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我的创作过程，节奏缓慢，精耕细作，像旧式农民的田间劳作。这样的方式接近心跳的速率，不让我心慌。也符合思考的节奏，我能够在这种慢慢腾腾中入定，遐思。这是我的世界，自在又快乐。

近年来，我画了三个系列的作品。非典系列源于2003年那场牵动着所有中国人神经的事件，作品通过镜像，用一个反常的肖像构图，表现了一种捉摸不清的复杂情绪。咔嚓系列反映的是胶片向数码转换后，图像取代文字，快门的声音从左思右想的结果变成了咔嚓咔嚓的噪音，我们的大脑也变得简单肤浅。童话系列是我周边那些可怜的都市年轻人的缩影，环境的压力让他们沉溺于自我封闭的童话世界，终日与玩偶网络为伴。

我的作品迷恋于氛围和情绪，常常将多重的图像技术复合在一起，在重重叠叠的视觉转换过程中寻找自己的艺术创作问题。



妆
Painted
布面油画 Oil on Canvas
50 × 80cm / 2006

The process of my work is like a farmer slowly and meticulously plowing his fields. It is the steady beat of a heart. It keeps pace with my thoughts and carries me away. This is my world, unrestrained and happy.

In the past few years I have painted three series. “SARS” was born from the events of 2003 that affected the spirit of every Chinese person, showing an abnormal portrait through mirror image, expressing a state of mind suspended in anticipation. “Kacha Kacha” reflects the transformation from film to digital technology, in which images replaced words, the sound of the shutter clicking changed from an act of contemplation to a quick “click click”, and our minds became simple and superficial. “Fairy Tale” is a story of young, lost urban people, the pressure of their environment making them wallow in their cut-off fairy tale world, a fantasy for a companion.

My work focuses on atmosphere and state of mind, often putting different types of images together, and in the transformative process of overlapping visuals, searching for something within my own creations.



夹缝之间与过渡的过度—关于范明正的油画艺术
The Transitions Between the Cracks – Fan Mingzheng' s Oil Painting

范明正作为70年代的艺术家的油画艺术相对于五、六十和八零后的艺术家来说，具有在夹缝之间过渡性的特性。虽然有人不断对艺术家按出生年代进行分类提出质疑和批评，或这种分类不甚科学，但这是由于中国社会剧烈的变化，使代际之间的差异相当明显。所谓“夹缝之间”的“过渡状态”，其实是七十年代出生的一代人最为典型的现实处境。他们是在一个传统计划经济时代最后阶段出生的，正好处于一个独特的过渡情境之中；他们在全球化和市场化巨大的变革中成长，人生最为关键的成长时期正处于中国和世界最为复杂的转变年代；在经历过历史上匮乏和压抑的过程，却又在一个异常活跃和饱含激情的变化的时代里从青春度向中年。这种过渡性让他们突然置身于全球化剧烈冲击和过去的封闭性之间，现代和后现代之间。从而使他们的成长经验既有过去二十世纪历史的刻痕，又有新世纪各种思潮剧烈冲击的诸多的挑战。他们无法像五十、六十年代出生的作家一样对于过去的断裂有深刻的了悟，他们在一个反叛的青春阶段所反叛的正是八十年代以来的那些混杂的话语。他们对于市场化和计划经济的遗留都有一种微妙的情绪，使得他们的创作所呈现的是一种在两种秩序之间“叠加”的复杂状态。范明正的油画艺术似乎是七十年代人生的一个形态与视觉的样本。

范明正的油画艺术是写实的，甚至是超现实的表现语言，或者说他仍延续着写实主义关于艺术家从丰富多采的现实生活中选取有意义的人物与事件，经过个性化和概括化的艺术加工，创造出典型的环境中的典型人物作品。比如，他《非典》和《童话》系列的创作，更多地依赖于创作主体的感性经验，试图将人物置于相对逼仄的空间，进行单纯而封闭式的表达。黑色的背景是沉重的象征和隐喻，人与物的细节塑造勾勒，使平面效果与环境气氛的节律之间，建立了一种确切的联系，这种联系演绎着他的思考和表现激情，使场景在过度的写实氛围中变异为冲突与协调的平衡。尤其是《非典》系列，让我感兴趣的首先到不是他对非典现实性的描绘，而是他对那个特殊灾难的超越性领悟。他已将“非典”从具体的事件中提升出来，以极端的写实方式演绎着一个另类生命的特殊形态，并置放大到更广阔的人类面对自身疾病的脆弱、无奈的反省与追问之上。而《童话》系列，则表现了周边那些都市年轻人在“环境的压力让他们沉溺于自我封闭的童话世界，终日与玩偶网络为伴”（见范明正自述）的社会现象。但他有意回避了对这种现象的情感 and 价值判断，叙述主题和表现对象的距离被有意拉大了，观者只是看到如此怪异、神秘的情绪和仿佛被抽空了的苍白面容，以及那副令人费解的冷漠表情，构成的是一种现代都市缝隙里灵魂无归的漂游状态。他的画面虽然是以真实和具体的细节描绘来反映我们社会的生存环境和生活状态，但尤为值得关注的是他总是通过一个镜像反射和折射一个或几个人物形象，如《镜中人》、《爱之一、之二》的“反常肖像构图”等，在真实、含混与神秘之间的错位既凸现了作品本身的荒诞性因素，又在一种极度冷静的叙述中获得视觉震撼。这与现实主义关于具体描写方式的客观性有所偏离，那些震慑人心的细节都是源自人性的乖张、扭曲和变态，源自人物精神内部的失衡或各种潜意识的爆发。其用意在于把画面中的一个关键性形象同时赋予了内容和形式方面的最大效果。

范明正说，“《咔嚓》系列反映的是胶片向数码转换后，图像取代文字，快门的声从左思右想的结果变成了咔嚓咔嚓的噪音，我们的大脑也变得简单肤浅”（见范明正自述）。从另一个层面理解，当时间与空间凝固在那指尖的快门时，“咔嚓”一声，一切都记录了，当人们回味的时候，那些照片只是回忆。然而回忆是不准确的，谁能够依靠回忆来重塑真实呢？当后人翻出发黄的照片时，不朽或许已经发生，因为不朽总是连结着死亡，这些发黄的照片能够说明什么呢？或许它们能够诉说的除了影像留下的图像外，什么都没有，那些曾经存在于真实中的图像，此刻变成记忆，变成怀旧。这是一种公众的记忆，摄影者已经消失，怀旧的同时，真实已不再重要，或者说，不需要真实了。卡夫卡说过，这种自动相机并没有使我们的眼睛变得复杂，只是给予我们一种更简化、更荒谬的瞬间视觉而已（见《住在巴特、桑塔格、本雅明的照片里》，章光等著，广西师大出版社2004年第一版）。现实的生活现象是纷纭复杂的，如实记录生活，不过是照相师的手艺。人类的感性认知方式是随着人类整个生存方式的改变而改变的，而人类生存方式的改变，视觉文化的图像化则是科学技术发展到一定历史阶段的必然结果。在日常生活中，我们总习惯于把技术看作达到某种目的

Fan Mingzheng is an artist from the 70' s. His oil paintings are a transition between art of the 50' s and 60' s and post-80' s art. Artists are often categorized by decade for criticism specific to their time period, but this kind of categorization is not necessarily accurate: because of the violent changes in recent Chinese history, the differences between the generations are obvious. "Transitional" is a common title thrust upon 70' s generation artists, who were born at the end of an era of planned economy and ended up in a unique time of transition. They grew up in a revolution of globalization and marketization, and their formative years were happening as China and the world were in their most complicated transition period. During a time of oppression and want, but also of exceptional and passionate change, they went from youth to middle-age. This history placed them suddenly between fierce globalization and the insulation of the past, between modern and post-modern. Thus, their maturation was marked by both 20th century history and also the many challenges of the violent attack of the new century' s different tides of thought. They can' t understand the fractures of history as deeply as 50' s and 60' s thinkers; the rebellion of their era turns against the confines of the 80' s. The legacy they have been left from marketization and a planned economy has a subtle moodiness, making what emerges in their creations a "layered" state between two kinds of orders. Fan Mingzheng' s oil paintings are like a visual sample of the 1970' s.

Fan Mingzheng' s art is realistic, even super-realistic; it could be said that he chooses significant subjects from realistic life, makes art through individualism and generalization, and creates model figures in model environments. For example, his "SARS" and "Fairy Tale" series rely on creating an emotional experience, fitting human figures into an extremely cramped space, creating a pure and isolated environment. A black background is his symbol and metaphor. The small details of people and objects form shapes, building a precise relationship between the effect of the flat surface and the environment. This kind of relationship reflects his thoughts and passion and gives balance to the excessive variance in the realistic atmosphere between conflict and resolution. In the "SARS" series especially, what interests me most is not the truthful sketch of the SARS epidemic, but his deep understanding of this unique disaster. He elevated SARS from its concrete meaning, and using an extremely realistic method, has reflected an alternative view of life, through the magnified emotions of people facing their own frailty, their helpless introspection and self-examination. "Fairy Tale" expresses the social phenomenon of urban youth in "the pressure of their environment making them wallow in their cut-off fairy tale world, a fantasy for a companion" (see Fan Mingzheng' s Statement). But he intentionally avoids commenting on this phenomenon' s emotions and values, deliberately widening the distance between the narrative theme and the subjects. The viewer only sees this kind of strange, mysterious state of mind and the pale appearance of the portraits, and that gives us a cold, unreadable expression, the composition a kind of drifting state of no return that resides in the cracks of modern cities. His paintings reflect our society' s survival and living situation through realism and concrete details, and it is especially worth noting that he often uses mirror images and refraction of human figures. In the misplacement between reality, ambiguity and mystery of the "abnormal portrait composition" of "Person in the Mirror" and "Love No.1 and No.2" appears elements of the pieces' absurdity, and

的工具与方法，其实还应从人类生存方式的高度来审视技术对人存在的意义与价值，这是因为技术在不同的历史阶段会造就不同形态的文化与艺术的审美方式。正如水车与磨坊是农耕时代的象征，蒸汽机与烟囱是机械时代的象征，信息科学和生命科学是二十一世纪的象征。在当下，虚拟图像的出现改变了原本与摹本的关系，直接导致对艺术的膜拜与崇敬感的消失。膜拜与崇敬往往是与唯一性、稀缺性等联系在一起的，由于在虚拟图像中不存在原本与摹本的严格区分，这种审美特性也就不复存在了。艺术成为人们随意浏览的对象，展示性与消费性成为它自身存在的主要依据。如果说古典艺术主要是时间性存在，那么当代艺术则是一个空间性存在。前者注重观看的阅读，在咀嚼、品味、把玩的过程中，追求一种高远、冲淡的人生境界；而后者注重的是瞬间体验，在转瞬即逝的图像面前，不再以一种怡然自得的心境来审美，浏览取代了静观，直觉取代了沉思，在审美理想上追求对视觉的冲击力、震撼力。这种审美观念和方式是当代人生活节奏、生活方式与观念在艺术领域的典型体现。那么，范明正这一系列作品中的“镜头”所发挥的视觉还原功能和在水中的姿态，最大限度地保存了现场感。摄影者与物像间细微的交流和时间概念的变化，也在同一个画面中得到了充分自然的表现，从而把艺术家对于角色的主观干预隐藏得更加深而不露，并且过多地使用特写和近景，可能给观众造成了一种强制性约束。艺术家的视像应当是他选择现实而不是改变现实的结果，这种选择所以同样能产生艺术是因为范明正挖掘出经验的、现实的对应和相互关系。类似于视频上的画面，一般不应代表另一个全新的想象的世界，而是代表作为其本原的那个世界。正如范明正在自述中所强调的“我的作品迷恋于氛围和情绪，常常将多重的图像技术复合在一起，在重重叠叠的视觉转换过程中寻找自己的艺术创作问题”（见范明正自述）。

因此，范明正的油画创作的语言方式和深入性、完整性与当代艺术日趋平面化的潮流就显得不合时宜了。范明正给我的感觉有些“另类”与“边缘”，但他的这种边缘的另类不是如上世纪90年代初期一些艺术家的那种被迫的边缘，而是一种自愿放弃或主动地选择。范明正的画室不大，每天倚窗而坐地画画，既能保持自然光线的饱和，又能眺望窗外的风景，心无旁骛地潜心画画。他说“我的创作过程，节奏缓慢，精耕细作，像旧式农民的田间劳作。这样的方式接近心跳的速率，不让我心慌。也符合思考的节奏，我能够在这种慢慢腾腾中入定、遐思。这是我的世界，自在又快乐。”我想，这或许就是一种“夹缝之间过渡性”所导致了他的这种创作状态的选择吧。但不过这也许反而成就了他艺术的纯粹。因为远离现实、远离艺术的江湖，使他的艺术保留了真情的细末微节，因而观者能够在他的作品中感受到一种致力于创作本身的沉静。他已经将自己调整到一个自由创作者的位置上，一种比较纯粹的心态与表达。他作品只有真实的外表，而情节本身对这种真实又进行了颠覆，使人们在自以为是的状态中突然发现，自己距离真实是多么遥远。这既是我们社会变迁过程的现实冲突与矛盾的真实写照，又预示了社会转型后的迷茫困惑与危机四伏，也表现了集体无意识的焦虑。

