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看 — 待

花俊作品

Regard(er)

Hua Jun's

Work

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众眼相看 素心相待 ——读花俊艺术作品有感

许 江

花俊托我为他的画册写一篇短序，这令我颇费思量。为这样一位涉猎广泛的当代艺术家写文，仿佛在几个不同的业界中穿行，自忖难以说得精准。眼瞅年关已过，心里念叨花俊方正浓郁的面庞，正在那里兀自等待。我又能够为他写些什么呢？

和我们美院许多旅欧留学的人们的经历一样，花俊既有较强的绘画造型的能力，又有开阔的当代艺术的视野，所以这本画册的跨度颇大。其中有早在上世纪90年代末在瑞典绘制的水墨组画。Snaps，在北欧语系中，意为烧酒，又有醉态的意涵。80年代，我曾往瑞典的哥德堡有过一次短旅，对这个沉郁的红砖之城印象之一，就是醉汉多，甚至还有沿街乞酒的醉态少女。据说这是因为瑞典禁酒所致。了解这样一个背景，再来读花俊的这幅长卷，就能知道这其中的张狂与挑战。花俊当然不是在画反对禁酒的宣传画，甚至也不在刻意描绘酒吧人们的醉态。门蓦然打开，幽闭的北极暖冬的密室突然被不速而来的外光刺破，在黑暗中忘情的男女怀着怨恶，本能地将目光射向来处，空气中的酒色被抛掷过来。这不速之客是谁？这并不重要。只此一瞬，观画者已然在承接这种怨毒和惊诧的目光。我们已经在承接这种目光的同时，按照绘画者的目光来观看了。我们在承受这种醺意万端的景象之时，被赋予了某种醉态。花俊意在醉眼。

醉眼蒙眬，余光斑驳。令我惊讶的是，二十年前，花俊就掌握了一整套水墨人物的渲染技艺。这种技艺直至今日，仍被许多院内院外的水墨青年自诩为原创。关键是花俊将这种流光逝水般的水墨印痕娴熟地置于这种醉态之中，而赋予我们观者以某种纷沓不羁的醉眼。也就是说，花俊画出了醉眼的看与被看。

同样的精彩出现在他的一系列“无酒自张狂”的人体绘画中。这些人体好像不是模特台上的妥恰的动作，而是在醉态的空间中被捕捉到的瞬息。那裸着的不是某种身体，而是飘飞跌宕的生存本象。醉眼相看，看到的是被剥光的自己。中国人讲以身“体”之，观看之时，惻隐之间，已身化为所视之物，同时感受看与被看、画与被画的交错。那人体翻转腾挪，被躲闪和暴露着，宛然如梦。在这里，醉眼变作梦眼，梦中的自己成了被观看的对象。

这些如梦魇般扭曲翻卷的人体中，水墨的渲染和线条的勾勒，结合自如。影调的使用显得自由飘洒，那流光似的斑痕，带着某种莫名的涌动，岁月爬满全身。身体的私处在梦中往往是焦虑的关键，要么蔽藏，要么敞开着，被极富质感地表现出来。灵肉的挣扎只在此处，梦眼的纠结却与人体的描绘一样地精当。正是依着这种人体绘画的突出能力和某种器官的夸张显露，花俊的《回音》特别地显出审视的意涵和梦魇般挣扎的感人力量。

学会观看，是学院的使命。观看的品质，正是我们高贵的传统传递下来的基因。通过学院的训育，我们在多样的工具箱里发现了“观看”的不同方式。有时我们对其中的某种方式情有独钟，有时我们在迥异的田园中穿梭，在不同的体验里品尝激越。花俊的一批石版与铜版结合的独幅版画作品，弃用了人体的主题，俯拾网状的拼贴手法，制作了一批假山石的作品。与飘飞的人体不同，山石坚直地兀立着，有些如大地，有些如拔地而起的笋石。石表面铺着不同的

肌理，镂刻着黝黑的冷洞，岁月化作扑朔迷离的苔痕，山石凝着浑朴的宁静。花俊的眼光在此又为之一变，变作洞明自然的冷眼，变作凝着熔岩地火的坚冷。

花俊的工具箱还在变化。这一回他对镜面——水镜面、玻璃镜面上的镜像感兴趣。他制作了一批《镜花系列》、《水月系列》的作品，在俯视中遥望镜中的天穹，用反映之像来对观看提出某种疑问。中国传统习用水月镜花来喻比岁月的流逝、事物的虚妄，花俊用这些作品及作品中的文字，表达视觉的反思。这是一种慧眼，带着一种疑惑向着内心追访，这种“慧”不是通常所指的世智辨聪，而是绝然的离世弃欲的反身观照。进而深思谛察，离却巧技妙言之相，于一切心行中反观实相之理的智慧。花俊的“看”从一早的醉眼，堕至梦眼，回返冷眼，渐入慧眼，是否具有某种心性的渡筏的意思呢？

