

2015年8月8日至8月30日，空间站将为您带来韩建宇的第四次个展——“视次第”。展览将呈现他2014年至今三个系列的最新作品。若以韩建宇的创作状态来看，截至目前大致可以分成两个阶段：第一阶段重视视觉冲击力，这一阶段的作品尺幅较大，创作周期较长，包括两个系列的作品：2006-2009年的《同志系列》——充满波普风格的政治历史人物肖像，2009年至2010年《不明来源的色域》——经过填色的政治地图和已被缩小空间的政治历史人物的构成的互文。这两个系列的创作主要呈现的感受大多来自外部经验。2013年韩建宇在空间站的个展“术林”开启了他个人创作的第二个阶段，人物痕迹逐渐淡化，周围环境被扩大，当个人政治融入到一个虚构的场景中，继而转变成公共性的暗示，隐喻成为对现有知识结构和普遍价值观的反思。

今年的个展名为“视次第”，与之前大尺幅作品的创作状态所不同的是，韩建宇开始画一些小稿来记录生活环境中那些一闪而过的发现，他活用日常景象的视觉素材，“光与影”作为一个内在线索，将他三个系列的作品在将此次展览中一个一个地依次联系起来。2014年的作品是个体对历史与政治的经验隐喻性的理解到解构之前所建立起来的这一绘画系统的延续，并由此引发出多条研究线索同时进行的创作状态。《失控的边缘》系列相较之前的作品已经渐渐脱离“政治性”对于他的束缚，回到更为具体的关于绘画本体问题的思考，黑白灰和几何色域作为绘画的基本元素在失控与控制中无限循环。《光晕》系列是现成物与平面绘画构成的研究，韩建宇将城市夜晚中霓虹闪烁的光晕压缩进平面绘画的二维世界。《重影》中镜像与圆点实体化的投影关系，将两种本不相关的物体粘合在一起，构成一种特殊的视觉经验。

从这些作品可以看出韩建宇近几年创作的着力点正在发生变化，他更加关注身边具体而显著的视觉元素，这与他较早前沉浸于理性的创作方式有关，理性使他感知世界的方式变得越来越集中，政治性、叙事性不知不觉成为他画面的主宰性因素，随着创作过程的深入和个人绘画语言系统的建构，他发现自己对于“政治”内涵与外延也有了新的理解——政治已经变得无所不在了。于是，他决定重新拾起在这一漫长创作过程中“遗落的珍珠”——那些曾令他心动敏感的瞬间，用“光与影”这条新的线索将他们串连起来，并将在此后的创作中逐步推进这些新的探索与发现。（文 / 郭芳）

“Envisioning Order” Han Jianyu’s Solo Exhibition Press Release

Article: Guo Fang

From August 8th through the 30th, 2015, Space Station presents Han Jianyu’s fourth solo exhibition of work titled “Envisioning Order.” The exhibition will feature three new series of work from 2014 through the present. Han Jianyu’s creative concept may be understood as divided into two stages: the first stage pays attention to the work’s visual impact, a sizeable portion of the work whose creation occurred over a long period of time. This stage includes work from two series, “Comrade Series” produced between 2006-2009, which contains portraits of historical political figures rendered in a pop-art style, and the 2009-2010 series “The Gamut of Unknown Origins” which converges colored political maps and relegated historical political figures together. The importance of these two series lies in their external experiences. Han Jianyu’s 2013 Space Station exhibition “Powers in the Jungle” served as the inauguration for the artist’s second creative stage, in which the figure gradually fades away, with increasing emphasis placed on environmental elements and personal politics assimilating with fictional settings. The work implicitly transforms, offering metaphors, which reflect upon existing structures of knowledge and universal value systems.

The conceptual difference between this year’s solo exhibition, “Envisioning Order” and past works is that now, Han Jianyu has begun to paint small sketches recording fleeting discoveries within his surrounding environment, Painting visuals from vernacular scenes, the artists regards “light and shadow” as intrinsic clues. The three series within the exhibition may be linked together one by one. Han Jianyu’s 2014 works offer an individual understanding of historical and political experiences and metaphors built up prior to the deconstruction of a continuous painting system, thus leading to multiple lines of research, while at the same time advancing creativity. “The Verge of Losing Control” series has gradually moved away from the “political” bounds of his earlier work, considering issues related to painting, itself. Black, white and gray serve as fundamental elements within painting’s boundless circle of control and lack there of. The “Halo” series is a study on the composition of ready-made objects with planar painting. Han Jianyu abridges the flashing neon glow of the city at night with the two-dimensional world of painting. Within the series “Ghost Image”, the projecting relationship between the mirrors and the round dot materializations bind together two seemingly unrelated objects and construct a special visual experience.

From these works, we may see gradual changes in Han Jianyu’s creative focus. Now, he is more concerned with specific, more significant visual elements, which is related to his relatively early exploration in rational creative methods. Reason has made his perceptions of the world steadily more concentrated. Political narratives have unwittingly become dominant elements within his paintings, along with a deepening creative process and the construction of a personal language system. The artist has discovered that his denotative and connotative understanding of “politics” has gradually changed. For him, politics have become ubiquitous. He has decided that through the long process of finding “abandoned pearls”, those fleeting heartbeats, he can use “light and shadow” to string together new connections, gradually advancing his creative process through step by step exploration and discovery.