范明正绘画的叙事性还呈现了“现实的另一面”，这是经过艺术构思和形象处理后的表现，虽然包含虚构的成分，但拥有一种完整性，它基于历史和现实，同时又具有综合超越现实的魅力。我以为他的画有一种密闭式的经验吐露，其中压缩着他以绝对的冷静，甚至冷漠来进行叙事，严格控制创作主体的情感漫溢。所以看他的画，对现在的观者来说都是一种耐性考验，因为从他的视觉图式中可以看到其中的多重表现。如果我们生活在一个充满谎言的世界里，那么任何逼近真相的努力都弥足珍贵。真实是范明正用一种视觉的真实形象来显现的力量，没有炫技，没有符号，有的只是一种与现实生活息息相关的真实。在艺术界市场化、时尚化、戏剧性愈发显得娇柔造作和苍白的今天，这种擅于捕捉真实震撼力的作品，在满足了今天人们好奇心和窥视欲的同时，也可能为那些敏感的人们带来一种心灵的净化感，一种如亚里士多德在《诗学》中提到的古希腊悲剧所生发的“净化”。在愈显浮躁的当代艺术的光影中，这种真实所至的心灵净化，不能不说是一种稀缺了。当即快感成为艺术家和观众所追逐的最大目标后，这种严肃的真实所引发的持久反思，肯定是可贵的。这是范明正作品的价值。其实，这种能打动我们的真实，在于范明正的真诚。当他的作品能够让人感



窗前女子之二
Woman in the Window No.2
布面油画 Oil on Canvas
50 × 143cm / 2008

the extremely cold narration gives us a visual shock. This deviates from realism's objectivity towards concrete forms. The details come from people's recalcitrance, distortion and metamorphosis, from people's inner imbalance and explosions within the unconscious mind. The most important factor in these works is the content given to the figures and the special quality of the forms on the canvas.

Fan Mingzheng says, " 'Kacha Kacha' series reflects the transformation from film to digital technology, in which images replaced words, the sound of the shutter clicking changed from an act of contemplation to a quick 'click click', and our minds became simple and superficial." (See Fan Mingzheng's Statement) Understood from another angle, when time and space freeze in the closing of the shutter—click—everything is recorded; thinking back, those photographs are merely memories. But memories are not exact, for who can use memories to reconstruct reality? When those yellowing photos are brought out years later, immortality has already occurred, but what can these photographs tell us? Besides the captured images, perhaps they can say nothing. Those images that once existed in reality are now just memories, nostalgia. These are memories common to us all, and the photographer himself is not important. In our nostalgia, the truth is no longer important, or we can say that the truth has been replaced by memories. Kafka said, "This automatic camera doesn't multiply men's eye but only gives a fantastically simplified fly eye's view." (see Living in Roland Barthes, Susan Sontag and Walter Benjamin's Photos, Written by Zhang Guanghe, published by Gaungxi Normal University press, First edition, 2004). Reality is diverse and complicated, like photographs, but photographs are the work of the photographer. Our way of understanding what we perceive changes with the way we move through the world, and the recording of

到足够的真诚，就能更有效地表达其意图，就能用艺术的真诚换回观众的真诚，激发出观者一种真诚的思考与内省。而且，范明正给我的强烈感觉或可贵东西是坚持，坚持并不孤独。尽管他不抢眼，没有艺术市场的所谓锐气，或者用来邀宠的流行与时尚，但总有一些东西在里面，默默地抵达或抵抗。长久以来，这个抵达或抵抗不那么扬声高叫，不那么容易哗众，却仍然有人听到，这是他执拗的理由之一。

七十代的艺术家已经承受了这一份不独个人的困惑，他们在自觉地终结某种东西，通过所谓的艺术创作，他们在追问。也许潜在内心的心理隐秘只是开始，总有一个向着的世外；也许未必是桃源，却有一个极为开放的空间。在现实的内外仍有理想可存放的地方，承担着社会责任的义务和作为一名艺术家的敏感与睿智，以及一种艺术家才能达到的过度与极限。

visual culture is an inevitable conclusion of the development of technology. We as people are accustomed to regarding technology as a way and means of arriving at a goal; we should not forget, however, that in different periods of history, technology has given us different ways to appreciate culture and art. Therefore, technology's significance and value should be evaluated from the perspective of a definite point in history. Just as waterwheels and mills are symbols of the era of plowing, and steamers and chimneys are symbols of the mechanical era, information technology and scientific development are symbols of the 21st century. The appearance of digital technology has changed the relationship between originals and copies, and has led to the disappearance of respect and reverence towards art. People have respect and reverence towards things that are unique and rare, but the blurring of the lines between originals and copies in the digital era has destroyed this aesthetic appreciation. Art has become something that people skim over; exhibition and consumption have become its basis of existence. If we say that the primary characteristic in classical art is the perception of time passing, then in contemporary art it is the feeling of immediacy. The former emphasizes interpretation—the process of contemplation, appreciation and enjoyment—and strives for a kind of remote, diluted human plane; the latter emphasizes an instantaneous experience—in the face of a fleeting image and 'what you see is what you get', there is no time for aesthetic appreciation. Browsing has replaced observation, intuition has replaced contemplation. These images want to achieve visual attack and shock. The habits and rhythm of modern life have begun to appear in the aesthetic concepts of modern art. Keeping that in mind, let us consider Fan Mingzheng's "Kacha, Kacha". The visual images shown through the "lens" in this series of Fan Mingzheng's works preserve the original reality of the water. A range of natural expression can be captured during the moments of subtle communication between a photographer and his subjects, and Fan Mingzheng manages to hide any subjective intervention into the characters. An artist's vision should be the reality he chooses, not a changed reality; this choice can produce art because cameras can bring out the corresponding relationship between experience and reality. The medium of video shouldn't stand for a new, imagined world, but should stand for and be the original world. Fan Mingzheng emphasized in his self-introduction, "My work focuses on atmosphere and state of mind, often putting different types of images together, and in the transformative process of overlapping visuals, searching for something within my own creations." (see Fan Mingzheng's Statement)

Thus, the depth and integrity of Fan Mingzheng's creations seems untimely in the increasing flattening of contemporary art. The feeling Fan Mingzheng gives me is of "alternative" and "fringe", but unlike the forced fringe of some early 90's artists, his is an intentional abandonment, an active choice. In Fan Mingzheng's small studio, everyday he sits next to the window to paint, using natural light and observing the outside scenery, fully concentrating on painting. He says, "The process of my work is like a farmer slowly and meticulously plowing his fields. It is the steady beat of a heart. It keeps pace with my thoughts and carries me away. This is my world, unrestrained and happy." It might be his role as a "transition between the cracks" that caused this attitude towards creation. This also might be the reason for the purity of his art. Staying away from the world of art helps him retain the details of true emotion and



窗前女子之四

Woman in the Window No.4

布面油画 Oil on Canvas

71 × 87cm / 2008

gives viewers a window into his devotion to the calm of art creation. The realistic outward appearance of his works do not tell the whole story: he also wants to make people suddenly realize they are far from reality. They are a true depiction of the conflict and contradiction with reality in the process of our changing society, foretell of the bewilderment and crisis that occur after societal transformation, and express the anxiety of our collective unconscious.

Fan Mingzheng' s narrative style brings to life "another side of reality" , brought to life through planning and designing forms. Even though this has fabricated components, it maintains an integrity based on history and reality, and it has a glamour of surpassing reality. I think his art has a sense of expressing his own experience, compressing his narrative through calm and detachment, strictly limiting the emotional overflow of the creative subjects. So looking at his work, to the audience, is a test of patience, because his visual images hold various kinds of expression. If we live in a world full of lies, then any kind of attempt at truth is precious. Truth appears in Fan Mingzheng' s works: there are no shows of skill, no symbols, only a truth that is closely bound with realistic life. In the commercialization, popularization and dramatization of art today, these works that capture truth can both satisfy today' s curiosity and desire, and also give us a sense of purity. In the shadow plays of fickle contemporary art, this spiritual purification that the truth brings fills an empty hole. Once immediate pleasure has become the biggest goal that artists and viewers are striving for, the lasting contemplation that serious truth inspires will be treasured. This is the value of Fan Mingzheng' s work. This truth that moves us lies in Fan Mingzheng' s honesty. When his works can make us feel the depths of truth, the intentions expressed are more effective. He can use the art' s honesty to evoke the audience' s honesty, and he can incite the audience to honestly think and examine themselves. The other intense and precious feeling that Fan Mingzheng evokes is persistence—persistence but not loneliness. Though he is not a flashy artist, doesn' t have the so-called "drive" towards the art market, and lacks a kind of "fashion" , he holds something inside, and quietly reaches for that honesty of expression and resists the lure of fashion. In his earlier works, this reaching and resisting was less obvious, less clamorous, but could still be heard.

Artists of the 70' s have inherited the perplexity of their generation—they are consciously ending something, seeking something new. Perhaps what is hidden within them is just beginning to move outwards; it might not be a kind of utopia, but nevertheless, it is moving towards a more open form of expression. Within them, there is still a place where ideals can exist, where they can take on society' s responsibilities and use their artistic sensibility and wisdom to reach a kind of beyond only an artist can achieve.

居留在心里的那颗明矾——首读范明正
The Alum that Resides in the Heart – Impressions of Fan Mingzheng

郑乃铭 Zheng Naiming

生命原来并没有特定的形象，也没有固定的居所，更没有他们所说的非遵循不可的规则。艺术品也是这样。规则只是为了胆怯与懒惰的行路者而设立的，因为，沿着路标的指示走下去，他们虽然不一定能够找到生命的真相，却总是可以含糊地说出一些理由来。那些理由，那些像网目一样的理由使人容易聚合成群，容易产生一种自满的安全感。但是，当山风来袭，当山风从群峰间呼啸而来的时候，只有那孤独的行路者才能感觉到那种生命里最强烈的震撼吧？在面对生命的真相时，他一生的寂寞想必在刹那间都能获得补偿，再长再远的跋涉也值得的。

——席慕蓉《孤独的行者》

范明正的作品，像极了一颗明矾，滤净了所有的昨日，也沉淀了整个今日。2010年，他有一件名为《非典—白口罩之七》的作品；那是《非典》系列主题里的一件。画面上，范明正采取了一种情境吞噬的语意来做为塑景，圆形的画面；正足以让暗黑的底色毫无边际往外蔓延。问题是，如此的漆黑，并非是一种呆滞到推不开的焦墨。范明正擅长处理黑色，他不仅能够深化到黑色的底内里，且又能将黑处理到散发出隐隐约约的光晕，那股光晕很淡、很稀，却又能在当中洞澈环境里的内容。这也就是我前面所指仿如明矾的意思。在深邃的幽静墨色，能够被看到环境的轮廓，也同时更加凸显画面前景那渺如一粟的女子。尽管画面在背景与人物的比率很明显拉锯开来，可是范明正在处理女子头部的细节，始终不见一丝马虎。他让女子以镜面投映的方式出现在画面里，正由于是投映；就更能够忠实捕捉住镜面的种种褶皱。铜镜已显陈旧与破损，掉落的水银会呈现出仿如斑斑锈迹的疙瘩；一点也不显迟疑地就占据着女子秀丽的脸庞，如此的处理与女子脸上戴着硕大的白口罩，相互形成一种极具内心诡异的张力，如果观者不稍加细察，也许会以为那锈迹是浮现在脸上的病兆，作品的解读就会停滞在比较字义上的单一化。但其实这件作品，或者说这个系列主题作品中，范明正最折服人的一点，也就在于那种双重距离所造成的心理空间拉力，这种心理情境被彻底具体化的绘制，使得他的绘画作品就不再被拘泥于传统形式上的写实绘画，很直接地就跨入心理风景写实的范畴，相对也让他的艺术有了一股静谧的伏动。

这，像极了他的人，外表沉静温实，内心则细腻易感。范明正是我认识的7080艺术家群里面，作品图像容易入眼，但作品的内底，却远远超过外在所能盛载，很值得细细去静赏的一位。这就好像席慕蓉诗里面所提及到的，“……，沿着路标的指示走下去，他们虽然不一定能够找到生命的真相，却总是可以含糊地说出一些理由来。那些理由，那些像网目一样的理由使人容易聚合成群，容易产生一种自满的安全感”。这所谓自满的安全感，说起来或许极具不踏实，却也相对点出普世价值里；一种比较便利性解读事物的快捷方式。只是，这条快捷方式未必是范明正会选择入境方式。因为，对于他来说，只有孤独的行路者才能清楚感受到山风来袭；那份包裹在身上的幽幽寂寞会有多浓、多深刻。

范明正说自己是个“沉重”的人。而之所以“沉重”，则又是源自他的成长背景。1972年出生在河北的范明正，根据他自己对自己的描述“小的时候，我根本没有卡通或漫画可看，乡下地方能够接触图书的管道只有租书，那个时候的租书自然比不上现在都是有店面，常常就在大树底下，随意摆着几把小凳子，就能做起生意来。那个时候非常流行小人书，书的规格大约就是手掌般大小，内容多数是一些忠孝节义的章回故事，比如说：岳飞传、三国演义、东郭先生……。我常会在下课之后，在树底下；看了一本再一本，常常读了忘神。那个时候的租书，都只能在现场看，不像现在是能带回家的。我自己后来察觉对绘画有兴趣，应该也是来自于那个时期。由于小人书除了有简单的文字陈述之外，在页面的另一边都会有像连环画般的插图，我尤其对那些插图特别喜欢。我记得，在小三的时候，就开始画起连环画，而且还送给很多同学。前些阵子我们小学同学会，同学还提及我曾经送他连环画的这段往事呢”！小学期间阅读的图书，尽是一些教忠教义的历史故事，这固然会影响到范明正较为成熟的思维，但还有另外一个原因或也称得上冲击较大。由于范明正的父母，在他很小的时候，就因为父亲的工作需要而长期分居两地。“父母分居两地，对我的影响其实很大，

“Life doesn’t have a specific form, or a fixed dwelling, and nor does it follow fixed rules. Art is also this way. Rules are established for timid and lazy travelers, because following road signs, though they might not lead to a true life, gives one a vague sense of purpose. That purpose, as penetrable as mesh, brings people together and produces a kind of self-satisfied feeling of safety. But when the wind whistles between the peaks, it is only the lonely travelers who can feel the most violent trembling of life. The face of life’s true form compensates in an instant for a lifetime of loneliness, and longer and farther treks become worthwhile.”