花俊的众“眼”观“看”、多层体验，孕育着某种大举动。2010年的早春清明，花俊在杭州天子岭垃圾填埋场，在十八年以来杭城市民生活垃圾填起的山坳之上，在一个埋藏万民弃物的地方，书写了“不生不灭不增不减”八个巨型大字。事实上，在这之前，他在2005年“书非书”展览的《逍遥游》装置中，以影像的方式，回应他的老师、著名书法家王冬龄先生巨型书法“逍遥游”，已经表达了宇宙间“不生不灭”的自在逍遥。《般若波罗密多心经》中最核心的语词即“舍利子！是诸法空相，不生不灭，不垢不净，不增不减”。花俊删去“不垢不净”，大书“不生不灭不增不减”。任日升日落，任风吹雨打，青山依旧，绿水长流。

八个大字，双勾素心，庄严磅礴，壮若磐石，书写在大地之上，书写在遗忘者的堆埋之所。那书写者有待新的填充和生长，有待春华秋实、星移斗转，《庄子·齐物论》中有一段关于影子与魍魉的对话，其中多次出现“待”字。“待”，恃也，依靠者也，依仗者也。“有待”，即有待，本然的依仗和依靠，“如其所是”的归宿。本画册题为“看·待”，花俊众“眼”轮转，尽显“看”的体察和情怀。那“待”呢？所期盼的是内心的依持，是万物间相依相持的归宿。一如本书扉页中日本禅师泰根寿夫所言：“我挥臂击碎幻象——世界一如寻常，万物各就其位。”

2011年2月28日

西湖三窗阁

Seen by Many, Waiting on a Humble Heart
—A few words after a close reading of Hua Jun’s art

Xu Jiang

Hua Jun invited me to write a short preamble to his collection of works. This has made me think long and hard. For I find it quite difficult to do justice to a contemporary artist with such broad interests, who keeps crossing boundaries of established disciplines. As the Chinese New Year passed, I started to have a mental image of Hua Jun’s deepening facial features waiting anxiously. What can I write for him?

Like many of the faculty at the Academy who have studied in Europe, Hua Jun has a strong capacity for plastic art as well as an exposure to contemporary art. So this collection has a rather large span. It includes ink and wash series composed in the 1990s when Hua was still based in Sweden. Snaps, the word for schnapps in Scandinavian languages, also implies drunkenness. In the 1980s, I took a short trip to Gothenburg, a rather melancholic redbrick town, and the number of drunken people, even drunken girls begging for more drinks on the street, left a strong impression on me. I heard this was due to the alcohol ban in Sweden. Such a background offers much clue to the boldness and challenge of this large scale work. Hua was of course not painting a poster in protest against the alcohol ban. Nor was he even intent on describing the drunkenness of the people in the bars. As the door was suddenly opened, the secret chamber well insulated from the warm polar winter air was suddenly penetrated by unexpected light from without. The men and women in wild abandon, previously shrouded by the darkness, naturally turned their eyes to the source of the light with unmitigated hatred. The drunkenness in the air was projected this way. Who was the uninvited guest? That does not matter. This fleeting moment is enough to jolt the audience onto the receiving end of this hatred and surprised look. When we find ourselves on the receiving end of this look, we are already looking at it from the perspective of the painter. When we receive this multi-faceted drunkenness, it is also projected onto us. Hua Jun is all about this drunken perspective.

Drunken eyes emit dappled looks. What I find really astonishing is that even twenty years ago, Hua Jun was already fully versed in a whole set of ink and wash rendering techniques. Up till now, many young practitioners of ink and wash both within academia and without are still taken to claiming such techniques to be their own original invention. But the gist of the issue is that Hua Jun has skillfully planted these fleeting marks of ink and wash into this drunkenness, so that the audience is also imbued with a kind of recalcitrant drunkenness. That is to say, Hua Jun is able to paint the drunken eye’s seeing and being seen.

A similar brilliance can also be found in his human figure painting series *Drunkenness without Alcohol*. These bodies do not assume attitudes appropriate for the catwalk. Rather they represent the moments captured in a drunken space. The nakedness is not connected to any human body, but a state of existence full of life’s vicissitudes. Drunken eyes see the self as stripped to naked. The Chinese always refer to experience something ‘bodily’. When one is watching something, a bout of compassion is enough to turn oneself into the object of one’s observation. So one can experience the crisscrossed situation of seeing and being seen, painting and being painted. Those human bodies are swirling, dodging and getting some exposure as if in a dreamy state. Here the drunken eye turns into a dreamy eye, and the dreaming self turns into the object of seeing.

