烯 (封面图)
Door (Cover) | Acrylic on canvas | 2015 | 200 x 150cm

韩锋常常觉得自己不善于语言的表达，却又怀揣着“与人沟通”的夙愿寻找与人沟通的出口。

一直探索用自相矛盾的异化的现实揭示认知的局限，探索这样的认知导致事物的多重属性的关系（所见之物并非如我所见）。或者在作品中遗漏或模糊繁复细节，预留给观众更多的想象空间，邀请观众的参与。

韩锋生于1972年，目前以绘画和装置为主要创作媒介。2010年，韩锋获得了约翰·莫尔绘画大赛（中国）一等奖。

Han Feng always regard himself as inarticulate. In the meanwhile, driven by his long the long-cherished wish of communicating with others he is always looking for a way of communicating.

He's always trying to reveal the limitation of recognition with paradoxical and alienated reality, and exploring the multiple attribute relationship that caused by this kind of recognition (what I see is not what I see). Omitting or blurring the details in his works to left more white space for the audiences' imagination, he invites the audiences to participate in.

Han Feng was born in 1972. Now he uses painting and installation as his main media of creation. In 2010, Han Feng won the first prize of “John Moores Painting Prize (China)”.

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？

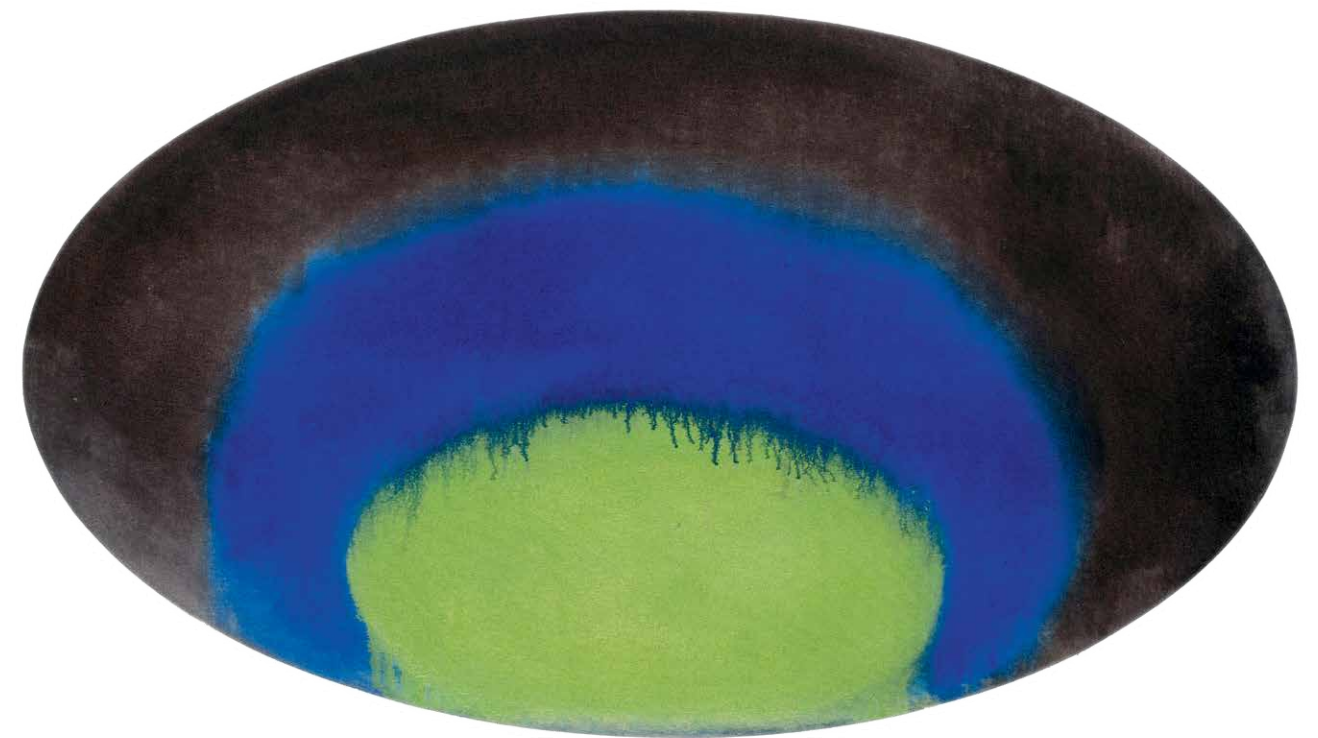
Somewhere系列的提款机和体育馆建构的结构类似自然界的漩涡，黑洞，圆环层叠，形成自我循环的场域；以及隐含于结构中的渐进的力量。吸引，放大，累加，转换...（一生二，二生三，三生万物）。

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。从一个角度看，梯形画框符合门的焦点透视，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?



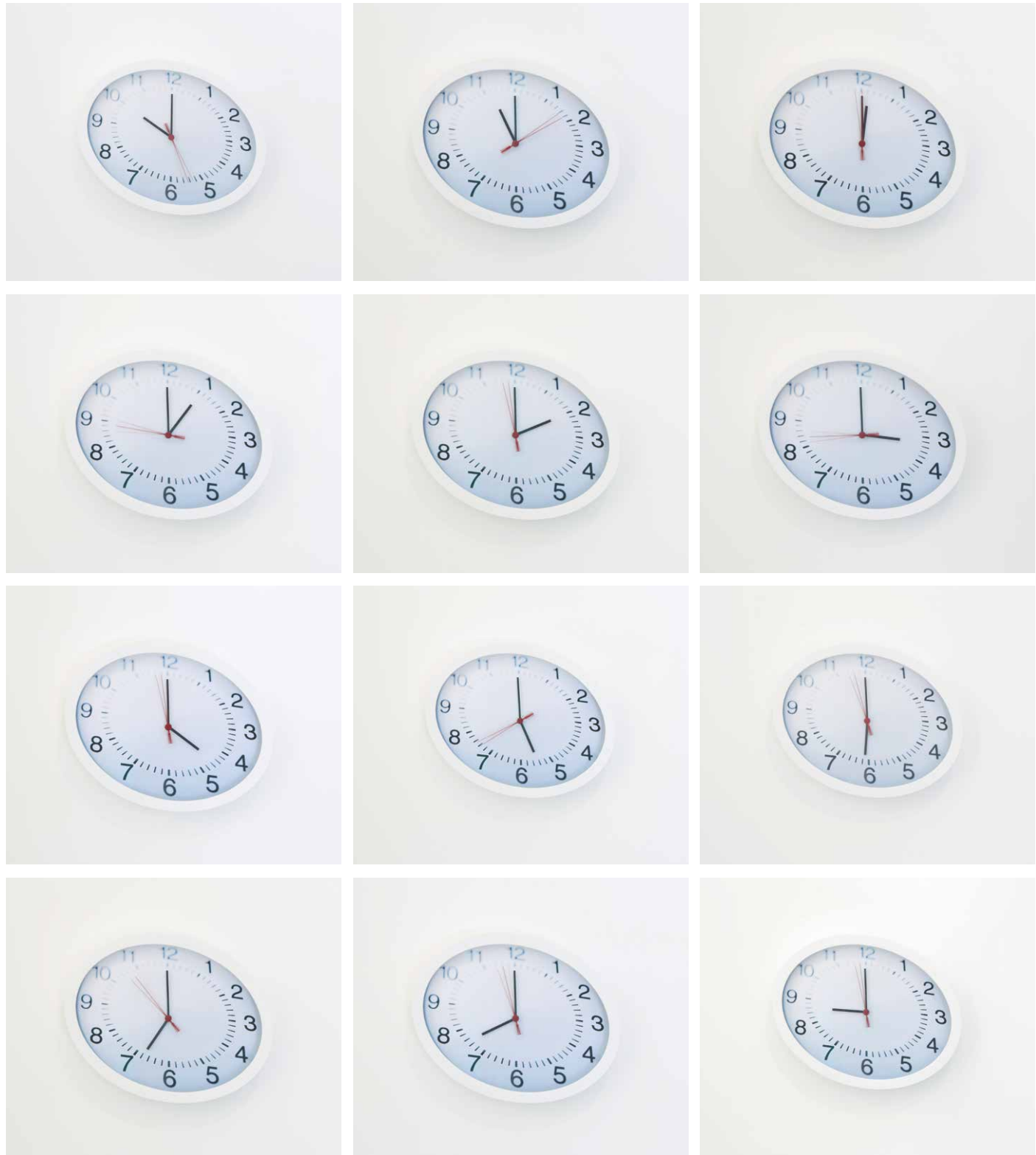
▼ SOMEWHERE 5 | 布上丙烯
Acrylic on canvas | 2015 | 80 x 140cm