—Xi Murong (The Lonely Traveler)

Fan Mingzheng’s works can be compared to a piece of alum, straining clean all past memories, and settling today’s emotions. His 2010 piece “White Mask-7” is part of his “SARS” series. The background of the round canvas is consuming blackness, spreading outwards without a border. Though the paint is black, it is not a dull, dry color. Fan Mingzheng is skilled in using black, intensifying down into the depths of it, making it ooze a soft halo, very light and thin and transparent against its black background. This is the “alum” effect: in the deep, peaceful black, the outline of the atmosphere can be seen, and the shape of a woman in the foreground. The distance between the figures in the background is clear. Through projection in a mirror image, the woman appears on the canvas, creased and imperfect in the mirror. The bronze mirror appears old and worn, stained with rust, the reflection of which boldly appears on the woman’s beautiful face. The stains and the huge white mask the woman wears create a psychological tension. If the viewers don’t look a little closer, they might think that the spots of rust are signs of illness, stalling the interpretation of the piece at a literal expression of its title. But in this piece, and the whole series, Fan Mingzheng wants to express the inner tension that is created by double distance, an effect made with concrete strokes. This releases Fan Mingzheng from the bounds of traditional methods of realistic painting, letting him cross directly into the category of psychological realism.

This work reflects the artist: the outward appearance gentle and honest, the inner heart meticulous and affected. Fan Mingzheng, along with his contemporaries of the 70’s and 80’s, paints works that immediately catch the eye, but the works’ deeper meaning far exceeds the appearance of the exterior, and draw one in to appreciate them on another level. As Xi Murong’s poem says, “Rules are established for timid and lazy travelers, because following road signs, though they might not lead to a true life, gives one a vague sense of purpose. That purpose, as penetrable as mesh, brings people together and produces a kind of self-satisfied feeling of safety.” This so-called self-satisfied sense of safety is unrealistic, but it speaks to a universal value: a convenient shortcut to interpretation. But this shortcut is not something that Fan Mingzheng allows us to use, because, as far as he is concerned, only lonely travelers can clearly feel the wind that cuts thick and deep into our hidden loneliness.

Fan Mingzheng says he is a “serious” person, an attribute that comes from his background. He was born in 1972 in Hebei province, and says of his childhood, “when I was young I didn’t have any cartoons or comics to look at; the only books available in the village were to borrow. The bookstand back then was naturally no comparison with modern bookstores—a few stools would be set out under a tree and it would be open for business. The popular children’s books of that time were generally the size of your hand, and the content was mostly serial stories of loyalty and justice, for example: Tales of Yue Fei, Romance of Three

我从小的时候就感觉自己缺乏安全感。我的个性极其敏感，但家庭的关系使得我从小就不习惯在人群中强出头，虽然在班上与同学相处非常融洽，但内心终究还是孤独……”。范明正自己也提到，个性与成长背景，都使得他对任何事的思索，常会不自主地就会往终极的方向想。“这种终极指的并非是宗教方面，如果要形容；它应该更趋近于哲学思维的悲观色彩”。

每一口呼吸，都使我们暂时逃离不断冲击我们的死亡……但最后获胜的，必然是死亡。因为从出生以来，死亡就是我们的命运，它只是在吞噬猎物之前玩弄一番。可是，我们却一直对生命抱持大量的兴趣和挂虑，就好像竭尽所能地吹肥皂泡，希望越大越好、越久越好，但肥皂泡却注定爆裂、化为乌有。

——叔本华Arthur Schopenhauer(1788–1860)

对于范明正来讲，人生最大的转折是发生在30岁那年。他原来在山东已经有一份教职，而且一教就教了五年。可是，小城市因为封闭，社会风气也不算太好，人与人之间还是存在着因为不开化而有的不真心。范明正渴望走出去看看外面世界的念头日渐升高，于是先进入湖北美术学院进修二年，这段期间他遇到生命中最重要的一位良师石冲。本身也是一位相当杰出艺术家的石冲，带给范明正人生最大精神导正；应该是石冲对待艺术的专注与执着态度，到了后来范明正选择当一位职业艺术家，其实就来自于石冲对待艺术态度的启迪。巧合的是，石冲后来被调往北京清华大学美术学院，这一调动直接也牵涉到范明正生命的异动。2002年他考入清华大学美术学院，2005年取得硕士学位。

鲜少人真正会去了解，如果青春年少离乡背井追逐梦想，生活困厄固然会参半；但未必见得如此牵动着心理的波波折折，毕竟，年轻总会有一帖轻易治愈心理的药方。可是，30岁，那是生命正走到精华的中介点，时间已经不再允许自己有太多的虚掷，对于向来凡事都朝悲观方向思考的范明正来说，内心所要计较的何只是“成功”两个字所能概括诠释的呢？情感的向度，在北京这个众多人前来筑梦也不断发生梦碎的城市，范明正内心细腻的悲观思维，却反倒在北京这个凡事被无限放大的城市，找到了最能植入的切口。

尔今，他最被赞赏的创作系列及个人独特作品性格，就都发生在北京这段时间。范明正有三组系列主题的创作《非典》、《童话》、《咔嚓》，我个人觉得这三个系列主题是不能分开看，它们应该是采取一种全体观视的方式来被看待。因为，这三个系列主题是被一个所谓“时间轴”的核心所贯穿，这“时间轴”分别在三个主题中各拥一项元素：口罩、玩具、泡沫，这三个元素除了代表一种渡口的界面象征之外；又同时汇聚出一个精神立基点，那个立基点其实也就是在呼应着范明正性格当中的悲观。

只是，范明正在书写自己性格的风景，并非一味让作品沉溺在自怜自艾的浓稠氛围中。也就是说，他不像一般人会特意去煎熬情绪，范明正清晰地掌握着对社会观察的心得，但却以自己的哲学思维面貌来呈现，使得他的画在一种精微的写实手法当中，却能够把视觉导向一个有变化的心理层次。

口罩——把人内心的惊惧，提高到无限性。2002年11月广东出现首例的非典病例。被称之为非典的SARS，也就是所谓严重急性呼吸道症候群。从02年开始到03年，甚至到2004年在北京都还有出现非典病例。范明正那个时间就在清华大念书，基于安全因素，学校当然采取隔离制度，为的就是预防任何可能流窜的传染。隔离，对多数未曾遭遇过健康的人，应该都很难去设想。但在当时的北京，很多农民工也相对被限定自由进出，都没有办法回到家里，只能露宿在街头。因为这种外不准进入北京、北京人不准外出的沉郁氛围，确实压得人根本喘不过气。这个经验强烈地撞击着范明正的心理，人在那个时空，对旁边的人或环境无不充满着惊恐与畏惧。也就是在2003年，他着手创作了《非典》系列。



镜中人
Reflection
布面油画 Oil on Canvas
70 × 150cm / 2005

Kingdoms, Mr. Dong Guo. When I got out of class I would sit under a tree and read book after book, often reading until I forgot where I was. In those days you could only sit there and read, not like today's libraries, where you can bring the books home. Later I developed an interest in art, probably stemming from the illustrations in those books. I remember when I was in third grade I began to draw graphic novels and give them to classmates. Years later, my classmates still reminded me of the times I drew comics for them!" The books that he read in elementary school were all moralistic history stories, which certainly influenced Fan Mingzheng's maturing thoughts, but there was also another event in his life that had a large influence. Because of his father's work, Fan Mingzheng's parents separated when he was very small. "My parents' separation made me feel from a young age that I lacked a sense of safety. I had a sensitive personality, and the relationships within my family affected my ability to forge relationships with others. Though in school I was on good terms with my classmates, inside I was still very lonely..." Fan Mingzheng also says that his personality and childhood made him involuntarily pessimistic.

"Every breath lets us temporarily escape the unending conflict with our death...but the final victory, in the end, belongs to death. From the time we are born, death is our fate, and before he swallows up his prey he plays with it for a while. But we maintain our intense fascination and worry towards life, like blowing bubbles as big as they can go, hoping that bigger is better, longer is better...but bubbles are doomed to burst, and everything is gone."
—Arthur Schopenhauer (1788–1860)

According to Fan Mingzheng, the biggest transition in one's life happens when they are 30 years old. He worked as a teacher in Shandong for five years, but feeling the insincerity

我个人非常欣赏范明正的《非典》系列表现，在于他非常巧妙地避开直接陈述这项病症外相式征兆，采取一种极端迂回却又如此跨界性表现语体来谈论人内心的那份惊惧与防卫。大量的墨黑，就好像是一只正蓄势待发准备吞噬人的无形巨兽，范明正透过白口罩遮掩着口鼻来压抑人内在无法言述的害怕，最值得赞赏则是他挪借了已经破旧的镜子来作为生命的一种折射，这种不直接把视觉焦点锁定在人身上；而是撷取镜子反射的模样来加以入画的描述方式，不仅挑战了传统肖像写实画风的制化，同时也点出新生代艺术家对多层次空间迭映的思维向度，而镜子所映像出来的斑斑破损痕迹，更活化这项主题所指称的疾病那种漫无边际的侵袭与攻略。这组系列作品，最大的成功之处在于，范明正不只是在画一张画，他甚至可以说是在写一本心理后设小说，藉由丝毫不见繁琐的主体来作为陈述，白口罩；在画面上更成功转化成为非社会性传统对象角色，而成为心理张力的巨大浮萍，盛载着观者的心理；沉沉……浮浮……。

玩具——存在心理与现实的疏离入口。范明正在这个名为《童话》系列主题中，基本上是从《非典》愈合的时间轴往下拉展开来，他将视觉的焦点落在年轻女子，刻意装扮的兔耳发圈、台面上充斥的各类玩具。表面上，这些极具年龄设限的对象，照理讲应该是被拿来转述一种单纯的喜悦；或一份对于青春岁月的渴望留存的向往。但，女子和玩具两者间排拒性着墨，则有点失之于凿痕过度，使得画面所呈现的严重疏离现象，反而没有《非典》系列的神秘戏剧张力。但或许因为《非典》所营造出来的视觉心理拉力已经过于巨大，一旦两者的心境转折还是多少有点沿袭，势必就会让《童话》系列缺少了那份心理的扩度。