In those nightmarishly twisted human bodies, the rendering of ink and wash as well as the outlining are exquisitely combined. The use of shading seems absolutely natural. The dapples that suggest of fleeting light come with an inexplicable surge. A sense of ageing creeps up the entire body. *Private parts* are often crucial to dream anxieties. They are either hidden, or exposed, and expressed in graphic detail. The struggle between mind and body happens here only. The dreamy entanglement is as apt as the descriptions of human body. It was precisely the accentuating power of human figure painting and the exaggeration of certain organs that imbue Hua’s *Echo* a reflexive touch and a nightmarish power to move.

It is academia's task to learn to see. The quality of seeing is included in the genomes passed on by our noble tradition. Academia has helped us discover different ways of 'seeing' in a variety of toolkits. Sometimes we are fixated on a particular way. Sometimes we traverse extremely divergent pasture, getting a taste of brilliance through different experiences. Hua's single lithographs and etchings discard the theme of human figure in favour of netlike pastiches and end up looking like rockwork. In stark contrast to levitating human bodies, the rockwork stands there, reminiscent of the earth and stalactites. With all its rustic tranquillity, the rockwork has different surface patterns, etched with dark caves, or timeworn trails of moss. Hua's perspective has undergone a shift here, and become the cold eye that penetrates the surface of nature, crystallised in the harsh coldness of frozen lava.

Hua Jun's toolkit is still undergoing some changes. This time he is faced with reflections of objects on water surface or glass lenses. He has created a series of works titled *Jinghua* (Flowers in the mirror) and *Shuiyue* (the moon's reflection in water). He looks down for the skies reflected in the mirror, and takes it as a point of departure for his questioning. In traditional Chinese culture, *Jinghua* and *Shuiyue* are conjured up to evoke the passing of time and disillusionment with things. Hua attempts to express a visual reflexivity with these works and especially the words they contain. It is a kind of epiphany that pushes inward with a lasting inquisitiveness. It is not the usual worldly wisdom we refer to in the context of everyday life, but a kind of reflexivity as a consequence to readily giving up the world and its many desires. It then plunges one into further contemplation away from the superficiality of artfulness, so that one can reflect on the truth and wisdom inherent in that which is true and inherent in acts of the heart. Hua Jun's 'seeing' started its journey from the drunken eyes in the morning down to the dreamy eyes, then a return to cold eyes before graduating into the eyes of spiritual wisdom. Does this process also imply ferrying the heart beyond the barriers?

Hua Jun's 'seeing' by many 'eyes' and multi-layered experience are pregnant with some larger actions. On the Qingming of 2010, Hua went to the refuse landfill at Tianziling, where for 18 years the population of Hangzhou has dumped their waste, and wrote eight giant characters, '*bu sheng bu mie, bu zeng bu jian*' (they neither arise nor cease...neither increase nor decrease.). In fact, prior to this, at the 2005 *Writing/Non-writing* exhibition, he has already responded in his own video installation, *Enjoyment in Uncontrolled Ease*, to the large scale calligraphy bearing the same name by Wang Dongling, the famous calligrapher and his doctoral supervisor. In that work Hua has already expressed the cosmic enjoyment 'that neither increases nor decreases'. The most crucial words of *The Heart Sutra* are as follows, 'Sariputra, all phenomena are empty of characteristics: they are neither created nor destroyed, neither defiled nor pure, and they neither increase nor decrease.' Hua deleted 'neither defiled nor pure', and wrote the eight characters '*bu sheng bu mie, bu zeng bu jian*', so that they may brave the storms and become a constant witness to the green mountain and clear brooks.

The eight characters on the ground, hollow with double outlines, have a grandeur and solidness reminiscent of granite. It is inscribed on the burying ground of the forgotten. The inscriber is sure to see new fillings and growths. He is satisfied that the flowers that blossomed in spring to come to fruition in good time. In a dialogue between the Penumbra and the Shadow in 'the Adjustment of Controversies' in *Zhuangzi*, the word *dai* appears a few times. Here *dai* means to rely on or wait on something. *You dai* naturally means 'there is something to rely on', a destination defined by 'the way as it is'. This collection is titled *Kan-Dai* (Regard). Hua Jun has deployed his multiple 'eyes', so that the experience and attitude of 'seeing' are fully unravelled. What about the *dai* (rely on, regard) here? What he expects is a spiritual buttress, the destination of everything in this world that is entwined with one another. As Hisao the Zen master claims,

'I stretched out an arm to break the illusion

The world returned to normal

Everyone in its place.'