▼ SOMEWHERE-Clock | 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

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……







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,

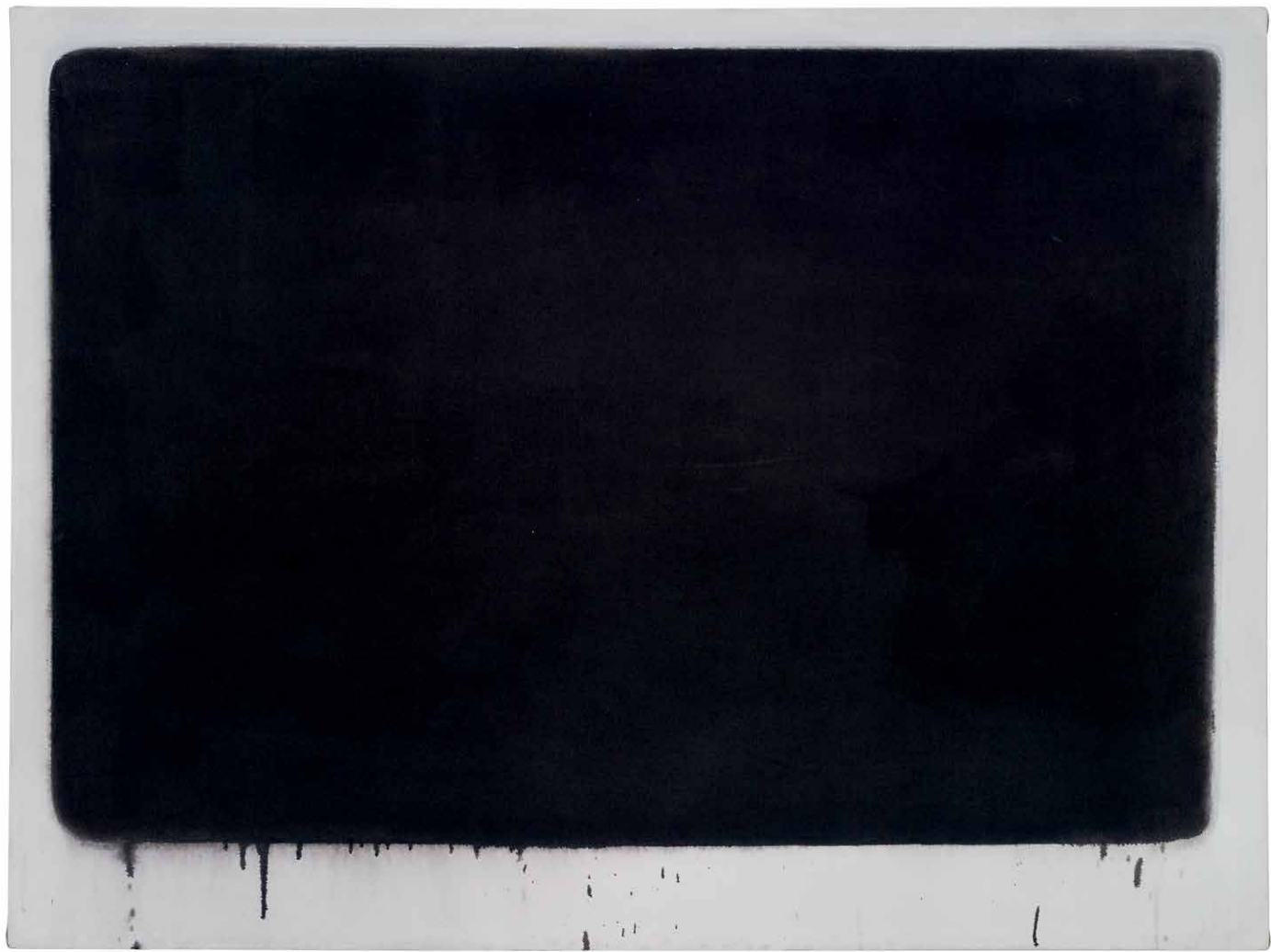
To make it related... to make it separated...

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 1 | 布上丙烯
Acrylic on canvas | 2015 | 120 x 300cm



▼ SOMEWHERE 2 | 布上丙烯
Acrylic on canvas | 2015 | 150 x 200cm



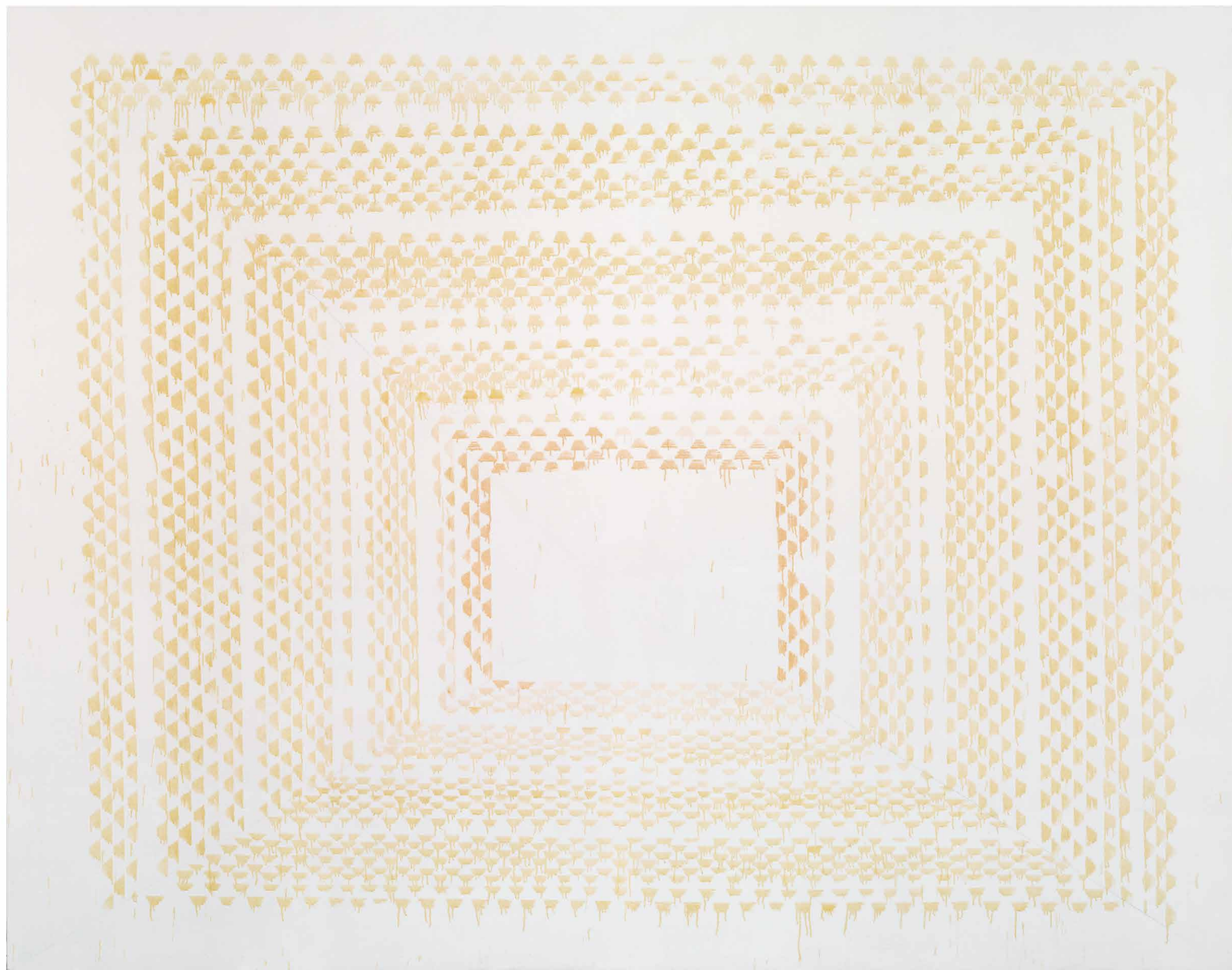
▼ SOMEWHERE 3 | 布上丙烯
Acrylic on canvas | 2016 | 150 x 80cm