泡沫——易被燃烧的空幻或一种确切的真相。这是范明正《咔嚓》系列主题所出现的元素，他透过相机来拍摄水中的泡沫，再将这样的画面转而绘制到画布上。时间的概念，基本上还是留在他艺术的核心范围中，只是，我觉得这个主题应该他所有系列当中最显具社会写实探讨议题的一项。范明正个人觉得，现代人因为数字相机、手机拍照已经过于便利性，使得很多人在面对拍照这个行为，彻底就失去了一种思虑的“停顿”性，按快门也就顺理成章成为一种反射性动作，而不再是需要经过大脑思考的构图与想象。这样的观察是非常有意思。于是，他将相机特写化与泡沫的放大化来成为画面的“动作”，经由此来点出现代人习惯读图而不在善于读字的肤浅性，相机所意味的机械科技、泡沫所代表的短暂和易碎，他让时间这个概念同时被并驾在一个水平思考议上，很委婉地叙述他个人对于时间所昭显的不确定性与不安全感。但元素的指涉性过强，范明正事实上还可以继续深化这当中所延展出的内在性，去拉大两者能够多层次被推演的神秘感（就好像《非典》系列的白口罩与镜子），尝试去找出并拉大眼见的是真相，还是心理感悟到是真相的悬念。毕竟，相机；如果是被拿来作为指称现代人耽溺于惯性思维而不擅于深度思维，那么泡沫是否同样能被拿来作为一种美丽场景的架设或只是易被燃烧的空幻呢？范明正非常细腻把对生命的终极质疑，企图以一种当代性的对象来作为心理的引渡，我个人其实觉得是很成功的一种转接，但相对他就还必须在这样的转接过程中，让自己的心理的风景能够不再停留于点的触击，而要去张罗出有刻度的内里。

仔细回味着范明正三个系列主题的作品面貌，不难梳理出他对创作的严谨度一如他自己受到石冲老师影响，以一种专注到近乎偏执的态度来勾勒出自己内心的那道风景，那种生命可以悲观到沉默不语；却又能不忘抬头望着蓝天的自我主义。我总会这样看着范明正的艺术，也许，他这辈子都不会特别思想要与生命做任何赤膊战，到底，他终究在心里已经选择了一个宁可孤独的角落。但，他在自己的作品中所调整出的这种距离，固然多少会令人看了有点不忍，却也相对庆幸他未曾全然隔绝与封闭。

作为喜欢他艺术的一位朋友，我反而开心有这样的距离。

between people that exists in small cities, Fan Mingzheng wanted to leave and see the progress in the outside world. He enrolled in the Hubei Academy of Arts, and there he came across the most important teacher of his life, Shi Chong. Shi Chong was an outstanding artist, and gave Fan Mingzheng his life's greatest spiritual direction; it was Shi Chong's single-minded and persistent attitude towards art that made Fan Mingzheng choose to become an artist. Coincidentally, Shi Chong later transferred to Tsinghua University's Academy of Art and Design, and this move involved him in Fan Mingzheng's life once again. In 2002, Fan Mingzheng entered Tsinghua University's Academy of Art and Design and in 2005 received his Masters Degree.

Young people who leave their hometowns to pursue their dreams open themselves to increased difficulties, but these do not necessarily affect the direction of the heart; after all, youth itself is an easy cure for heartache. However, once one reaches the age of 30, life has arrived at an essential point and one won't be permitted many more empty chances. According to Fan Mingzheng, who approaches everything with pessimism, the word 'success' is not an accurate description of him. In Beijing, this city where people come to build their dreams and where many dreams have been broken, where all things are unlimited and enlarged, Fan Mingzheng's exquisite pessimism has unexpectedly found its ideal mode of expression.

And today we can see that his most acclaimed series and unique work were all created during the time he spent in Beijing. Fan Mingzheng has three notable series: "SARS", "Fairy Tale", and "Kacha, Kacha". I believe that these three series should be seen together, rather than individually. All three series are connected by a thread to an axis, or a "timeline", and each series in this "timeline" uses a single element: masks, toys, foam; aside from differentiating the period of time of each series, these three elements come together in a spiritual point, which echoes the pessimism that personifies Fan Mingzheng.

However, Fan Mingzheng's "pessimistic" style does not wallow in an atmosphere of self-pity. That is to say, he doesn't create the mood from nothing—he gets his inspiration from observing society and putting his own philosophical spin on it, letting people understand his works from different angles.

Masks—Rising Panic

In November 2002, SARS surfaced in Guangdong. An acute respiratory disease, SARS swept through Beijing from 2002 to 2003, and even into 2004. During that time, Fan Mingzheng was studying at Tsinghua University, and the school instituted an isolation system in order to prevent the spread of the disease. Isolation, for people who maintained their health, was hard to imagine. But as people were restricted from leaving and entering the city, many had no way of getting home and were forced to live on the streets. The confined and oppressive atmosphere in Beijing took its toll on people, creating a feeling of extreme anxiety and dread towards others and their environment. This experience struck Fan Mingzheng, and in 2003, he created the "SARS" series.

I appreciate the expression in Fan Mingzheng's "SARS" series, his ingenious avoidance of directly addressing this disease's outward toll, his use of a circuitous language to discuss people's inner panic and self-defense. The large-scale darkness seems to be a monster



粉坊琉璃街
Grain Milling Lau Li Street
布面油画 Oil on Canvas
90 × 230cm / 2009

preparing to engulf people, as Fan Mingzheng paints white masks that conceal mouths and noses to restrict people's ability to express their fear. One of the most notable aspects is his use of old, broken mirrors as a kind of reflection of life, taking the focal point away from the human subjects, and painting the mirror images, not only forgoing the realistic style of traditional portraits, but also evoking the new era's contemplation of multi-layered space. The rust spots in the reflection bring to life the creeping invasion and strategy of this particular illness. The success of this series lies in Fan Mingzheng's not only painting a painting, but writing a psychological novel. The simple subject, white masks, transcends its normal function, and becomes a huge mass of tension, filling with the observer's own thoughts.

Toys—A Passageway between Imagination and Reality

Fan Mingzheng's next series, "Fairy Tale", focuses on young girls, dressed up in rabbit-ear hairbands, beside a platform full of toys. A normal portrayal of these objects of childhood would be as a kind of joy, or a desire to retain the purity of youth. But there is blackness between the girls and the toys, giving an appearance of alienation, though without the dramatic tension of the "SARS series". It could be that because the psychological tension that "SARS" creates is so huge, the maintained distance between the imagination and reality of the toys makes "Fairy Tale" lack a degree of psychological intensity.

Foam—A Charred Illusion or an Exact Truth

Foam is the central element of Fan Mingzheng's "Kacha Kacha" series: he paints himself using a camera to capture bubbles in the water. We can see the different time period in this work; however, I think that of all his series, this work most conspicuously explores the reality of society. Fan Mingzheng says that because of the convenience of digital cameras, people have lost the habit of pausing and thinking about a photo. Clicking the shutter has become a kind of reflexive motion, and it doesn't require one to think about composition and imagination. This observation is extremely interesting. He turns the taking of the picture into an action on the canvas, and through this he expresses the modern habit of superficially skimming pictures rather than reading words. The mechanical technology implied in cameras and the brevity and fragility represented by foam narrate the artist's shifting and unstable feeling towards the concept of time. Fan Mingzheng references the concreteness of these two elements (foam and cameras), extends the message that is to be deduced from them (like the 'SARS' series' white masks and mirrors), and attempts to find the exaggerated truth, whatever kind of truth it is. After all, cameras can imply people's indulgence in inert thinking; can foam in the same way represent a kind of existing beauty, or is it only an easily burned illusion? Fan Mingzheng carefully takes these big questions and attempts to guide us through them using contemporary objects.

After reflecting on the features of Fan Mingzheng's three series of works, it's not hard to see that his rigor towards creation is influenced by his teacher Shi Chong. The expression in his works may be pessimism, verging on silence, but it doesn't lack a degree of self-reflection. I see Fan Mingzheng's art as having chosen a path of loneliness rather than facing a struggle with life. But in the distance between the self and the world he shows in his works, however disturbed, he still celebrates not being completely isolated.

Being a person who enjoys his art, I am glad for this distance.

通过镜头观看
Looking Through a Lens

周爱民 Zhou Aimin

这是一个前所未有的大量生产图像，消费图像，并使人们对图像产生依赖的时代。我们手握视觉机器，“咔嚓、咔嚓”地捕获图像，也“咔嚓、咔嚓”地斩断经验与现实之间的联系。我们因图像而愈来愈放纵狂欢，因图像而愈来愈麻木迟钝，因图像而愈来愈身心疲惫。这就是现代生活的伟大创举——摄影技术。苏珊·桑塔格形容，拿起一部照相机，如同端起一支来福枪，上卷（上膛）、取景（瞄准）、按下快门（扣动扳机），捕获猎物。如今，万物的存在终结于照片。

2006年底，在中国美术馆举办的“今日中国美术”大展上，范明正展出了以“咔嚓、咔嚓”为题的三联画作品。这三幅作品描绘了相同的内容，手持照相机拍照的人。照相机挡住了年轻人的面容，没有相貌，没有表情，只有照相机和操纵照相机的双手，以及那饱满发亮的头颅从黑暗中伸出来。

照相机那黑黑的镜头孔，被苏珊·桑塔格称之为“柏拉图的洞穴”，它是智慧的场所，也是恶魔的藏身之地，一些正义与邪恶，崇高与猥亵，公平与诡谲的谋划都从这个黑暗的洞穴中挣脱而出。在苏珊·桑塔格写作的有关摄影与现代生活的文章中，她以犀利的观察和充满智慧的言说，引人深省：

“——手持一部照相机就可以把人转变成某种积极的人，转变成一个观淫的看客：只有他把握了全局。这些人看见了什么？我们无从知晓。”

“破灭的希望、青年狂欢、殖民地战争、还有冬日的运动均毫无二致——都被照相机等量齐观了。摄影为世界设立了一种长期的看客关系，它拉平了所有事件的意义。”

“拍一张照片即是对事件的情形感兴趣，对尚未变化的当下状况感兴趣，是一种共谋，无论如何也要使得作品有意思，值得一拍——只要它有意思，哪怕是别人的痛苦或者是不幸也在所不惜。”

“在《放大》（1966）中，安东尼奥尼（Antonioni）让那位时装摄影师用照相机卡嗒卡嗒地在维露什卡（Verushka）的胴体上大动作地流连不已。真够下流的了！”

如同苏珊·桑塔格所描述的，照相机就像一个魔法机器，曾经让一代又一代画家穷尽智慧的再现真实的梦想，通过照相机这个小匣子，已经变得如此地轻而易举。摄影诞生之初，摄影师吸收了绘画的图像样式与经验，后来，画家们又不断地从摄影中获得创造的灵感。随着摄影技术的发展，摄影镜头远远超越了眼睛的生理功能，高科技摄影展现出来的纤毫毕现的图像，已经不是真实的问题，而是真实得可怕！摄影镜头延伸了人的眼睛，使人观察到了肉眼难以察觉到的微观和宏观世界。现在，摄影渗透到了社会生活的方方面面，摄影技术改变了人们观看世界的方式，也改变了艺术创作的观念。摄影在现代生活中展现出来的变幻魔力，促使范明正选择了照相机作为自己的创作主题形象。

范明正毕业于清华大学美术学院绘画系，他在艺术观念和创作方法上受到了他的导师石冲的影响。在读研究生期间，他的一些作品已经反映出以精微的写实技巧表现一定观念性内容的创作特点。《二零零三五月·北京》是以“非典”为题材的一幅作品，这幅作品以摄影式的构图，将人们在“非典”期间的恐惧、张惶与期待的心理感受浓缩成肖像的形象展现出来。他更早创作的《临界》，再现了一架骷髅的形象，从直观的形象看，这一作品与生命主题有关。然而，与形象内容相比，这件作品的创作方式更耐人寻味，因为这架骷髅的形象是通过几重影像技术复制而得到的。范明正先用照相机拍摄一架骷髅的形象，后将照片放置在镜子前对着镜像再次拍照，然后将所得到的彩色照片复印成黑白图片，再将黑白图片扫描输入电脑，对图像作一定的修饰处理后打印出来。最后，他以精致的绘画写实技术复制电脑打印出来的图像。这件作品的创作经过了镜

This era is one of unprecedented production of images, consumption of images, and has made us depend on images. We have mastered visual technology, capturing images with a simple “click click” , and this “click click” has cut off the communication between personal experience and outside reality. Images carry us away into alternate worlds, make us numb and insensitive, and have caused exhaustion in both our bodies and minds. This is the greatest achievement of our modern lives – photographic technology. Susan Sontag said that picking up a camera is like holding a rifle: load the film (load the gun), focus (aim), click the shutter (pull the trigger), and capture the target. Today, our very existence has been reduced to a photo.

At the end of 2006, Fan Mingzheng exhibited three pieces from “Kacha Kacha” at the National Art Museum of China’s “Today’s Chinese Art” exhibition. These three pieces illustrate a single theme—a person holding a camera. The face, obstructed by the camera, is unrecognizable, without expression; the paintings consist of a round, shiny head looming from the darkness, hidden behind a camera and two hands.

The darkness of the camera lens was described by Sontag as “Plato’s Cave” because it is a place of wisdom and of demons; good and evil, majesty and obscenity, justice and scheming all struggle free of this black cave. In Sontag’s “On Photography” , she encourages people to think with her incisive observation and wisdom:

“—While the others are passive, clearly alarmed spectators, having a camera has transformed one person into something active, a voyeur: only he has mastered the situation. What do these people see? We don’t know.”

“Crushed hopes, youth antics, colonial wars, and winter sports are alike—are equalized by the camera. Taking photographs has set up a chronic voyeuristic relation to the world which levels the meaning of all events.”

