

The Myth of Life

HAN SHAOGUANG

生命的神话
韩绍光

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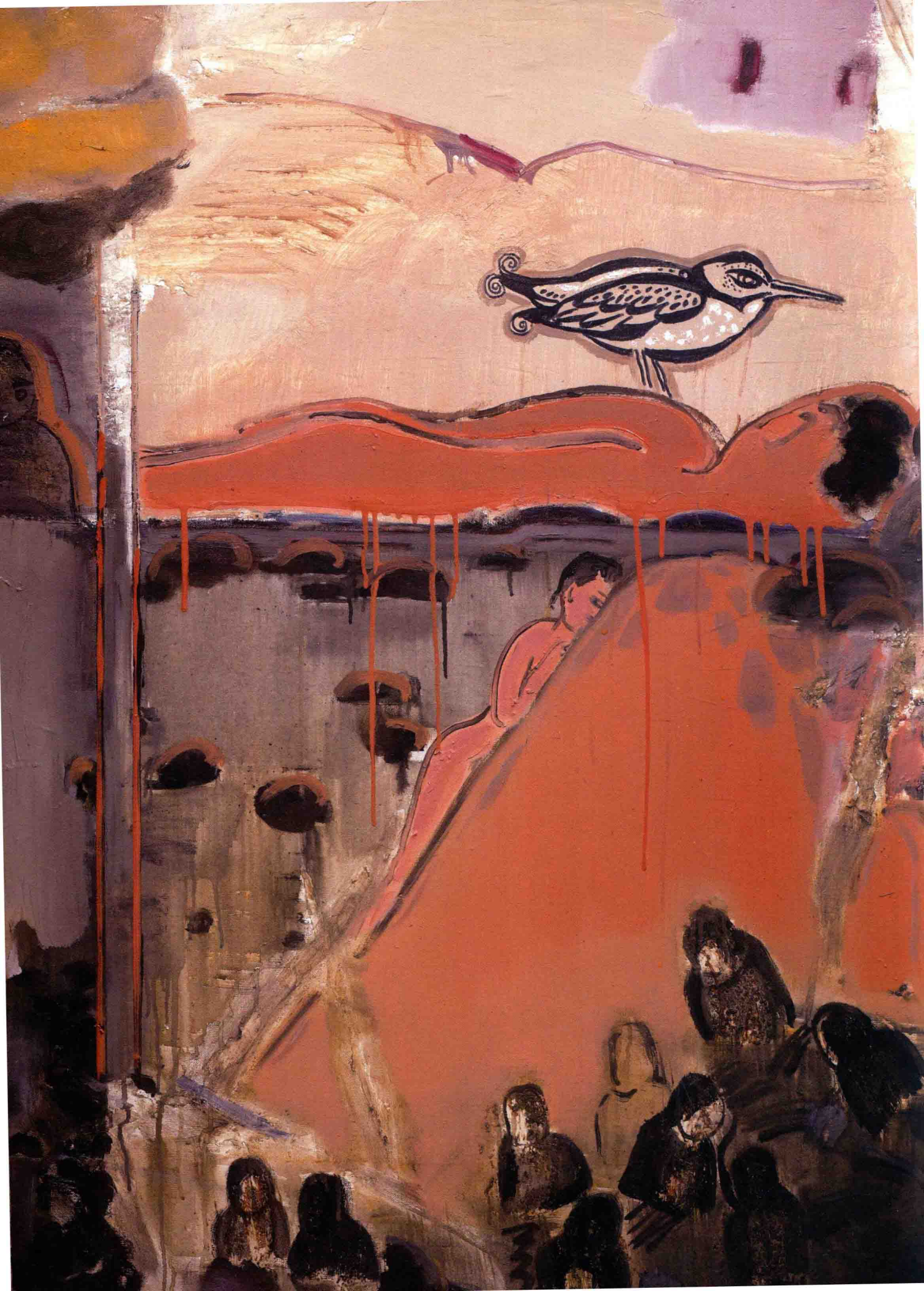
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主办：今日美术馆

TODAY ART MUSEUM



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2011-2012

自然中自由心象



韩绍光：绘画与生命的神话

王春辰

当下的时代每一个艺术家都要有自己的一个坐标，因为每个艺术家都是一个生命体，都有一个追寻艺术独立的欲望和历程。但现实是很多人没有找到自己的坐标，甚至对是否需要坐标都不甚了了。