▼ SOMEWHERE 4 | 布上丙烯
Acrylic on canvas | 2016 | 121x50x150cm

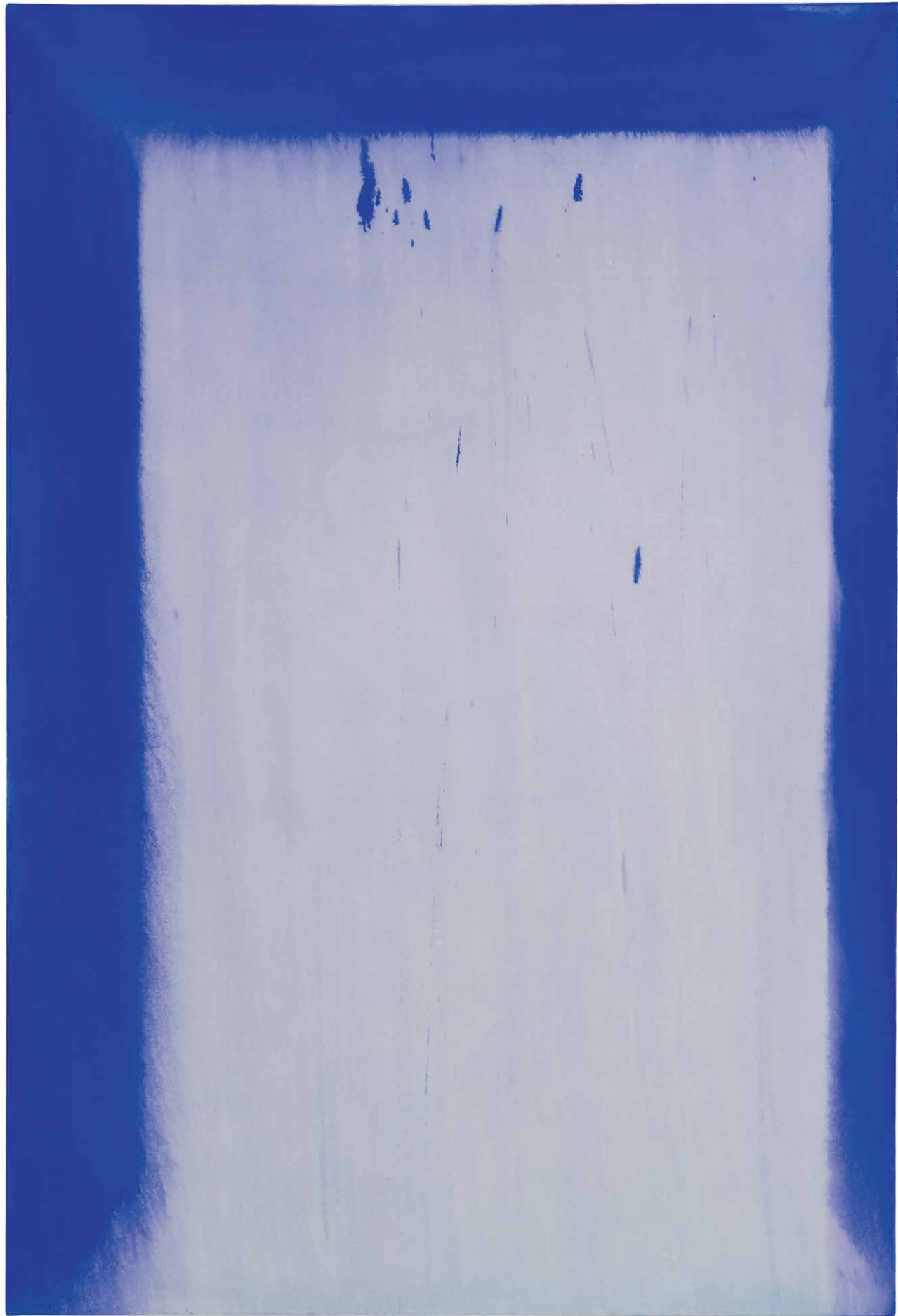


▼ SOMEWHERE 8 | 布上丙烯
Acrylic on canvas | 2016 | 200 x 300cm



► SOMEWHERE 6 | 布上丙烯
Acrylic on canvas | 2016 | 300 x 380cm





▼ SOMEWHERE 9 | 布上丙烯
Acrylic on canvas | 2017 | 250 x 170cm



▼ 座椅 | 布上丙烯
Seat | Acrylic on canvas | 2015 | 120 x 80cm

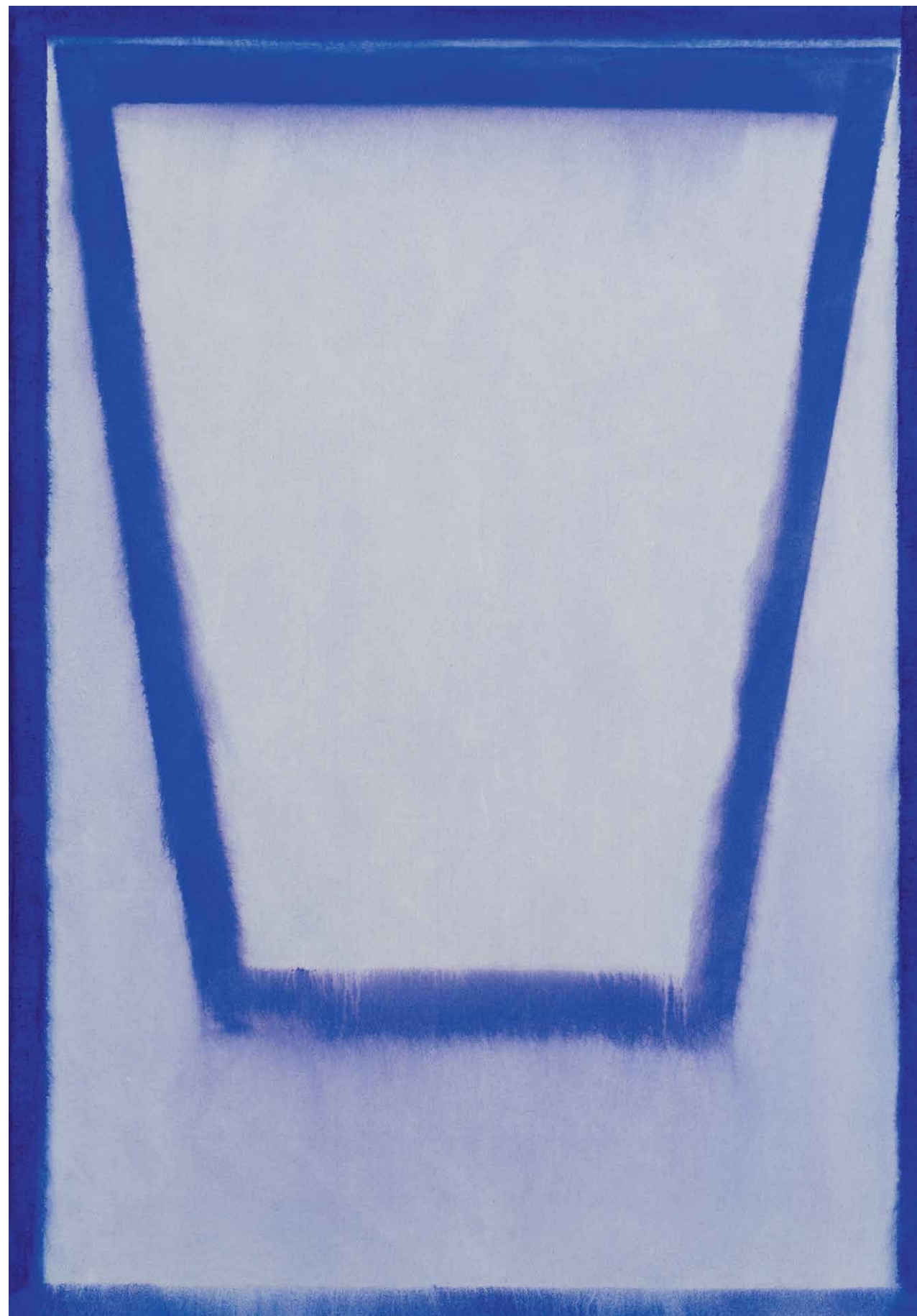


韩锋作品画面上的色彩如同一层清漆，一张菲林，如此单薄，好像是涂在早已存在的东西之上；另一方面，它们又好像只是一个背景，等待着什么被画在上面。（韩锋的）绘画于是给人一种“不再”和“尚未”的感觉：像一个过渡，或一个门槛，也许又是一种犹豫的态度，或一个停顿。在这一过渡局面中，图像暴露出了某种危险性，也许这正是它们自身的特点：处在当下这样一个嘈杂、喧嚣的视觉文化世界中，任何图像的存在都岌岌可危。

文／约尔格·胡贝尔

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.

text by JÖRG HUBER



窗 | 布上丙烯
Window | Acrylic on canvas | 2016 | 200 x 140cm



自行车运动场 | 布上丙烯
Bicycle Stadium | Acrylic on canvas | 2015 | 200 x 300cm

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。

文／约尔格·胡贝尔

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.

text by JÖRG HUBER



烟 | 布上丙烯
Smoke | Acrylic on canvas | 2013 | 180 x 150cm

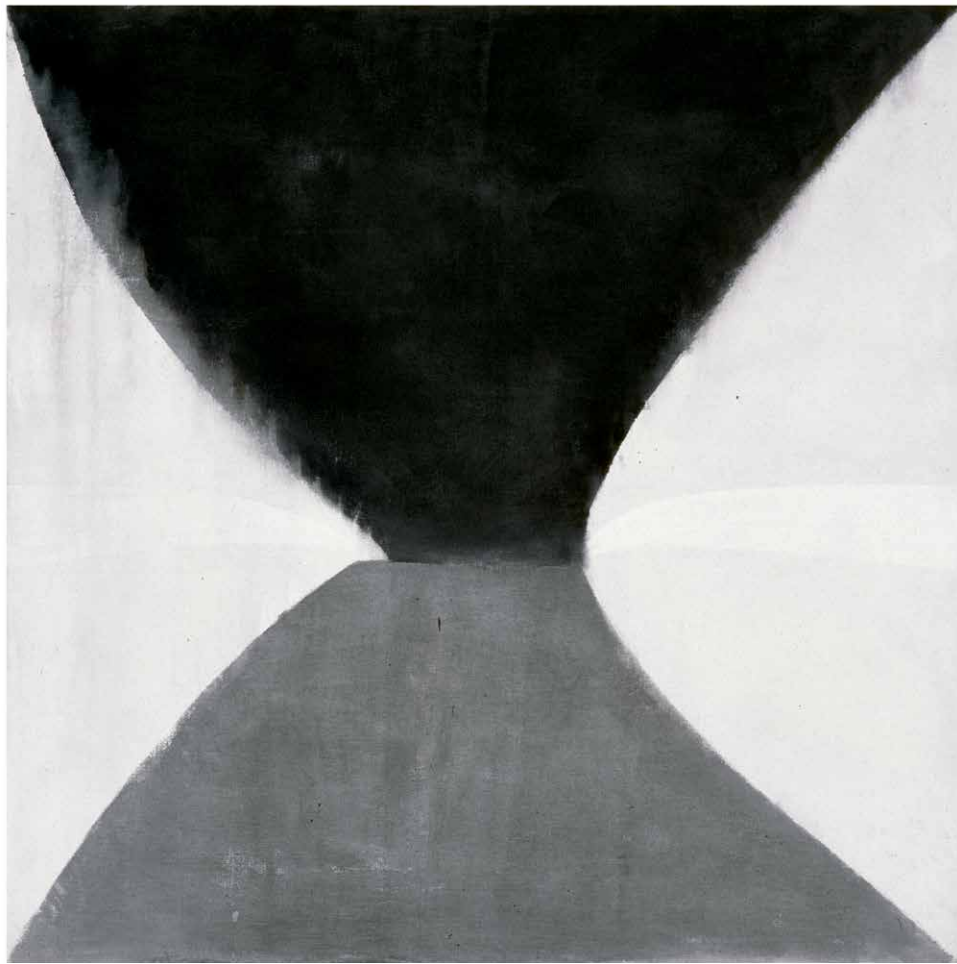


▼ 船 4 | 布上丙烯
Boat IV | Acrylic on canvas | 2014 | 120 x 100cm



▼ 冷凝塔 | 布上丙烯