Feb. 28th, 2011

At the Chamber of Three Windows

潘维关于花俊的语录

潘 维

—

- 1.1 艺术是看待世界的一种方式，当然，写作亦然。李白的“看”是“举头望明月”，“待”是“低头思故乡”。花俊的“看”是“被看”：现实的恶之花抓住了他的视网膜；“待”是成为同谋：以身饲虎。
- 1.2 我看花俊的作品的时候用的是呼吸。我呼吸到人类的腐烂和自然的清新。
- 1.3 他是画记忆中的景象，还是回忆里的幻象，也许兼而有之，我感兴趣的并非这些，而是支撑这些画面的意识形态。
- 1.4 他用水墨来处理油画题材，说明他的视觉态度包含了液体和固体两种特征。固体叙事，液体抒情。他的抒情基调很冷，一种残酷物语。
- 1.5 那些垒叠成山的枯干尸体，呈现的是人类的恶，我从中读出的则相反，是人性的善，和一种自我批判。
- 1.6 当代绘画通过传媒，已离开了绘画本身。极端一点说，是平庸的力量在起作用，比如政治、金钱。一幅作品如果泄露一点点精神秘密，人们就如获至宝；反之，精神或美太多了，平庸的社会便会拒绝它，让它成为祭台上的牺牲。花俊利用了这一点。
- 1.7 花俊是画家吗？哦，他是一位艺术家，他的意识形态已走出了画面。虽然他当下生活在杭州，但他的身心并不臣服于西湖风月，他实际上居住于一个巨大而普遍的“现实”中。
- 1.8 他为什么画画？我看到他并不为自己画画，他是在画时代需求的作品吗？或者，他是深谙游戏规则的“刀笔吏”。
- 1.9 行为是垃圾，每天批量产生。但如果一个行为吸引了那些曾经沧海的眼球，并产生了影响，那么，艺术就出现了。艺术虚构了时间，让人进入。花俊的行为艺术如一则禅宗公案。
- 1.10 艺术或者诗歌是天赋，美则是权力。力量是第三条道路，花俊在途中。
- 1.11 艺术家应承担什么？痛苦吗？毁灭吗？等等这些只是副产品。他需承担的是一副“新面貌”。当花俊用胶质般粘连的腐蚀剂完成某些人像之时，他懂得了无意义的神奇功效。

1.12 如果对交际的参与足够自在，那么，现在要做的是尽量把画面缩小，把游戏做得更游戏，精确到死为止。美没有任何同情心，如果你不死，她决不让你活。美从不享受高潮。

二

- 2.1 《Snaps》：瑞典语，烧酒；斯德哥尔摩一酒吧。在夜店，色情病毒传播的不是空虚，而是失忆。及时行乐理所当然，但人类的遗忘导致了历史轮回于覆辙之中。
- 2.2 《我是一个中国人。》：那些不舒适、坐立不安的人体并不显现身份，可怕的是那些眼神，恐惧的、询问的、祈求的、不屈的、期待的眼神，泄露了秘密。
- 2.3 《回音》：如果死亡成了数字，按几何级数冰冷增长，那么，寂静也毫无意义，是负寂静，黑洞。这些被负寂静所吞噬的尸体，每一具曾经也有体温，有家庭和性。我听到的回音是，如果死亡没有意义，那么生命也没有意义。
- 2.4 《盛世系列》：宗教的人肉腐殖土如何滋养时代？我闻到腐败的、猥亵的味道。反讽，抑或精神贫瘠的征兆？我们内在能量感应到信仰的价值变异吗？
- 2.5 《军民抗台风》：政治意识是现代人的重要标志。花俊的写实做派具备史诗的心力。
- 2.6 《无题》：一块飘动的纱，像宇宙的药棉，它自身也需要治疗。经纬分离之后，混沌也消失了。
- 2.7 《非书系列》：装饰的、修辞的。我们的心灵被各种文化装饰。没有东西不是装饰的，重要的是要更装饰。抵达肤浅与抵达深刻同样困难。
- 2.8 《镜花系列》：一个裸体青年平捧着一面书写了各种汉字的镜子观望自己，当然不是再现纳西索斯的自恋，也许相反，他放弃自己，消失在镜中汉字的词义与形态之中。至少，我看到了企图。
- 2.9 《水月系列》：自然的清朗、波诡云谲在锈蚀的铁粒子中间呈现。这种间接的、拒绝直视的方式，恰好揭开了事物的画皮：常识和真理同样存在于谬误中。
- 2.10 《平安夜书法现场》：每个日子都有它独特的节奏和能量。他选择平安夜作现场，我隐约感到他多年的欧洲生活经历呼唤了那一刻。我信赖参照系丰富的心灵。
- 2.11 《逍遥游》：通过缩小、微观来解读无极世界。在更严酷的束缚里具象地逍遥游，解放的不会更少。