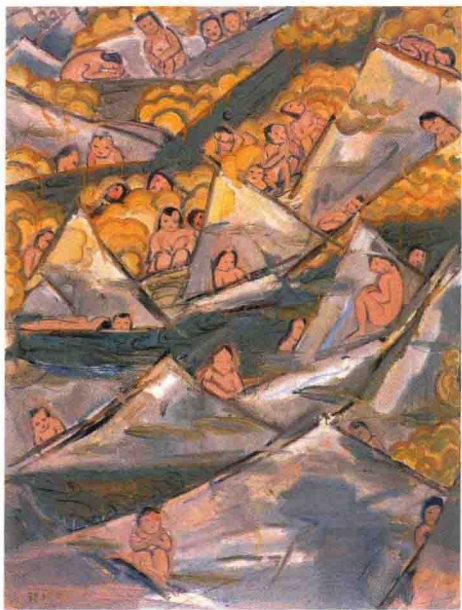
韩绍光的工作室坐落在上海浦东陆家嘴，里面积攒了几年的作品悬挂着或依靠在墙角，尽头是作画空间。他在这里沉浸于艺术创作。谁也想不到在这样的金融中心地带还有这么一处艺术的殿堂，让人在热闹中安放了一片静穆沉思的天地。

这是韩绍光在繁华的大都市的存在方式，日新月异的都市现代化每天都刺激着他，这样的处境是中国艺术家在社会的现代转型过程中必然要经历的，与之相安相处是一种心态，与之对话对辩是一种姿态，与之对抗则是一种立场，而怀疑之则几近于形而上的思考和超脱。当代人的智慧不在于迎合或妥协于时代，而是能够反思其弊端、表明自己的思考，思想家、哲学家更是对时代、对变迁、对人事、对政治都要有自己清醒的认识和阐释。

对于艺术家也是如此，他们也是悉心关怀世界事务，对命运与生命有着无尽的思辩。现代主义以来的艺术以各自不同间或相同的姿态回应着这个世界的是是非非，演绎着新的视觉命运交响曲。韩绍光对自己身为艺术家有着冷静的思考，他已经从事艺术三十余年，从东北求学到南方工作，再到央美学习，再转上海定居。这样的历程又是今天中国候鸟般社会大迁徙的反映，大迁徙不断上演着流动的国土与流动的形象的历史奇剧，各种身份的故事都在上演着，都在重新界定各自的属性，每一类的迁徙都画出了一条条特殊的生命轨迹。韩绍光作为画家，就是在这样的社会结构跌宕中成就与磨砺自己的艺术的，因此才有了他对于绘画的新感悟和新控制。

韩绍光演绎着澎湃汹涌的思考，他随时随地记下自己的思绪或瞬间灵感，不断勾勒出一个又一个绘画的构图。画布变成了他一道构筑心灵世界的堤坝，把心安放。日常的惰性和惯性已经让人失去了动思的能力和兴致，而麻木地停留在观望、失望、玩世不恭上。生活本来就是一场行动，对于一个画家，这个行动不是停滞，不是满足，也不是为了练习自己的手头功夫，而是在今天的语境下如何去化解生存的危机。韩绍光既用文字记录对事物的观察和见解，也用笔锋刻画他的思考。他刻画的这些象征性的众生相，形骸简朴，在简化的山峦中起伏跌宕，他们是韩绍光感悟人生际遇的一种反应，它们象征众神的高度和生命运动的神话，也是用形象确认世界意义，以持久的艺术行动来昭示生命的意义。

其实，我们谈论中国今天的绘画或艺术，是有很大的难度的，难度在于它越来越不是想象中的那样。或者说，它遭遇了多重的障碍，其中艺术本身的障碍最大：我们是否能够重新确定一条美学原则，它既是艺术自律的原则，也是艺术在中国的脉络的延续。在评价中国的当代艺术时，来自各种阵营的声音是完全不同的，左中右都可以看到，难以实现共同的沟通和话语理论。这种中国社会语境中的话语驳杂紊乱，相互抵消，最强音希望艺术是一个标准，最弱音吁求艺术是多变而自由的，中间音则认为艺术就是艺术、没有别的。