Condensing Tower | Acrylic on canvas | 2013 | 180 x 150cm





▼ 隧道 4 | 布上丙烯
Tunnel IV | Acrylic on canvas | 2013 | 180 x 180cm



▼ 有光的隧道 | 布上丙烯
Tunnel with Light | Acrylic on canvas | 2013 | 160 x 200cm



■ 座椅 | 布上丙烯
Seats | Acrylic on canvas
2014 | 80 x 200cm



▼ 地铁座椅 | 布上丙烯
 Subway Seat | Acrylic on canvas | 2014 | 82 x 207cm



▼ 船 6 | 布上丙烯
 Boat VI | Acrylic on canvas | 2014 | 200 x 160cm

这些为鸟做的鞋子、衣服是一个隐喻。借以折射人类的社会现实。

如果我是一只鸟，我需要“衣服”吗？

如果我是一只鸟，“衣服”会变成阻碍飞行的镣铐吗？

如果我是一只鸟，当我穿上衣服的时候，我得到的是自由还是负担？

by 韩锋

These clothes and shoes are a metaphor which reflects the reality of the human society.

If I were a bird, would I need clothes?

If I were a bird, would “clothes” become a chain which hinders me from flying?

If I were a bird, when I put on the clothes, I would get the freedom or the burden?

by Han Feng





▼ 鸟衣 | 装置 | 牛皮
Clothes for Pigeon | Installation | Leather | 2012 | 20 x 103 x 39cm

▲ 蝙蝠衣 | 装置 | 牛皮
Clothes for Bat | Installation | Leather | 2012 | 26 x 86 x 6cm



▲ 鸟鞋 | 装置 | 羊皮、木头
Shoe for Bird | Installation | Sheepskin, Wood | 2012 | 13 x 19 x 21.5cm



▲ 鸵鸟鞋 | 装置 | 羊皮、木头
Shoe for Ostrich | Installation | Sheepskin, Wood | 2012 | 15 x 18 x 29cm