“The omnipresence of cameras persuasively suggests that time consists of interesting events, events worth photographing··· After the event has ended, the picture will still exist, conferring on the event a kind of immortality (and importance) it would never otherwise have enjoyed.”

“In Blowup (1966), Antonioni has the fashion photographer hovering convulsively over Verushchka’s body with his camera clicking. Naughtiness, indeed!”

As Sontag says, cameras are like a magic machine, letting one generation after another of artists, through the small box of the camera, capture the image they want to paint. At the beginning of the history of cameras, photographers absorbed style from painting; later, painters began to take creative inspiration from photography. Photographic technology far surpasses the strength of the eyes, creating finely minute images, making it less a problem of capturing reality, and more a problem of super-reality. Camera lenses are an extension of people’s eyes, presenting to people the micro world that is invisible to the naked eye. Now, as photography has permeated every aspect of society, photographic technology has changed people’s way of looking at the world and the concept of artistic creation. The transformative ability of photography that has emerged in everyday life encouraged Fan Mingzheng to choose cameras as the theme of his newest works.

像、照相、复印、电脑扫描、写实绘画等过程，范明正仿佛要将所有的图像技术复合在一起，在重重叠叠的视觉转换过程中寻找自己的艺术创作问题。

这种探索性的创作是有价值的，由《临界》到《咔嚓》系列作品，范明正的写实技术脱离了风格和形式的问题，而将写实技术降为一种复制技术，同时他又以这种复制技术去质疑当今的视觉文化问题。这也就是他运用写实技术的特别之处。可以说，我们今天生活的时代是影像专制，或者说影像暴力的时代，影像左右着我们的思维，也深刻影响了我们的生活方式。如同《咔嚓》系列作品表现出来的，一个人煞有其事的端起照相机观看世界，其实他所观看的是由气泡、水幕构成的虚无和空洞的世界。从《咔嚓》系列作品开始，范明正的作品在逼真写实再现技术之下，流露出他对当今视觉文化的认识及理解。从《咔嚓》到《白口罩》、《童话》等系列作品，尽管他在画面中表现的形象内容有所变化，但是这些系列作品潜藏着相似的视觉表现逻辑及问题意识，这就是：以极度的写实呈现逼真与虚无的悖论关系。《童话》将真实的人物面具化、玩偶化，《白口罩》则将真实的自我生命意识始终置于危机和不确证的状态之中，这些的生存经验既是作者个体的，也具有普遍性，由此也使得范明正的作品有了特别的耐人寻思之处。

我们对现实的认识是一种直观式的面对，还是通过镜头，通过影像经验加以转换之后的现实呢？这就是经常被提到的“二手现实”的问题。现在我们通过图像所接触到的“二手现实”，已经远远超出我们身临其境的现实。在《咔嚓》作品中，那些气泡、水幕与肖像混在一起，这种景象的出现缺乏现实的逻辑，但是它们又是通过照相机真实拍下来的图像。它们已经以“真实”的面目出现而成为了一种现实存在。仅以荒诞去解释这样的图像是不够的，既使它们被言之为“荒诞”，这也是现代技术纵容的一种“荒诞”——真实的荒诞。这就如同那些耗费巨资，场面壮观、极尽奢华的电影大片，为满足人们对逼真视觉的欲望，制作者们以“真实”为名，堂而皇之地制造了种种的“荒诞”。写真技术的发达，使人们看得更真实了，但是这种真实并不是使人们对现实有了更清楚和更清醒的认识，相反却为人们理解现实制造了更多的迷雾。当现实为层层“真实”所覆盖，现实必然难辨。在后工业的电子时代，虚拟世界的真实甚至取代了现实。

在《咔嚓》中，人的眼睛隐藏在镜头之后，似乎是人的眼睛控制着镜头。事实上，镜头是一个通道，万物被纳入其中，并以标准化和类型化的工业方式生产出来。我们的眼睛必须符合，或者说已经习惯了以这种工业化的生产方式去看世界，否则就难以言之为真实。眼睛观察事物时的差别都被抹平了，事物以均质的形象被生产出来。只要你按动快门，在短时间内，你就可以获得成百上千的图像，它们都从同一个孔穴中跳跃而出，它们不可避免地带有相同的面目。因此，与其说人的眼睛隐藏在镜头之后，而不如说是镜头遮蔽了眼睛，甚至是镜头取消了眼睛。这就如同苏菲·玛索在一部电影中扮演的摄影师，她整天拿着便携式照相机出入各种场所，她不停地按下快门，而极少用眼睛去观察取景。这就是，在一切都已经设定好的技术程序中，按动快门的的手的作用，要大于眼睛的作用。

在凡高作的自画像中，他因与高更争执而割掉了自己的耳朵，他的身体、心灵一定都是刺骨的痛，但是他那一双眼睛却始终是倔强而矍铄的，逼视所有观看他的人。英国当代著名画家弗洛伊德也曾对着镜子画过一幅自画像，他赤身裸体，身体干瘪衰老，一手拿着厚重的调色板，一手持着调色刀。他就这样赤条条的面对这个世界，面对自己的画布，生命即将耗尽，眼睛已经浑浊，但是他没有放弃凝视，依然挺立着，手握自己的武器。

而今，赤身裸体，手持最新型数码照相机的人，拍照，留影。这是这个时代最为丰满的肖像——只有镜头没有眼睛的巨大肖像。镜头之后的那双眼睛是温情的、好奇的、例行公事的、猥亵的、贪婪的——不得而知。

Fan Mingzheng graduated from the painting department of the Academy of Art & Design, Tsinghua University, and in his artistic style and creative method he absorbed influence from his teacher, Shi Chong. As a graduate student, he presented in his works a subtle realistic technique that expressed his own individual ideas. "May, 2003, Beijing", from the "SARS" series, is a photographic-style portrait image that shows the widely shared feelings of horror, fright and anticipation during the period of SARS. An earlier work, "Boundary", is skeleton figure, and from a literal perspective, one could say this work is a commentary on life. However, this work's creative method goes beyond its mere content. Fan Mingzheng first used a camera to photograph a skeleton, placed the photo in front of a mirror and photographed the image, printed the color photos as black and white, scanned the black and white photo into the computer, and printed it out. Finally, he delicately and realistically painted the printed image. In the transformation of the image through reflection, photography, copying, scanning, and painting, it seems like Fan Mingzheng was searching for some kind of inconsistency in his creation of each image.

This creative exploration is valuable for the artist: from "Boundary" to "Kacha Kacha", Fan Mingzheng's realistic technique has broken away from stylistic and content concerns, and has become a kind of reproduction technique, which he uses to question today's visual culture. That is the unique style of his realistic method. We live in an era ruled by images; images influence our thoughts, and deeply influence our way of life. What the "Kacha Kacha" series shows us is a seemingly serious photographer looking at the world through a camera, but all he really sees is foam, the empty world that can be seen through a curtain of water. "Kacha Kacha", "White Mask", "Fairy Tale" and other series, though ranging widely in content, have hidden beneath the surface a similar visual expression of logic and awareness, a lifelike and empty paradoxical relationship emerging from their extreme realism. "Fairy Tale" masks true things, making them doll-like, while the true objects in "White Mask" express the crisis and emptiness of the uncertain inner state. These experiences are actually the artist's own, and in their universal truth also give Fan Mingzheng's works a point that people can recognize.

Do we face reality head-on, or is reality seen through a lens, images that have been transformed? This "second-hand reality" that we see through images has already far surpassed the reality that we can see ourselves. In "Kacha Kacha", bubbles, water and a human figure are overlaid, lacking realistic logic, but each is a "true" object captured by the camera. This appearance of "truth" has turned them into reality. Though we might call these images absurd, they are not merely a figment of the artist's imagination; they are products of the absurdity created by technology—a realistic absurdity.

Like a high-budget blockbuster, to satisfy people's desire for lifelike images, artists use "virtual truth" to fabricate absurd stories. The development of photographic technology gives people a virtual truth, but this truth, rather than giving people a clearer understanding of reality, fogs and blurs reality. When reality is smothered by layers of "virtual truth", reality is hard to recognize. In our post-industrial digital era, this virtual truth may even replace reality completely.

In "Kacha Kacha" series, the eyes that are hidden behind the lens control the images. The lens is a pathway into which everything is channeled, standardized and categorized. Our eyes become accustomed to seeing the world through this kind of industrialized method



爱
Love
布面油画 Oil on Canvas
150 × 258cm / 2007

of production—otherwise, we wouldn't be able to call it "truth". The differences in our individual perception have gone, objects have become merely homogenous forms. Pressing the shutter at any given moment will give us limitless images that leap through one small hole, inevitably resulting in a kind of consistency. In *La Fidelite*, Sophie Marceau plays a photographer who wanders through each scene aimlessly clicking her camera, never using her eyes to observe what she is photographing. In the set procedure of today's technological world, the act of clicking the shutter looms larger than the act of using our eyes to see.

Van Gogh's self-portraits show the artist missing one ear, his body and spirit in searing pain, but his eyes are stubborn and proud, intently watching all who are watching him. English contemporary artist Lucian Freud once painted a self-portrait in the mirror, naked, his body aged and wizened, one hand holding a color wheel, one hand holding his color knife. He nakedly faced the world, faced his canvas, his life almost depleted, his eyes already muddy, but he never lost his fixed gaze, still standing upright, hand holding his weapon.

Now a man, naked, holds a digital camera in his hands and snaps a quick photo. This is our era's most pervasive kind of portrait: a face with a lens and no eyes. The eyes behind that lens may be tender, curious, serious, greedy—unknowable.

与范明正的对话

Conversation between Fan Mingzheng and Lydia Jiao

时间：2011年8月20日

地点：范明正工作室

了解一个艺术家，我们会从各种各样的渠道获得信息，但更重要的是面对面倾听和感受艺术家个人的想法。采访范明正，让我觉察到了他平静似水的外表下，内心却是暗流涌动的。

L：如果你不画画，你会做什么呢？

范：不画画了，最想做的事是读书、写字、云游。所谓“廛有庐斋，素琴青帘，书香沁人，墨香遣人”，这种书斋生活让我神往。云游，和旅游大不同，是漂哪算哪，像一朵云在天上飘。

L：就是没有一个终点。

范：对，在路上，精神上的暂时出家，一个人有点寂寞的话，带个书童最好。走到安静的地方住下来读一些平常没时间读的需要逐字逐句反复揣摩的书。

L：那你现在不画画的时候是什么状态？

范：不画的时间很少，有的话也主要陪孩子了。最近社会交往很少，只有少数相熟的朋友偶尔见一下，这样可让自己保持一个安静的状态，集中精力画画，为个展做准备。

L：绘画带给你最大的乐趣是什么？

范：现在画画很大的程度上是一个生存方式，就是你要靠它来生存，有时感觉很累。所幸这个生存手段也是我一贯的兴趣所在。画画其实是在搏斗，早上到画室会不安，不知道接下来一天能不能画得顺利，与画面搏斗一天，如果驯服了它，你就会有一种极大的满足感，这种感觉是没法用言语描述的。如果被它击败了，只有带着郁闷和不甘心回家了。

L：刚刚画画完，是一种什么状态？

范：只能躺在沙发上，就是这样。画画是一种五脏俱焚到血脉贯通的过程，精神高度集中，像上了弦，一但画完，弦一下子松了，就特别累。

L：我看着挺紧张的、冲突、激烈、不平静。

范：不平静，这种技术有点残酷。每天面对画布七八个小时，常年如此，人的身体会吃不消，去年夏天我就到了极限，人突然动不了，只好住院。

L：你一直在自我克制么？

范：艺术家应该是感情丰富的，面对自己还要那么多克制吗？但在画面上既要有克制，还要有宣泄，才会产生冲突，才会有好的艺术。单单是慢条斯理的人或歇斯底里的人画不了这种画，它是静水暗流的状态。

L：你绘画灵感和素材的来源主要是什么。

范：我们的周围的每一瞬间，都会留意去捕捉它，有兴趣的就画成草图。

L：这是不是形成了一种习惯？

范：对，这是创作的原始准备，平常会储存很多这样的草图，但能实施的少之又少。

L：说几个。

范：“百纳布”，灵感来源于农村老太太做的坐垫，到处搜罗的破布头，女红好的老太太缝制起来简直就是艺术品。我要说的话就会找一帮老太太弄成一个大装置或一个大长卷。还有一个“水滴石穿”，弄一个明式的板凳，腿加长，高约两米五，顶端装一个精致的旧旧的水龙头，缓慢地滴水，地上放一块质感