轻风是一种姿态（之二）/布面油画
160×120cm/2011年作
Breeze Is An Attitude (No.2), oil on canvas, 160
×120cm, 2011

的。无论什么声音都是想给艺术一个理由，或者给它一条缰索，或者给它一条道路。韩绍光对此有深刻认识，这也是他多年来寻求绘画的解放的原因。他对绘画的解放的理解，不是形式的试验，而是一种理解绘画意义的行动。他最主要的是思考人活着的意义，这就是为什么他突出了这些形骸单薄的人的形象，为什么将他们放逐在起伏的山峦里。这里面有着画家强烈的动机和目的，他对人生有着深切的体悟，在艺术形式上，他必须放弃那种没有生命力的细腻写实，而用简化的笔触和形骸来提示生命的存在，去警示生命的可能和意志。

在现代到后现代乃至当代的语境里，我们不得不重新思考绘画的意义和方法，我们不得不进行这样的提问。第一，中国不再自外于世界，它的艺术与绘画必然会有横向的联系和比较；第二，在中国发生的，一定会有其在中国的特殊性，要么是艺术语言的困惑问题，即到底怎样算是中国艺术气质的语言；要么是思考着中国的现实问题如何得以艺术的表现。这两者的结合是成就中国艺术的独特性的地方，也是成就艺术家的地方。中国不缺乏从事艺术的人，却缺乏大胆革新与思考的艺术家。中国的文化与社会语境是足以产生艺术能量的地方，这些年来，国内外都有非常多的讨论和期待。中国与世界的交流和关系不再是封闭的、以自我为中心的，但思考艺术的课题却是艺术家自己的问题，他必然思考自己在中国的体会，也可以是普世的价值诉求。艺术的共性课题是：它成为思考的方式，被一而再、再而三地应用到社会的关切中。韩绍光之所以悬隔自己在高楼里寂然地作画、写文，就是在索解诸多问题，艺术家之伟大不在于名头有多大，而是其艺术心胸有多广。韩绍光沉浸在自己的生命世界里，就是要创造自己的生命神话，也是为了不可遏制的生命毅力。

艺术家在某种意义上也是在塑造中国的价值，这是由艺术汇聚成的一种历史与文化价值。我们需要很多这样的创作生命神话的艺术家，韩绍光走在这个群体的高处，也走出了自己的光彩——这就是人与自然相处时何以为我的设问。

韩绍光的笔，随着他的心性游走，时而自然而为，时而戛然而止。他融化在自己的创作里，让艺术生命的神话演绎着。

Han Shaoguang: The Myth about Painting and Life

Wang Chunchen

Living in the era, every artist needs his/her own coordinate, since each of them is a life first, with the desire and on the way to pursue after independent art. But the paradox in reality is many of them fail to find his/her own coordinate, even they don't know whether they need a coordinate.

On an exhibition in Shanghai in 2013, I met Han Shaoguang. Talking with his northeastern accent, he invited me to his studio in Pudong. In the long studio, his works finished in recent years were hung or leaned against the corner. To the end of the room, it was the space of painting. Every day, he indulged himself in painting work. It is hard to imagine that there is such an artistic space in the financial center, as if a quiet place for contemplation arranged in the hustling city.

This is Han Shaoguang's way of existing in the prosperous metropolitan. The ever-changing modernization in the city stimulated him every day, and such kind of situation is the necessary course which shall be passed by in the modern social transformation by Chinese artists. Harmonizing into it is the mentality, talking with it is the attitude, confronting with it is the standing point, and doubting about it is the nearly metaphysical contemplation and detachment. The contemporary wisdom is not reflected as catering to or compromising to the times, but is symbolized by considering its disadvantage and expressing their thinking. It is especially true to thinkers and philosophers, who must soberly understand and can clearly explain the era, the changes, the human affairs and the politics.

It is also true to artists, who are always concerning the world affairs, thinking and arguing about fate and life. Art is unexceptionally responding to the rights and wrongs in the world in different, or even same attitude since modernism, playing a new visual symphony of fate. As an artist, Han Shaoguang has his own sober thinking. Having been engaged in art for more than 30 years, he first studied in Northeast China, and then worked in South China, studied at CAFA and settled down in Shanghai. His personal experience features the bird-like social migration in today's China, which is filled with historic scenes of mobile land and mobile image, stories of different roles with redefined identities. Each type of migration has left its special trace of life. Han Shaoguang, as an artist, had been developing and shaping his own art in such tremendous changes in social structure, and thus built his new comprehension and control over painting.