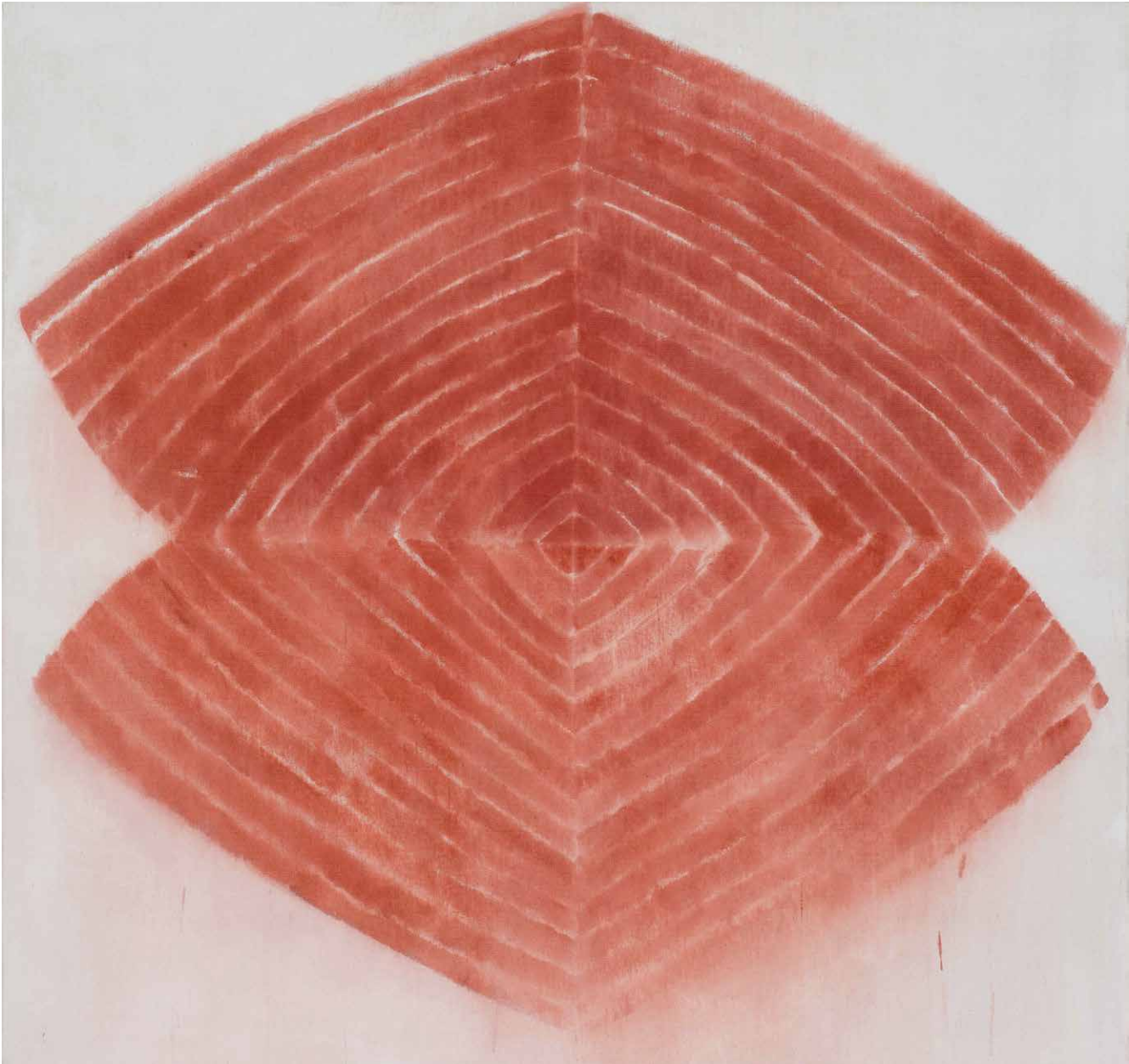


我喜欢砍掉作品的细节，让它成为一个框架，或是通道，希望观众会填充自己的经验，故事.....

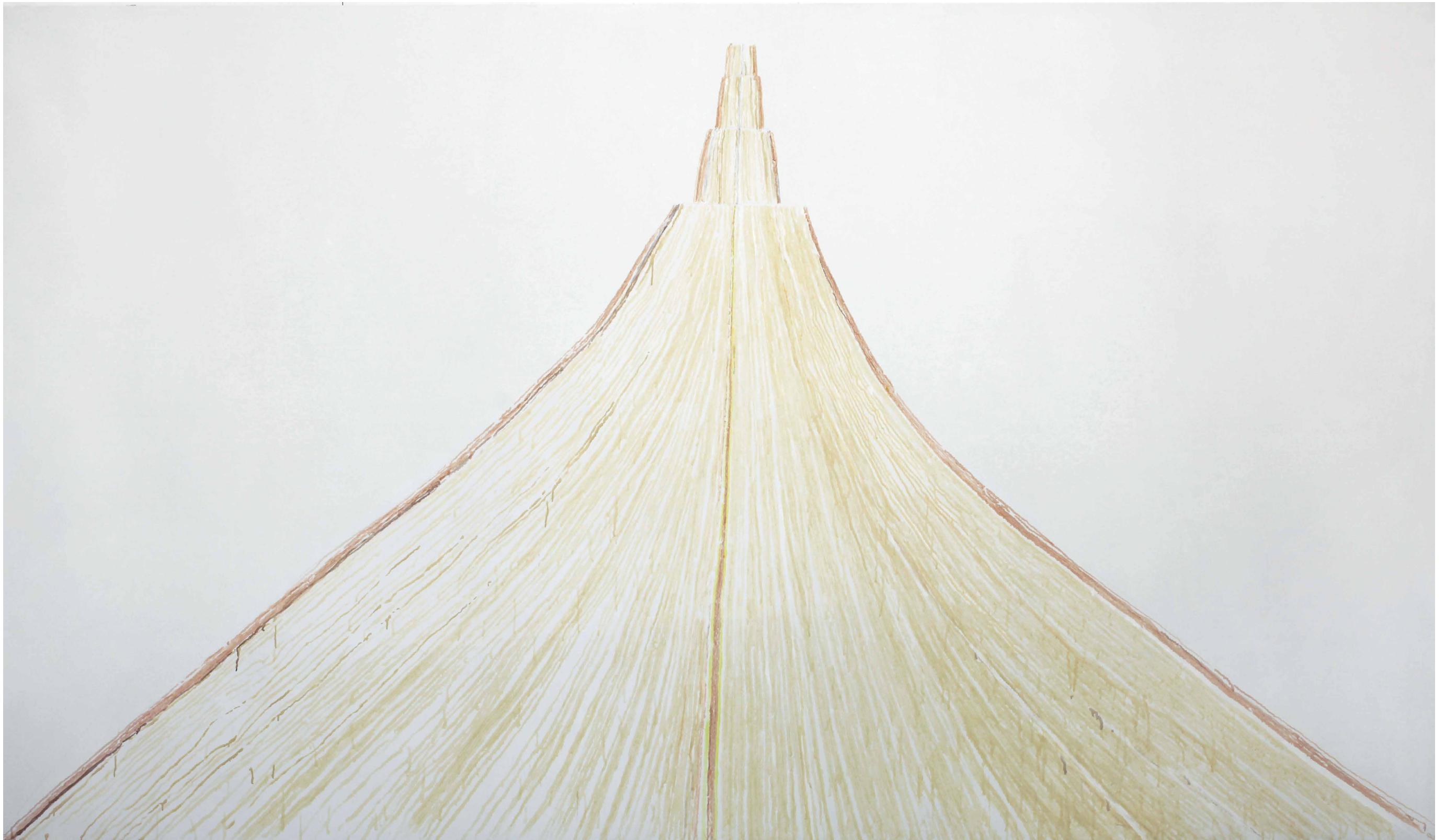
by 韩锋

I'd like to cut the details of the work in order to make it just frame or a tunnel which allows the audiences to fill their own experiences and stories into it.