像砚台的石头，就这么周而复始的滴着水。

L：这是一种朴素的智慧。

范：对，和我的画很契合，也很有可行性。

L：但是从2003年到2011年，八年的时间，你才画了三个系列的作品。

范：还有很多你不知道的。

L：那你最早开始画画，画的是什么。

范：刚开始画抽象和表现，我在山东上的大学，毕业后又在当地大学教书。整个山东当时流行厚画法的表现风格，所以我也玩了很长一段时间刷子和刮刀。

L：那你怎么就选择写实绘画了。

范：一直喜欢古典油画，虽然没人教，但我自己私下会画一些写实的画。真正的契机是遇到石冲老师。

L：跟石冲老师学画几年？

范：我等于读了他的两个研究生。1999年在湖北美术学院是进修研究生课程，后来他调到清华我又考了了他的研究生。我是师父在清华的第一个研究生，刚来清华时他招学生很少，就那么一师一徒地过了两年，第三年才有了师弟师妹。师父是很多人的精神导师，看起来难以接近，其实他是软心肠的，很照顾身边的人，有很多学生追随他，我个人也对师父怀有很深的感情。我崇敬他的不仅是他艺术上达到的高度，还有他的硬骨头和纯粹。

L：那你觉得写生重要么？

范：写生相当重要，是绘画的入门功夫，你的眼睛由普通到审美，写生是必不可少的。同样的素材变成艺术品都要有审美的介入，普通人既使可以审美，也不懂怎样由普通变成审美的方法和过程。

L：这让我想起你创作《童话》的过程。

范：对，我画这一组作品，确实是这样的创作方法，前期准备道具、布景、灯光等等，我需要来回地、反复地实验不同的摆置，这虽然不复杂，但是就像你前面说的这是一种朴素的智慧，也是一种磨炼的结果。

L：你是天天在琢磨这个。

范：是啊，天天在想，在画，如同习武，“一天不练，自己知道，两天不练，师父知道，三天不练，天下人都知道”。正所谓“功夫”，就是以时间为前提，天天侵染其中。

L：你都是一个人在画画，那你平时主要和谁交流？有没有琴瑟相和的知己？

范：我其实想过这个事，想有一个这样的朋友，但琴瑟相和只是个理想吧。如果有的话就是我太太，因为我们是十七八岁就相识相知，是大学同学，也做过同事，常常一起做事。

L：那你家庭生活超级幸福，一个中年人能说出自己老婆是一个倾听者，这是很震撼的一件事。那能跟你一起讨论问题的是谁？

范：王新友，和他能说很多实话。

L：说苦？

范：也有，说说困惑，发发牢骚。很多问题和他能聊的很透彻，他眼界开阔，思维活跃，做的是画廊，但很多工作远远超出了画廊的职责，在推广当代艺术方面，尤其是在推广年轻艺术家方面功不可没。

L：最近在看什么书或者杂志？

范：《百年孤独》，新出版的，翻译得还不错。我很少看杂志，每周一两份文

Date: August 20, 2011

Site: Fan Mingzheng's Studio

There are many ways to understand an artist, but the best way is to listen and explore the individual thoughts of the artist face to face. In my interview with Fan Mingzheng, I found that beneath the calm exterior is an undercurrent of bubbling emotions.

L: What would you do if you were not a painter?

F: If I did not paint, I would spend my time reading, writing and seeing the world. I also yearn for a simple and elegant way of life. Seeing the world is different from traveling: wherever you end up, there you are, just like a cloud floating in the sky.

L: As if there's no destination.

F: Yeah, on the road, it's like a temporary release of your spirit. When you get to a quiet place, you can read and re-read the books that you don't normally have time for.

L: When you aren't painting, what kind of state are you in?

F: Nowadays, I spend a lot of time painting. When I have free time, I spend it with my child. I don't have a lot of social interaction these days, only occasionally meeting old friends. This way I can maintain a peaceful state of mind and concentrate on painting, preparing for my solo exhibition.

L: What kind of enjoyment do you get from painting?

F: At present, painting is how I make a living, and I rely on it. That can get tiring. Fortunately, I enjoy this way of life. Painting is actually a struggle. Every morning on my way to my studio, I am filled with anxiety about whether or not the day will be successful. I struggle with my painting all day long, and if I tame it, I feel great. There are no words to describe this feeling. If I am defeated by it, I go home depressed and resigned.

L: How do you feel when you've just finished a painting?

F: All I can do is lie on the sofa. Painting is a spiritual process from high tension to total relaxation. When I am painting, I put all my energy into it. When I finish that painting, I am relaxed but exhausted.

L: Watching a person painting, I feel the anxiety, conflict, intensity and disquiet.

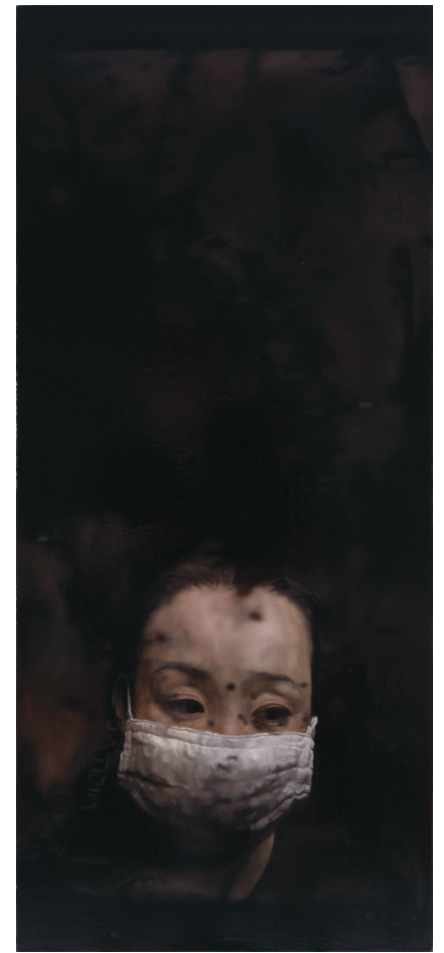
F: This anxiety isn't good for the artwork. Painting everyday for seven or eight hours is hard on the body. Last summer I reached my limit, and my body broke down and I ended up in the hospital.

L: Are you able to practice self-restraint?

F: Artists have complex emotions, and in the face of that, is there a way to restrain themselves? But on the canvas, there should be both control and release. Only conflict can create good art. Someone who is simply methodical or simply hysterical can't make this kind of art; it is like still water with a rushing undercurrent.

L: Where does your inspiration come from?

F: Every instant of my surroundings. If something is interesting, I do a sketch



非典 - 白口罩之十一
SARS - White Mask No.11
布面油画 Oil on Canvas
155 x 55cm / 2010

of it.

L: Has this become a habit?

F: Yes, this is how I prepare for a painting. I keep a lot of sketches, but only some of them become real paintings.

L: Can you give me some examples.

F: "Ragged Cloth" was inspired by an old lady's seat cushion. This pillow was made from odd bits of cloth sewed together, and was a work of art. If I were to make this into an art piece, I would make it an installation or a long roll. Another one is "Water Carving through Stones". It used a Ming Dynasty stool with its legs lengthened to 2.5 meters. Then I installed an old water faucet at the top and let water drip slowly onto an ink-stone on the floor.

L: This is a simple kind of wisdom.

F: Yes, it corresponds with my painting and it is feasible.

L: Did you only paint three series from 2003 to 2011.

F: There were others that nobody knows about.

L: What did you paint when you were first getting started?

摘报和周刊就够了，现在的杂志里面都是明星，报纸里面都是灾难和事故，真受不了。

L: 为什么?

范: 我还是喜欢文字，文字是一种抽象的东西，更有想象的空间，而且很多事，用一句话或者一段文字就说清楚了，这就是思想。读图得让你自己去总结，它只是提供一些现象而已，你读的永远是没有深层过滤的现象，得不出精华。

L: 我在你之前的访谈中，看到你说怀念胶片时代，你是怀念照片在冲洗过程中的等待感吗？这也是在创造图像啊。

范: 不是，我怀念的是胶片时代的人的思考和参与的重要性。原来胶片较贵，所以按下快门之前，要很用心的构图思考。你看看现在拍数码照片过脑子吗？可能稍微过一下，原来可能用几分钟，现在可能用几秒钟，不行回去再ps，或者拍一大堆，中间选一张。现在去旅游，到处是咔嚓咔嚓的声音，都成了噪音了，人人都在狂拍，你的脑子慢慢被机器控制了，不知是机器在表达，还是人在表达。大量的垃圾图像对人是一种刺激，看久了，人会麻木，思维能力会慢慢退化。快餐读图时代产生不了思想，这是就被阉割的激情，这个时代也变得没有思想。我创作这个咔嚓系列，也是有感于这个现象。

L: 你是用《咔嚓》画面上静止的被镜头遮挡五官的脸去反观。

范: 是的。

L: 平时觉得你慢条斯理的。

范: 创作时会变得急躁、自我，作为艺术家来讲，肯定有特别自我的那一面，特别向往自由的那一面，做到最后，我发现我的选择，所有的选择都是按照我的意愿在进行的。

L: 你的内心有没过激烈的冲突?

范: 我是内心冲突非常大的一个人，不熟悉的人可能看不出来。

L: 你内心冲突很大，这和你从小的成长环境有关系吗?

范: 应该有。我父亲是大学教授，在清华大学物理系工作了近二十年，后来调回山东。而我母亲则目不识丁，四十六岁才离开农村，我大姐大我18岁，二姐大我15岁，哥哥也大我10岁，年龄上差距很大，所以从小我就是自我玩耍。

L: 在你的艺术实践上，有什么表现?

范: 有啊，一方面，我在画很写实的画，另一方面，我也有很多天马行空的想法。有点分裂吧?

L: 是有点。

L: 你最喜欢的艺术家是谁?

范: 维米尔、怀斯，是我一直喜欢的艺术家，中间会陆陆续续喜欢别人，但是这两个始终没变。

L: 可以具体描绘一下吗?

范: 该怎么形容呢？怀斯是个隐士，一生不离乡土，画中的孤独感让我感动。维米尔的画都不大，精致入微，意趣昂然，很像元明写意山水的笔墨趣味。

L: 很优美。

范: 不是优美，是天然，浑然天成。

L: 是吗？那说一下你喜欢的中国书法家和画家?

范: 怀素、八大山人、马远、夏圭。

L: 从他们那里你得到了什么?

范: 禅意、静、刨除了杂念，宇宙感很强。八大山人很多画就是一个鸟趴在那，或一条鱼。还有马一角、夏半边，都独辟蹊径。《非典》组画就是得益于他们。

L: 是吗，《非典》。

范: 比如在构图和意境上都有借鉴。只不过他们是计白当黑，我是计黑当白罢了。

L: 留有想象空间。

范: 不完全是，同时也是一种情趣和情绪的需要。人对神秘的、未知的、不能左右的力量，会认为它是黑的或是白的。人在这种未知的基础上，很可能就会走到宗教，对吧？所以觉得他们的画禅意十足。

L: 嗯。

范: 神秘的，自己不能左右的，不能去抗拒的力量，我觉得《非典》组画在情绪上需要这种东西，去对位的话，可能对的上。

L: 从什么时候开始画的?

范: 2003年非典的时候，印象太深了，我在清华上学，是亲历者，学校全部封了，就是坐监狱一样，我们整整一个月没出校门，周围的人都戴口罩，说话时离的很远。

L: 那你也戴?

范: 都戴。口罩可以从事实上和心理上阻挡疾病和对疾病的恐惧，一个很符号化的用具。我当时随手拍了一张照片，拍完之后就觉得很触动，就画了一张，后来延续了一个系列。

L: 你平时写书法，汉隶你喜欢吗?

范: 我喜欢行草,喜欢怀素。汉隶太克制、规矩了。画完画很累了,我需要随意的东西来调节。其实好的写实油画，很生动，有意趣，仅仅是工整远远不够。我开始铺的时候，很松弛很随便，像写行草，最后一点点的收拾起来。如果开始把它弄的很平，就成广告画了。

L: 是什么让你走上画画的道路。

范: 小人书，连环画，小时候很痴迷，临摹了很多。这是最早的原动力。

L: 当代艺术家，你比较喜欢谁?

范: 达明·赫斯特。如果我不画画的话，可能像他那样去实现很多大胆的想法。

L: 你有什么业余爱好。

范: 看NBA，喜欢姚明，他给了我关于体制外生存的很多启示。NBA是一个顶尖的职业体育联盟，一个成熟的商业体系，姚明智慧地调合了美国的个人奋斗和中国人的低调之间的冲突。

L: 这些启示具体指什么。

范: NBA的信条是：一切都是生意。他只通过金钱来衡量你的价值,他们不像中国人那样讲人情讲面子。

L: 那和你现在从事的职业有什么关系呢?

范: 可以讲，中国的画廊和艺术家合作的方式，其实已经是中国最先进的商业模式了,没有了体制内很多弊端，能够激发个人奋斗。像在NBA，总决赛球赛时间安排好了，全球十几亿的观众在等着你，你感冒了，不上场，可能吗？所以诺维茨基高烧三十九度多还在场上拼。姚明打球，一次次的伤，一次次复出，直到再打下去有可能成残疾人，才不得不退役。这个我特别能理解，就是职业的态度，所以我把自己的工作看的很重，是自觉自律的，这都是从他们身上学

F: At the beginning, I painted abstractions and representations. I attended university in Shandong and after I graduated I started teaching there. During that time, the thick painting technique was very popular in Shandong, so I used a brush and knife to paint for a long time.