Every day, Han Shaoguang was depicting his surging thinkings. He outlined the drafts and structures one after another on a book to grasp his transient thinking or inspiration everywhere all the time. Those books have turned into the dam enclosing his spirit world, in which he could rest

his restless heart. The everyday inertia has deprived people of the ability and interest in activity and thinking, so they were numbly watching, disappointed and cynical. Life should be a campaign. To an artist, the campaign should not be composed of stagnation, satisfaction or practice of handwork, but how to dissolve the crisis of existence in today's context. Han Shaoguang not only wrote down his observation and opinion to things with pen, but also depicted his thinkings with brush. The symbolic figures he created are simple and plain, rising up and down from the simplified mountain. They represent Han Shaoguang's comprehension to life experience, and symbolize the height of gods and the myth of life mobilization. With those images, he confirmed the meaning of world; and with persistent artistic activities, he declared the meaning of life.

As a matter of fact, it is very difficult for us to talk about today's painting or art in China, because it goes far away from our imagination more and more. In other words, it has encountered with

multiple barriers, and most of them were from art itself: Whether we can redefine an aesthetic principle, for instance, a principle of art's self-discipline and the continuity of art in China. When commenting on contemporary Chinese art, voices from different fields are usually different, so common communication and sayings can hardly be realized, left-winged, centrist and right-winged opinions can all be heard. Different voices in Chinese social context interwove and neutralized each other. The most powerful voice hopes art to be a standard, the weakest voice calls for changeability and freedom, and the centrist voice thinks art is art, nothing else. No matter what the voice is, they want to give art a reason, or a lifeline, or a course. Han Shaoguang has very in-depth understanding to it, and it is the reason why he has been pursuing after the liberation of painting for years. His understanding to the liberation of painting is not an experiment in form, but an activity to understand the meaning of painting. His thinking focuses on the meaning of life, and this is why he highlighted the simple and plain images, and why he arranged them among the winding mountains. Behind them, the painter's intense motive and objective are lying. With his deep understanding to life, he gave up the lifeless realistic style in form, but turned to



云朵 • 忧思/布面油画/200×150cm/2011年作
Clouds • Melancholy, oil on canvas, 200 × 150cm, 2011

simplified stroke and image to remind the existence of life, to remind the possibility and will of life.

In modern, post-modern and even contemporary context, we have to re-think about the meaning and method of painting. This is what we must question. Firstly, China no longer estranged itself from the world, so Chinese art and painting will be horizontally related and compared to those in other countries; Secondly, happenings in China should be particular in the country, which is reflected by either the confusions in artistic language, i.e. what is exactly the language with Chinese artistic quality, or by the thinking on how to depict Chinese problems with art. The combination of both creates the particularity of Chinese art and Chinese artists. China never lacks art followers, but does lack innovative and courageous artist. The cultural and social contexts in China can generate

sufficient artistic power and energy, on which people both at home and abroad have been attaching much discussions and expectations for years. The communication and relationship between China and the world are no longer self-closed and self-centered. But to think about art is the artists' task. He/she should think about their own experience or the experience in China, or the universal appeal to value. The common subject of art is: As a way of thinking, art is applied to social concerns again and again. The reason why Han Shaoguang keeps painting and writing lonely in his own space is because he was seeking to the answers to many questions. An artist is great not because of his reputation, but because of his vision. Han Shaoguang indulges himself in his own life world, in order to create his own myth of life, and his unrestrained persistence from life.

In a sense, artists are shaping China's value, a kind of historical and cultural value with art. We need more artists like him who are creating the myth of life. Among them, Han Shaoguang shines with his own uniqueness, with his question on how to be myself when living harmoniously in the nature as a man.

His brush never stops. Looking through the window at the street sceneries every day, he was conscious about what he should do and how he could do. Temporarily when guests dropped in, he would put down his brush, treat them with a cup of tea and start their chatting.

The myth of life starts and evolves in such a way.