by Han Feng



▼ 船 8 | 布上丙烯
Boat VIII | Acrylic on canvas | 2015 | 170 x 180cm



▼ 道2 | 布上丙烯
Way 2 | Acrylic on canvas | 2016 | 220 x 380cm



▼ 船 I | 布上丙烯
Boat I | Acrylic on canvas | 2013 | 130 x 200cm



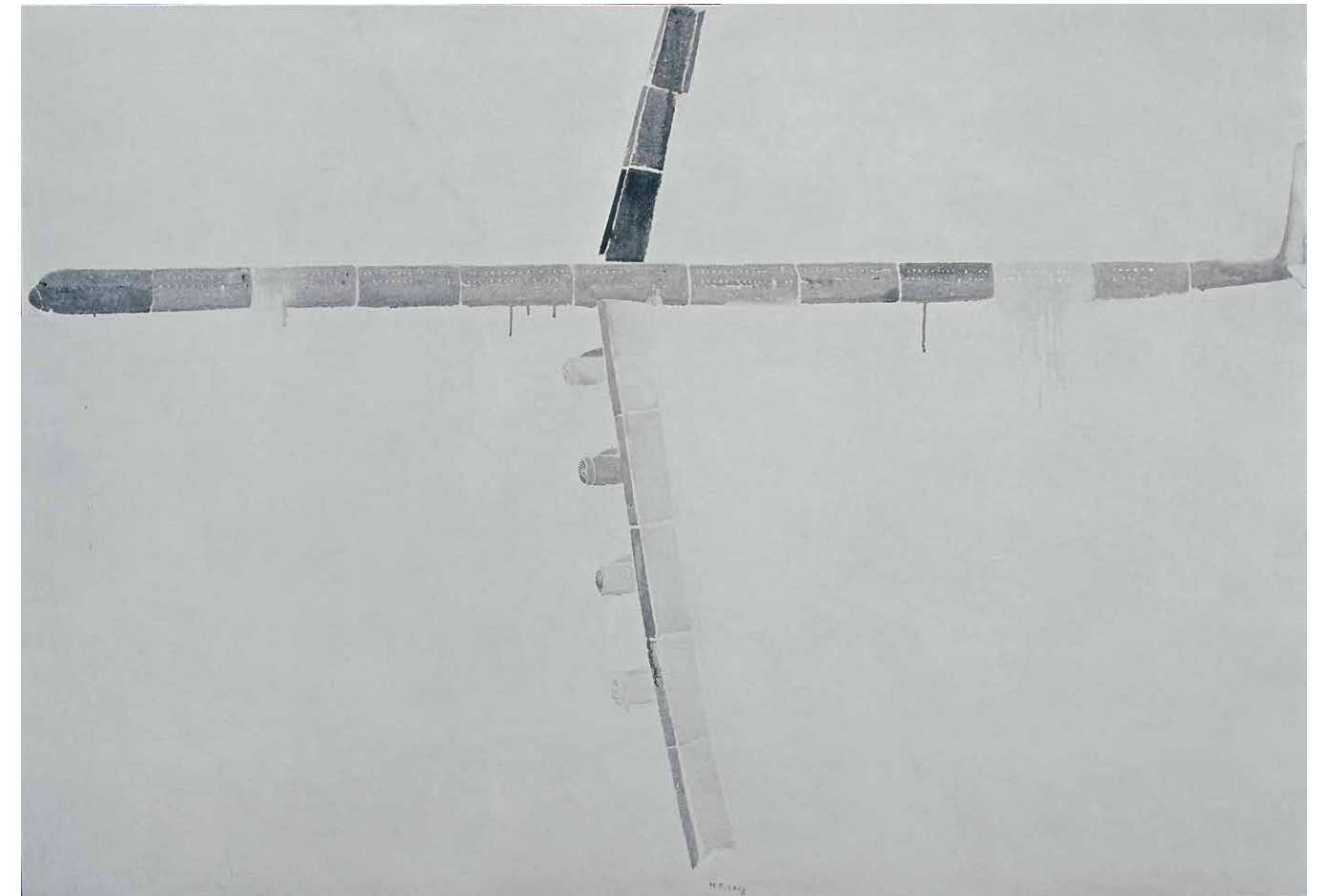
▼ 船 7 | 布上丙烯
Boat VII | Acrylic on canvas | 2015 | 30 x 50cm

韩锋作品的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。

文／约尔格•胡贝尔

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.

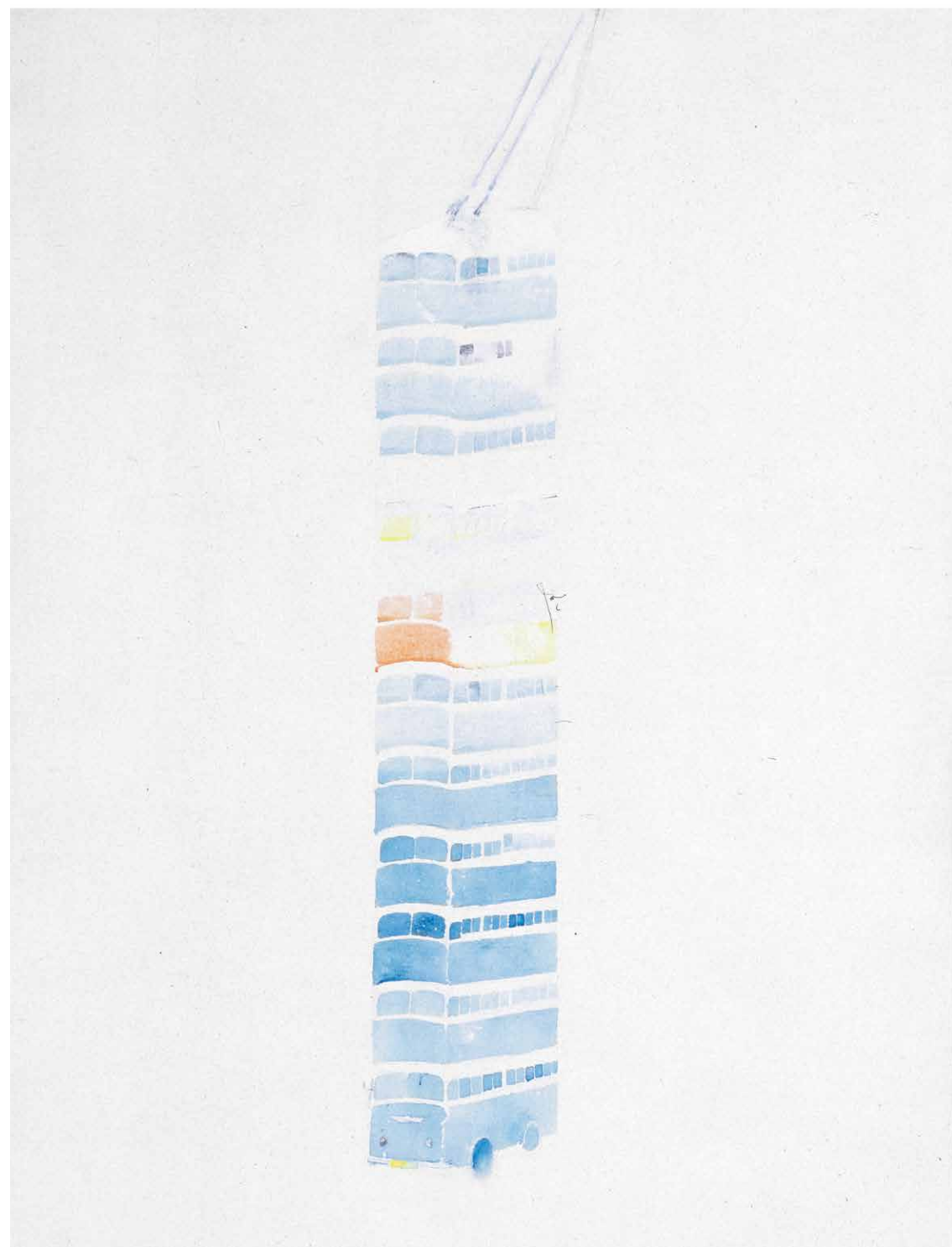
by JÖRG HUBER



大飞机 I | 布上丙烯
The Big Plane I | Acrylic on canvas | 2008 | 140 x 200cm
约翰·莫尔 绘画大赛（中国）一等奖 | First Prize of John Moores Painting Prize (China) | 2010