L: Why did you choose to do realistic paintings.

F: I have always loved classical oil paintings. Though nobody taught me, I painted some realistic paintings in my free time. The real turning point was when I met my teacher Shi Chong.

L: How many years did you study with Shi Chong?

F: Actually, I have studied under him twice. In 1999, I was a post-graduate at Hubei Academy of Fine Arts. Later Shi Chong moved to Tsinghua University, and I followed him there. I was his first student at Tsinghua University. In his first two years there he only had one student. Shi Chong is a spiritual teacher for many people. He appears difficult to get along with, but he actually has a big heart and looks after people around him. A lot of students follow him. I also have deep feelings for him. I admire not just his talent in art, but also his persistence and purity.

L: How important do you think sketching is?

F: I think it is very important as a step in learning how to paint. Sketching is a necessary step in one's appreciation of beauty. Although ordinary people have the ability to appreciate beauty, there is a method and process for transforming ordinary things into beautiful ones.

L: That makes me think about the process of your piece "Fairy Tale".

F: Yes, that's exactly the process I used to paint this series. In preparing the objects, the set and the lights, I needed to arrange and re-arrange everything over and over again. Though this was not complicated, it is, as you said before, a simple wisdom and a test of endurance.

L: Are these thoughts always with you.

F: Yes, I spend every day thinking and painting. There is a saying, "If you don't practice for one day, you yourself know; if you don't practice for two days, the critics know; if you don't practice for three days, everybody knows." Practicing a skill is a preparation that takes time.

L: I know that you paint alone, but who do you communicate with on a regular basis? Do you have close friends?

F: I would like to have a friend like that, but that kind of relationship is just a dream. I think my closest friend is my wife. We met when we were 17, and we were classmates and colleagues. We do everything together.

L: You are extremely lucky. It is a big thing to be able to say your spouse is your best friend. Who else do you have discussions with?

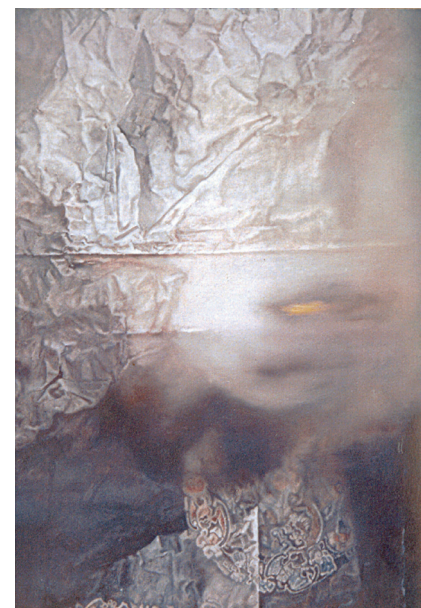
F: Wang Xinyou. I'm able to talk with him about lots of things.

L: Do you talk with him about your challenges?

F: Sometimes. We can talk about our problems and complaints. He has a penetrating and quick mind, and can analyze things deeply. Though he is a gallery owner, much of what he does is beyond his gallery responsibilities. He has done so much in promoting contemporary art, especially young artists.

L: What have you been reading recently?

F: The new edition of "One Hundred Years of Solitude". I almost never



烁

Illumination

布面油画 Oil on Canvas

155 × 55cm / 2010

read magazines, and when I do it's a literary digest or weekly. Magazines are just pop stars and newspapers are just disasters and accidents, and I can't stand it.

L: Why?

F: The written word is an abstract thing. It gives you space for imagination, and most things can be described clearly in one sentence or a paragraph, just like thought. Reading pictures is a kind of summarization—they just present the face of something. Pictures will never show you the deeper situation.

L: In previous interviews, you mentioned that you missed the era of film. Is it that you miss the anticipation of the process of developing film?

F: Not really. I miss the extent to which people considered and participated in the era of film. Film was very expensive, so before you took a photo, you needed to carefully consider the composition of the photo. But now, does anybody think before they snap a digital photo? Maybe a little—in the past we took several minutes to think about a photo but now we only need a few seconds. If the photo isn't any good we can use Photoshop to fix it up, or we just choose a different photo from among hundreds. Now when we travel, the only sound we hear is 'click click', and the sound gradually just becomes noise. Everyone is shooting. Our minds start to be controlled by the machine, and we don't know whether the photo's expression comes from us or the machine. Mass produced images are a kind of stimulation; assaulted by images, our minds begin to deteriorate. This era of the rapid reading of pictures can't produce thoughts. It is the castration of passion without thoughts. My "Kacha" series is inspired by this phenomenon.

L: Is the face hidden behind the lens on the canvas of "Kacha" a reflection of something?

F: Yes.



隅
Corner
综合材料 Mixed Media
55 × 42cm / 2003

来的。

L: 中国画廊业和NBA都是符合商业逻辑的行业。

范: 对, 所以说中国还真是发展了, 但远远不够。我们周围的人更多地是想找一个稳定的体制内工作, 不愿意冒险, 这样想法可以理解, 体制还没成熟, 社会保障还不够, 大家还都缺少安全感。我也是慢慢适应的, 直到经济上好转了, 才意识到还可以这样生存, 有职业艺术家也就是最近七八年的事。

L: 你觉得自己是一个成熟的艺术家, 成熟的人吗。

范: 我是阶段性成熟的, 但是远远不是一个成熟的艺术家。我自己在很多方面需要调整。

L: 在画画上, 你是怎么调整, 让自己慢慢一步步成熟的?

范: 有一点点的规划, 但是大部分自由自在的, 想画什么就画什么。我不想过多的限制我自己的想法。

L: 你的很多想法, 其实已经超出了一个写实艺术家的考虑范围, 其实你考虑的不单单是画面, 很大程度上, 有很强的当代性因素在里面, 有一些的社会事件的参与, 那对现在写实绘画被很多人自觉不自觉的归类到传统艺术中去, 认为这不先锋, 你怎么看。

范: 怎么讲, 比如弗洛伊德他先锋不先锋? 他真的是没有一点先锋性, 但是大家都认可他。一辈子都在那么画画, 他就是一种生活方式, 已经是你生命的一个部分, 就像吃饭、喝水一样, 你一天不做, 就会觉得不舒服, 就会恐慌。从另一个角度来看, 写实绘画是一个非常大的体系, 它有自己的发展逻辑, 而且撼动不了。但作为先锋前卫的功用, 确实是不存在了。

L: 对于这些你困惑吗?

范: 我没有困惑。中国有一段时间是打倒一个再建立一个, 但现在是个多元并存的时期, 这是一个艺术的生态环境, 像森林一样, 要有梅花鹿、大象、猴子和其他动植物才完整, 大家要并存, 才有意义。

L: 你是1972年出生? 你从50、60年代出生的艺术家那里学到和看到了什么?

范: 他们是我的前辈兄长, 我从他们那得到的东西很多。他们经历了八十年代, 那是个启蒙的时代, 是个摇旗呐喊的时代, 有着思想的光芒。同时在艺术上, 他们为中国的当代艺术打开了新局面, 是很了不起的。

L: 你接受他们的哪一部分。

范: 坚守精神性的一面, 现在人不太注重这个东西, 现在是一个思想家沉默的时代。像李泽厚这些人, 现在你感觉是格格不入的, 没有用武之地。

L: 那现在我们需要什么?

范: 学问家。国学热不过是把老东西搬过来, 只做考据和解读, 弄通俗点让大家知道就可以了, 他们不是思想家, 是学问家, 百家讲坛就是他们的舞台, 不过他们在普及传统文化方面功不可没。再就是自艾自怜的小情趣, 年轻一代都有这个倾向。

L: 现在大家一直在提“70后艺术家”的概念, 并且很多人都在归纳这个群体的特点, 你是怎么看待这个现象的?

范: “70后艺术家”很难被归纳。现在中国是一个急速裂变的时代, 五年就是一代。不像社会结构稳固的封建社会多少年不变。

L: 你以后还会继续这条写实的路吗。

范: 这个行当会占用我一生的精力, 就像结婚, 你只能找一个你最喜欢的伴侣。就只能有一个, 这就是宿命。

L: 那你信命吗?

范: 不好说, 人有很多无奈, 一个肉体一辈子的时间和精力是单线的, 不可能是双线的。其实每件事都是来回重复一个简单的东西, 天长日久的重复, 最后形成了一个特别强大的力量。所以懂得放弃也是个大智慧。

L: 明白。

范: 但是只有这一点还不够, 重复的东西加上个人的创造力, 才真正能达到顶点。

L: 是这样的。

范: 比如说写字, 总共就那么多汉字, 来来回回的写, 写一辈子, 总是有坚持和有心的人, 最后可能成为书法家。再如弗洛伊德画模特, 反复的画, 天天画, 顶多模特换, 但他不变, 最后成为大师了。

L: 和您聊天很受用, 谢谢。

L: Are you generally very deliberate?

F: When I am creating, I become impatient and selfish. As an artist, I have a selfish side, a side that longs for freedom. In the end, I find that I do everything according to my own desires.

L: Is there some kind of fierce struggle going on inside you?

F: Yes, there is. But only those who know me well can see it.

L: Is this struggle related to your childhood?

F: I think so. My father is a college professor and worked in the Physics Department of Tsinghua University for 20 years before he retired to Shangdong Province. My mother is illiterate, and only left the countryside after she was 46 years old. My sisters and brother are all more than 10 years older than me, so I always played alone when I was young.

L: Is there something you want to express in the way you paint?

F: On the one hand, I paint realistically. On the other hand, I use a lot of imagination. Is that contradictory?

L: A little bit.

L: Who is your favorite artist?

F: Vermeer and Wise have always been my favorite artists. There are some others that I like, but these two will always be my favorites.

L: Can you describe them in detail?

F: How can I describe them? Well, Wise was a hermit. His whole life, he never left his hometown. The loneliness in his painting moves me. Vermeer's paintings are not large, but very sophisticated, and they have the flavor of the impressionistic landscapes of the Yuan and Ming Dynasties.

L: Very beautiful.

F: Not beautiful, but natural, just like nature itself.

L: Is it? Can you talk about your favorite Chinese calligraphers and painters?

F: Huai Su, Bada Shanren, Ma Yuan and Xia Gui.

L: What have you learned from them?

F: Zen, static, getting rid of distractions and a strong sense of the universe. Many of Bada Shanren's paintings just depict a bird, or a fish, or a horse off in one corner. They are very inventive. My "SARS" series takes a lot from them.

L: How so?

F: In both composition and mood. But they use a white background and I use a black background.

L: To leave room for imagination.

F: Not exactly. It also a need for emotional setting and mood. As far as the mysterious, the unknown, the uncontrollable forces, people think in black or white. When it comes to the unknown, people will often turn to religion, right? So I think their paintings are full of Zen concepts.

L: Yes.

F: In mood, I think the "SARS" series needs the mysterious, the

incontrollable, irresistible forces. These works put forward this kind of feeling.

L: When did you start to paint this series?

F: In 2003, when SARS was going on. My memory of that time is still clear. I was studying at Tsinghua University, so I was a witness to what was happening. The entire university was closed, just like a prison. We didn't leave the campus for the whole month. Everyone was wearing mask, so when you spoke to people it was as if they were very far away.

L: Did you wear mask?

F: Everyone did. A mask could block disease and the fear of disease both realistically and psychologically. It was a symbolic tool. One day I randomly took a photo, and when I looked at it, it really struck me. I painted one canvas, and eventually it became a series.

L: When you do calligraphy, do you like the Han style?

F: I like cursive calligraphy, and I like Huai Su. Han calligraphy is too restrained. I am usually so tired after drawing, I need something to do to calm me. A good oil painting must be very vivid and interesting; just being well-done isn't nearly enough. When I start spreading paint on the canvas, it is very relaxed and easy, just like cursive writing. Then I neaten it up a little. If I make it neat at the beginning, it will just become an advertisement.

L: What made you start painting?

F: Comic books. I was obsessed with them as a child, and copied them. They were my first inspiration.

L: Who is your favorite contemporary artist?

F: Damien Hurst. If I did not paint, I would try to realize a lot of bold ideas, just like him.

L: What do you do in your spare time?

F: I watch the NBA. I like Yao Ming. He has taught me a lot about living outside the system. The NBA is a top professional sports league, and a mature business system. Yao Ming intelligently reconciled the conflict between American aggressiveness and Chinese modesty.

L: What has this specifically taught you?

F: The NBA's credo is: everything is business. They estimate value through money, not like Chinese people, who care more about "face".

L: What does this have to do with your current occupation?