▼ 大巴士 1 | 布上丙烯
Bus I | Acrylic on canvas | 2007~2008 | 200 x 140cm



▼ 大巴士 3 | 布上丙烯
Bus III | Acrylic on canvas | 2007~2008 | 200 x 130cm



走廊 | 布上丙烯
 Corridor | Acrylic on canvas | 2012 | 150 x 120cm

楼梯 | 布上丙烯
 Stairs | Acrylic on canvas | 2010 | 300 x 200cm



浪 2014.5 | 布上丙烯
Waves 2014.5 | Acrylic on canvas | 2014 | 200 x 300cm

画海浪的时候，一条线开始，一条线挨着一条线继续。一条横线到最后可能就变成一条纵向的竖线了。推演秩序的建立和消失，确定和不确定。

by 韩锋

When I was drawing the sea waves, I started with drawing one line and then another line next to it. It might be developed from a horizontal line into a vertical line. It deducts the constructing and the vanishing of the order, the certainty and uncertainty.

by Han Feng



▼ 浪 I | 布上丙烯
Waves I | Acrylic on canvas | 2010 | 180 x 150cm



▼ 浪 2014.9 | 布上丙烯
Waves 2014.9 | Acrylic on canvas | 2014 | 200 x 150cm



▼ 漩涡 2 | 布上丙烯
Whirlpool II | Acrylic on canvas | 2015 | 150 x 300cm

装置作品《漂浮的城市》，一开始也是画，后来发现画面没办法体现出来，或者不充分。就开始想怎么样可以做得更充分。

那时候我每天用摄影记录日常生活，于是尝试用打印的图片做成纸盒，做出来后就刚好是那种状态——当它们悬挂在空中时，会随着人的走动晃动，飘动，在平面作品上无法传达的不确定性。

by 韩锋

The installation work “Floating City” at the beginning was also a painting, but later we felt that cannot be embodied by the painting or it is not sufficient enough. So I began to think how to make it more sufficient.

At that time, I was recording my daily life with photos. So I tried to make paper boxes with those printed pictures. It was just that state— when those boxes were hanged there, they floated and swayed with the movement of people’ s walking. It conveys the uncertainty which cannot be conveyed by a planar work.

by Han Feng



▼ 漂浮的城市 | 装置 | 尺寸可变, 2550件 | Floating City | Installation | Variable Size, 2550 pic | 2011
爱知三年展 2013, 摇晃的大地 – 我们站在何处: 场所, 记忆和复活 | 展览现场图 | 爱知, 日本
Aichi Triennale 2013, Awakening-Where are we standing? Earth, Memory, and Resurrection | Installation View | Aichi, Japan



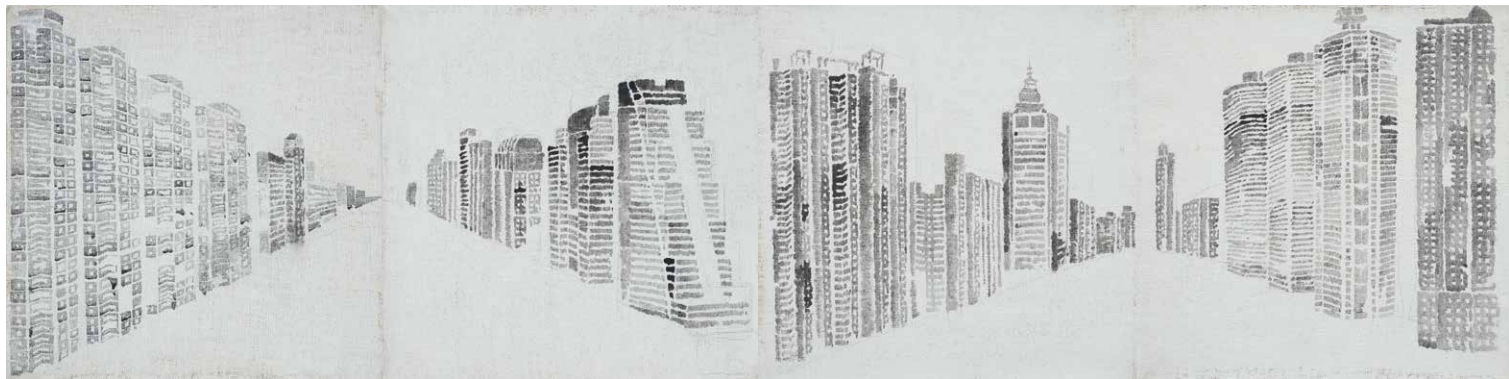
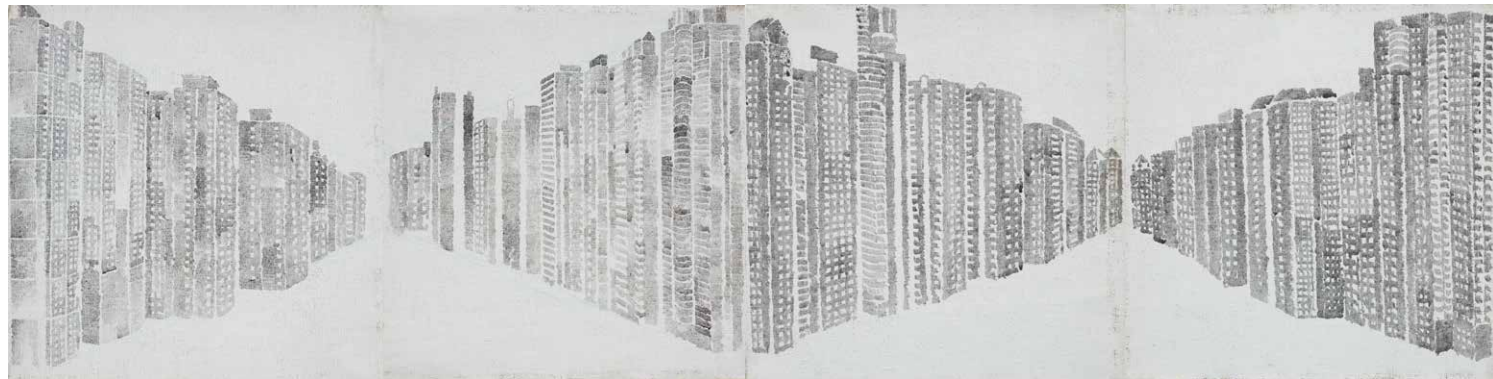
▼ 爱知三年展 2013, 摇晃的大地 - 我们站在何处: 场所, 记忆和复活 | 展览现场图 | 爱知, 日本
Aichi Triennale 2013, Awakening-Where are we standing? Earth, Memory, and Resurrection | Installation View | Aichi, Japan



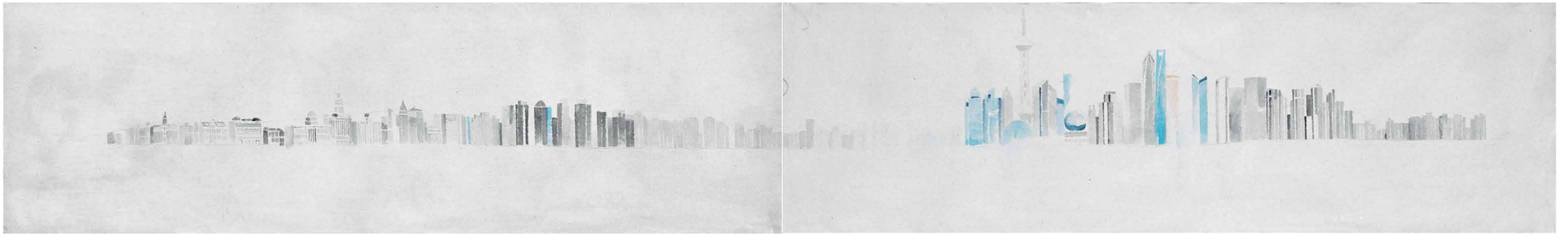
▼ 墙上巴士 | 装置 | 彩色喷墨打印硫酸纸
The Bus on the Wall | Installation | Colour Printing on Acid Paper | 2011
+关注 | 展览现场 | 上海当代艺术馆 | +follow | Installation View | MoCA Shanghai | 2011



▼ 无题 | 装置 | 彩色喷墨打印硫酸纸 | 2011
Untitled | Installation | Colour Printing on Acid Paper
韩锋个展 | 展览现场 | 彻斯特华人艺术中心, 曼彻斯特, 英国 | 2012
Han Feng Solo Show | Installation View | Centre for Chinese Contemporary Art, Manchester, U.K.



▼ 城市街道 | 布上丙烯
City Street | Acrylic on canvas | 2012 | 30 x 255cm | each: 30 x 30cm x 8 pic



▼ 外滩 | 布上丙烯
The Bund | Acrylic on canvas | 2010 | 60 x 400cm | each: 60 x 200cm x 2pic

一系列关于韩峰作品的简洁陈述

文：保罗·格拉德斯顿

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。

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。

阐释

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

▼ 长颈鹿 | 装置 | 塑料袋上喷绘 | 2011
The Giraffe | Installation | Acrylic on Plastic Bags
第三届世界尽头双年展，ATROPOCENO | 展览现场 | 火地岛，乌斯怀亚，阿根廷 | 2011
3rd Biennial at the End of the World, Atropoceno | Installation View | Tierra del Fuego, Ushuaia, Argentina

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



▼ SOMEWHERE 7 | 布上丙烯
Acrylic on canvas | 2016 | 120 x 80cm

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。

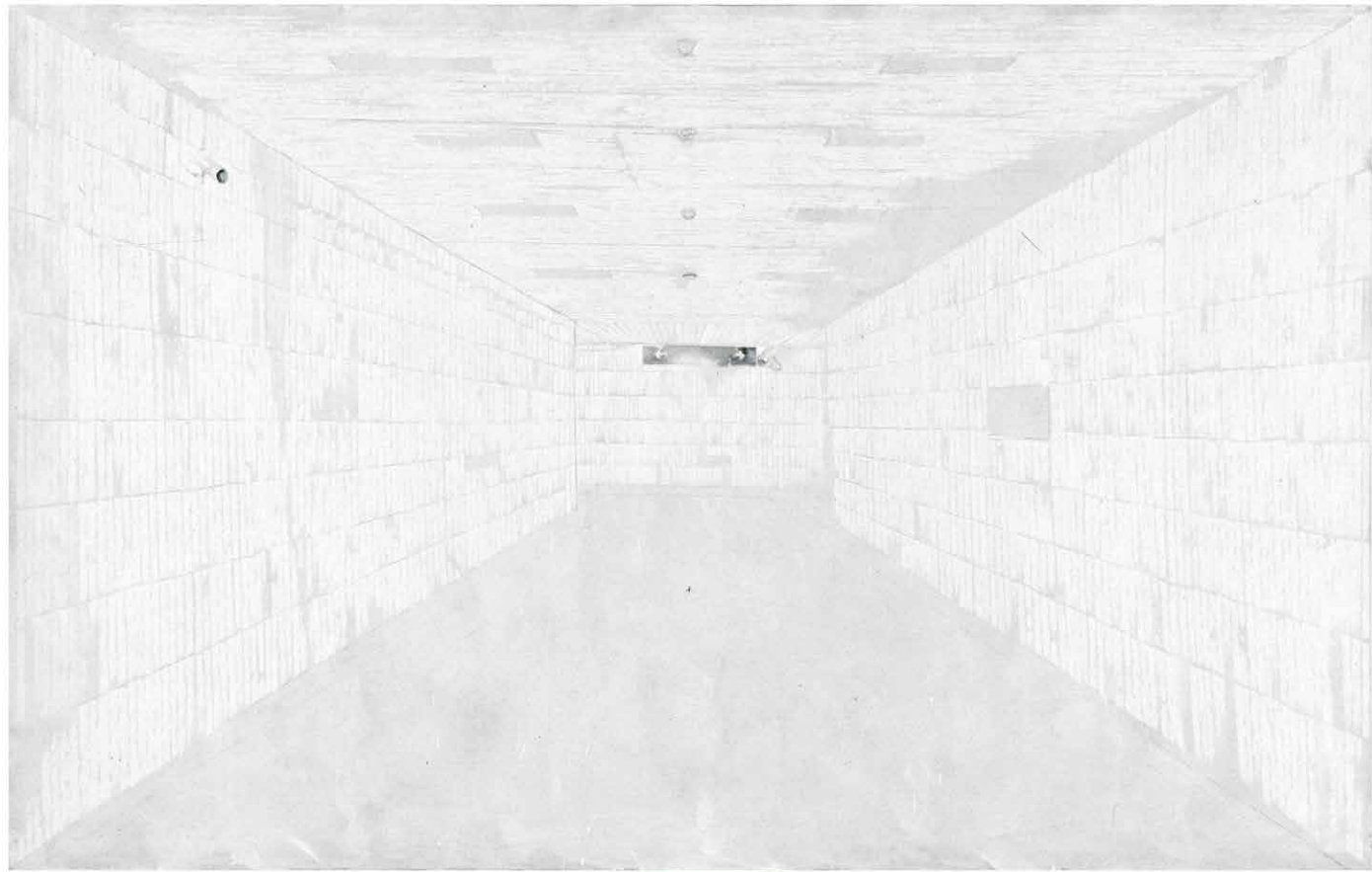
同样的物体性也成就了（韩锋）绘画的特点，他笔下的形象既是具体的物体也是具有象征意义的符号。这些作品都没有画框，呈现出一种“未完成感”，强调着它们是一个创造过程的产物这一事实。裱好的画布，使得巨大木框上的折皱和细小的边角变得清晰可见，易被感知。 艺术家自己动手做每

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。

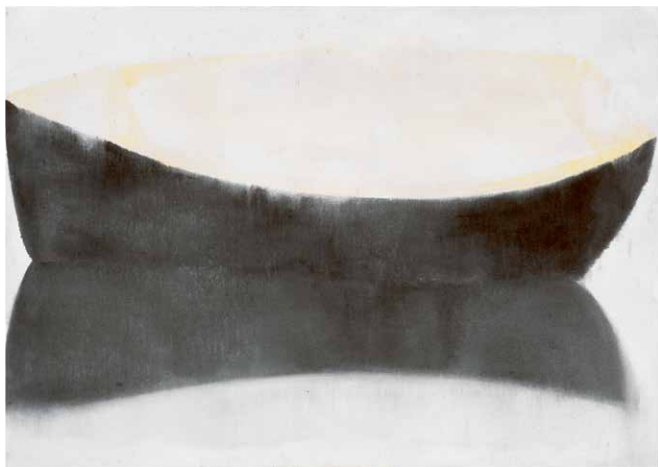


▼ 地下铁 | 布上丙烯
Tube | Acrylic on canvas | 2011 | 190 x 300cm

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

About the Work of the Artist Han Feng

Text: PAUL GLADSTON



▼ 船 2 | 布上丙烯
Boat II | Acrylic on canvas | 2013 | 140 x 200cm

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.

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.

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 aestheticization 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.



▼ 带光的走廊 | 布上丙烯
Glory Corridor | Acrylic on canvas | 2013 | 180 x 150cm

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 transi-

tional 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 pic-

tures, 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.

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.



▼ 春天 | 布上丙烯
Spring | Acrylic on canvas | 2014 | 100 x 210cm

简历 | Resume

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, Lehmbruck 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

香 格 纳 画 廊

香格纳上海 ShanghART Shanghai

徐汇区龙腾大道2555号-10号楼, 上海, 中国 200232
Bldg. 10, No.2555 Longteng Avenue, Xuhui District, Shanghai 200232, China
T: +86 21 6359 3923 +86 21 5424 9033 | F: +86 21 6359 4570
www.shanghartgallery.com | info@shanghartgallery.com

香格纳北京 ShanghART Beijing

朝阳区机场辅路草场地261号, 北京, 中国 100015
No.261 Caochangdi, Old Airport Road, Chaoyang District, Beijing 100015
T: +86 10 6432 3202 | F: +86 10 6432 4395
www.shanghartgallery.com | infobj@shanghartgallery.com

香格纳新加坡 ShanghART Singapore

吉门营房, LOCK路9号02-22, 新加坡 108937
9 Lock Road, #02-22, Gillman Barracks, Singapore
T: +65 6734 9537 | F: +65 6734 9037
www.shanghartsingapore.com | info@shanghartsingapore.com