F: It can be said that the cooperation between artists and galleries is the most advanced business model in modern China. Without it the system wouldn't work and it would create struggle between people. In the NBA, the game times are all pre-arranged, and more than a billion viewers are waiting to watch. If a player has a cold and does not want to play, what will happen? So when Nowitzki had a fever of 39 degrees, he still fought on the court. Yao Ming was injured time and again, but he played until he risked permanent injury and was forced to retire. I can understand that professional attitude. I value my work, and I learned it from them.

L: Chinese galleries and the NBA are in line with the business logic.

F: Right. China has become very developed, but not enough. Most people are still looking for stable work within the system, and are unwilling to take risks. I can understand this perspective. It is because the system is immature, there isn't enough of a safety net, and we still lack a sense of security. I

also adapted to it slowly, until the economy improved, and I realized that one could survive this way. Professional artists only started becoming common about seven or eight years ago.

L: Do you think you are a mature artist, a mature person.

F: I mature in stages, but am far from being a mature artist. I need improvement in many areas.

L: In painting, how do you adjust and mature?

F: A little planning goes into it, but for the most part it's just a free progression. I draw what I want to draw. I don't want to place too many restrictions on my own thoughts.

L: Many of your ideas go beyond the scope of consideration of a realistic artist. You don't just consider the painting. To a large extent, your thinking has strong contemporary factors, and has some connection to social events. Realistic paintings are often consciously or unconsciously classified as traditional art, or not considered progressive. What do you think.

F: Well, can we say Lucian Freud is progressive? Even though he was not a pioneer, everybody knows him. He spent his whole life painting, and it was his way of life, as eating and drinking is to the rest of us. We would feel uncomfortable if we didn't do that everyday. Looking at it from another angle, realistic painting is a very big system with its own developing logic. But the question of being progressive is not even relevant.

L: Is this confusing for you?

F: It's not confusing. There used to be a slogan in China, "Strike down one, build a new one". But in this era, art is an organic environment, like a forest, and only can be regarded as a whole when it has deer, elephants, monkeys and other animals living in. All of us must coexist with each other.

L: You were born in 1972. What have you learned from artists born in the 1950's and 1960's?

F: They are my predecessors, and I have learned a lot from them. They lived through the 1980's—an era of enlightenment and thinking. They opened a new era of Chinese contemporary art, and I greatly respect them.

L: What is it about them that you like.

F: That they adhere to the spirit, which is something that has been lost in modern society. This is a silent era for ideologists. People like Li Zensheng can't find a place for themselves in our modern era.

L: Well, what do we need now?

F: Scholars. A recent craze for Chinese culture takes old ideas and analyzes and interprets them, and these people are scholars, not thinkers. The lecture room is their stage, and their contributions to popularizing traditional culture cannot go unnoticed.

L: Nowadays, people are talking a lot about 1970's artists, and are summarizing the characteristics of this community. What is your opinion on this?

F: It is very hard to sum up 1970's artists. China is in an era of rapid change, and one generation only spans about 5 years, unlike the previous feudal system with its steady social structure.



三国演义—战长沙
Romance of the Three Kingdoms—Changsha War
综合材料 Mixed Media
200 × 200cm / 2008

L: Will you continue painting realistic works.

F: This will take up my entire lifetime, just like marriage: you can only find the one person you like most. This is our destiny.

L: Do you believe in destiny?

F: It is hard to say. There's a lot in our lives that is beyond our control. A lifetime is a single line, not double. In fact, everything is a repetition on a single simple theme, constantly and daily repeated. So knowing how to give up is a kind of wisdom.

L: I see.

F: But it's not just this. Only if one adds their own individual creativity will they eventually reach their peak.

L: That's true.

F: Let's take writing for example. There are a limited number of Chinese characters. Someone who writes them over and over again throughout their whole life might finally become a calligrapher. Another example is paintings of models by Lucian Freud. He painted them everyday, perhaps just changing the model. But he persisted and eventually became a master.

L: Glad to talk with you. Thank you.

非典 – 非典中的女孩 SARS – Girl in the SARS

布面油画 Oil on Canvas

50 × 80cm / 2003



非典 – 镜中的女孩 SARS – Girl in the Mirror

布面油画 Oil on Canvas

60 × 80cm / 2009



非典 – 白口罩之四 SARS – White Mask No.4

布面油画 Oil on Canvas

218×55cm / 2010



非典 – 白口罩之二 SARS – White Mask No.2

布面油画 Oil on Canvas

130 × 130cm / 2009



非典 – 白口罩之二 SARS – White Mask No.2
局部 Details



非典 – 白口罩之六 SARS – White Mask No.6

布面油画 Oil on Canvas

直径 Diameter 150cm / 2010



非典 – 白口罩之七 SARS – White Mask No.7

布面油画 Oil on Canvas

直径 Diameter 177cm / 2010



非典 – 白口罩之七 SARS – White Mask No.7
局部 Details



非典 – 白口罩之八 SARS – White Mask No.8

布面油画 Oil on Canvas

直径 Diameter 190cm / 2010



咔嚓系列之一 Kacha Series No.1

布面油画 Oil on Canvas

150 × 220cm / 2006



咔嚓系列之二 Kacha Series No.2

布面油画 Oil on Canvas

150 × 220cm / 2006



咔嚓系列之三 Kacha Series No.3

布面油画 Oil on Canvas1

50 × 150cm / 2006



咔嚓系列之四 Kacha Series No.4

布面油画 Oil on Canvas

55 × 83cm / 2010



咔嚓系列之五 Kacha Series No.5

布面油画 Oil on Canvas

50 × 50cm / 2010



咔嚓系列之六 Kacha Series No.6
布面油画 Oil on Canvas
150 × 220cm / 2011





咔嚓系列之七 Kacha Series No.7
布面油画 Oil on Canvas
150 × 220cm / 2011





咔嚓系列之八 Kacha Series No.8

布面油画 Oil on Canvas

直径 Diameter 190cm / 2011



咔嚓系列之八 Kacha Series No.8
局部 Details



童话 – 1 Fairy Tale – 1
布面油画 Oil on Canvas
140 × 102cm / 2009



童话 – 2 Fairy Tale – 2
布面油画 Oil on Canvas
185 × 125cm / 2009





童话 - 2 Fairy Tale - 2
局部 Details



童话 – 3 Fairy Tale – 3
布面油画 Oil on Canvas
193 × 104cm / 2009



童话 – 4 Fairy Tale – 4
布面油画 Oil on Canvas
130 × 130cm / 2009





1972 年生于河北临西

1994 年毕业于山东曲阜师范大学美术系，获学士学位

2005 年毕业于清华大学美术学院，获硕士学位

现工作生活于北京

主要展览

个展

2011 过度——范明正作品（2003-2011），偏锋新艺术空间，北京

2005 范明正油画展，清华大学美术学院，北京

群展

2011 “再现写实——架上绘画展”成都双年展2011，成都现代艺术馆，成都
“江汉繁星计划”70后艺术家研究展：从风景到人文风景，武汉美术馆，武汉

2010 发现1 中国当代新锐艺术家作品展，宋庄劲草空间，北京
改造历史—2000—2009年的中国新艺术，国家会议中心，北京
A+A第五回展，偏锋新艺术空间，北京

持续的距离——抽象艺术第三回展，偏锋新艺术空间，北京

2009 对话Ⅲ 艺术展，艾森哈特城堡展览馆，德国柏林

A+A第四回展，偏锋新艺术空间，北京

2008 未来天空——中国当代青年艺术家提名展，今日美术馆，北京

拓展与融合——中国现代油画研究展，中国美术馆，北京

A+A第三回展，偏锋新艺术空间 / 上海多伦现代美术馆，北京 / 上海

2007 自在方式，偏锋新艺术空间，北京

“进”当代艺术展，首都师范大学美术馆，北京

A+A第二回展，798案艺术实验室，北京

A+A第二回展，中央美术学院陈列馆，北京

A+A第二回展，四川大学美术馆，成都

A+A第二回展，重庆美术馆，重庆

亚洲青年艺术节，韩国首尔

今日中国美术作品展，中国美术馆，北京

2006 出格，偏锋新艺术空间，北京

“确认的经验”油画作品展，桥舍画廊，北京

“后生代”油画作品展，今日美术馆，北京

2005 第二届全国美术学院油画专业毕业生优秀作品展，何香凝美术馆，深圳

2004 全国第十届美术作品展，广东美术馆，广州

北京美术作品展，中国美术馆，北京

2003 清华大学美术学院作品展，日中友好会馆 / 清华大学美术馆，东京/北京

1972 Born in Linxi, Hebei Province
1994 Graduated from the Department of Art, Qufu
Normal University, with a bachelor's degree
2005 Graduated from the Academy of Arts & Design
of Tsinghua University with a Master of Arts
Currently Living and Working in Beijing

SELECTED EXHIBITIONS

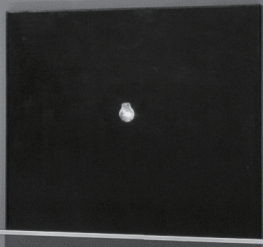
SOLO EXHIBITIONS

- 2011 Beyond—Fan Mingzheng's works(2003–2011), PIFO Gallery, Beijing, China
2005 Exhibition of Fan Mingzheng's Oil Painting, Tsinghua AAD, Beijing, China

GROUP EXHIBITIONS

- 2011 "Representation of Realistic Art" Chengdu Biennale, Cheng Du Contemporary
Art Museum, Chengdu, China
After Seventies Artists Research "Jiangnan The Star Plan" 2011: From Scenes
To Scenes Of Culture, Wu Han Art Museum, Wuhan, China
- 2010 New Face 1—Group Exhibition of Chinese Contemporary Art, Chintsao Space,
Beijing, China
The Fifth A+A, PIFO New Art Gallery, Beijing, China
RESHAPING HISTORY—Chinart from 2000 to 2009, China National
Convention Center, Beijing, China
Unending Distance—the 3rd Exhibition of Abstract Art, PIFO Gallery,
Beijing, China
- 2009 Dialogue III Art Exhibition, Eisenhardt Castle Gallery, Berlin
The Fourth A+A, PIFO Gallery, Beijing, China
- 2008 Future Sky—Chinese Contemporary Young Artists Nominated Exhibition,
Today Art Museum, Beijing, China
Expand and Unite, Chinese Contemporary Oil Research Exhibition, National
Art Museum of China, Beijing, China
The Third A+A, PIFO Gallery / Shanghai Duolun Museum of Modern Art,
Beijing/ Shanghai, China
- 2007 Comfortable Way, PIFO Gallery, Beijing, China
"Jin" Contemporary Art Exhibition, Capital Normal University of Fine Arts,
Beijing, China
The Second A+A, And Art Lab, Beijing, China
The Second A+A, Gallery of Central Academy of Fine Arts, Beijing, China
The Second A+A, Sichuan University Art Museum, Chengdu, China
The Second A+A, Chongqing Art Museum, Chongqing, China
Chinese Fine Arts for Today Exhibition, China National Museum, Beijing, China
- 2006 Transgression, PIFO Gallery, Beijing, China
Confirmed Experiences, Oil Painting Exhibition, Bridge Gallery, Beijing, China
Young Generation, Oil Painting Exhibition, Today Art Gallery, Beijing, China
- 2005 Second Exhibition of Fine Graduation Works by Oil Painting Students from Art
Academies of China, He Xiangning Art Museum, Shenzhen, China
- 2004 10th National Art Exhibition of China, Guangzhou Art Museum,
Guangzhou, China
Exhibition of Art Works of Beijing, National Art Museum of China,
Beijing, China
- 2003 Exhibition of Works from Tsinghua AAD, Japan – China Friendship Center/
Gallery of Tsinghua AAD, Tokyo/Beijing, Japan / China





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策 展 人：冯博一
总 监：王新友
美术设计：范晶
翻 译：王娜、溪妮
摄 影：杨超
责任编辑：焦雪雁

Curator: Feng Boyi
Director: Wang Xingyou
Designer: Fan Jing
Translation: Lisa Wang, Sydney Estey-Dedell
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Editor: Lydia Jiao

PIFO
偏锋新艺术空间
PIFO GALLERY

偏锋新艺术空间
北京市朝阳区酒仙桥路 798 艺术区 2 号路 B-11
PIFO GALLERY
B-11, 798 Art Area, No.2 Jiuxianqiao Rd, Chaoyang District, Beijing, China
Tel: 86 13341168778, 86 10 59789562
Web site: <http://www.pifo.com>
E-mail: pifonewart@hotmail.com

发行所：华艺文化事业有限公司
台北办公室 台北市复兴南路一段 219 巷 23 号 2 楼 美好大厦
CHINESE ART BOOKS CO., LTD.
2F, No.23, Lane 219, Sec.1 Fu-Hsing S., Rd. Taipei, Taiwan
Tel: 886 2 2711 6983 Fax: 886 2 2711 6973
Web site: <http://www.cansart.com.tw>
E-mail: cans@cansart.com.tw

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