

任瀚的思维场域、艺术自主度与知觉观念引发出一种平面中的逻辑，这一逻辑与俗常认知疏离，运作着神秘、魅惑的策略。这些作品的多样差异历时弥坚，其光学幻象与颠覆性的内在条理显然令观者眼花缭乱。

虽然在天津美术学院接受的是正规学科训练，事实证明任瀚是一位在实验领域不断进取的艺术家，他尤其重视蕴含介于“物体”与视觉膨胀/反射关系中的潜能。总的来说，在其大多数创作中，艺术家呈现出对密集线条的关注。然而，当艺术家使用铅笔在两间游弋——时而通过密集的手工劳动彻底填满构图，时而以一种隐秘的方式勾画出自然风光景观投射（**photo-projections**）的剪影——这种线条的密度随之在观念感知层面显得极其灵活。其特别意图表现为对线条与生机勃勃的表达对象间固有关系的重新勘验，这在才华稍逊的画家或对图形品质缺少深刻感知的画家那里是令人迷惑的难题。

当与一种在表层夹带着鲜明的图形视觉信息的装置发生关联时，对客观现实的质询延引出怀疑主义。在这里，物质平面上的绘图也许被看作是装饰性的或仅仅是审美主义的，然而对任瀚来说，一个人也许可以从中推导出一种痴迷于视觉分层的行为意图。物质客体与平面基调并不一定诉诸于一种斗争性的经验，即提前预设了的美化意图或以实验途径化“物性”（**objecthood**）的腐朽为神奇。就其方法而言，任瀚的方法论是基本的、构成性的，即他以精致细腻的感受力去体认包纳着绘图之潜在可能（**illustrative potential**）的广阔空间：技术演绎并不妨碍对客体性与艺术的当代性方向的质疑。我们观察到的是一个强化行为，它服务于两极，致意于在维度领域与非维度领域同时发起艺术言说的双重倾向。

其作品中的一个开创性抽象系列是以手绘填充周际，描画出几何图案或几何状的阴影景观，呈现出线条的密集饱和状态，这是他作为一位观念上的艺术家，面对整体构图和植根其中的活跃要素率然给出的对策。创作实践依赖于对基本材料既连贯精细又从容疏隔的耕耘，以及不可或缺的基本艺术技法与素描能力。从这里引导出的评论也许会重新修定艺术家的定位，即修定将其错认为主要是一位原始抽象派（**primal abstractionism**）、极简派（**reductivism**）以及相应的绝对论（**absolutism**）的修正主义者（**revisionist**）的观点。那种相似性也许来自在上述误导下的审美证据，即现实的光学真相意指了一种僵局：当线条要素作为补充被包纳进概念层面。这一替代性方案（**alternating schemata**）被证明颇具视觉魅力，作为作品系列它们既可以被解读为物质实体，也可以被看作是对朴素感染力的唤醒。

在描绘“山地景观（**Mountainscapes**）”的堪称典范的系列中，视觉的调校与透视几近完美，其联想性、象征性的美学同中国本土传统中独特的古老习传主题息息相关。无论如何，我们在此得到了对山“中”之物非感官层面的图解，这也许得益于传统哲学冲动与古典思维（其用意在于描绘“内在精神”而非“外在真实”），并同时受惠于另一以媒介与技巧的大量联合为特征的更为当代的表现渠道。其外在不是即兴而显白的古典视野（在“当代”传统型实践中往往沦为苍白的假象），而是在由减影（**subtraction**）搭构出的画面中对客体边缘的合成性整体展示，其中，由于在画面上制造了摄影底片般的反射效果，光线的饱和状态在此失效了。将画面处理完成后，我们就可以看到依靠对山地景观的视觉“移植”（**graft**）而达成的本体描绘；建基于跨学科媒介带来的维度层面的反叛、精巧的布局构造与基本材料的本质要素，一幅统一的原初景观被施以视觉手段并反复接受考量。

图形主义（**graphism**）的理解方式对但求无过的角色安排（**less fallible role**）发出抗议，这一角色在中国现行的教育模式中极为流行。在此情形下，绘画创作、图形的描摹与绘画行为的艺术完整性某种程度上被剥夺了，它们只有被放在技术苦役的黯淡之光下才能获得理解。表演属于那些追求艺术技巧的人，但并非那些照搬技巧、精心挖掘技艺潜力的类似工具者。鉴于对新媒介的实验与对数字技术的使用，复杂性与高度的多样性没有被艺术家遗弃，

而是被毫无顾虑地缩减为表达上赤裸的极简主义。如果所选取的媒介有时被证明是解读作品的关键,正如麦克卢汉的理论所述,那么我们看到的就是在嬉戏过程中各部分材料的一场“天真”表演。线条并没有去修饰或补贴视觉内容,毋宁说线条自身成为内容本身,或者,如与将内容囊括在易于理解的现实主义处理中(同样由线条达成)的风景题材作品中那样稍显不同,这样就呈现出三个维度,我们首先看到的是现实物体的影子的仿制品,在此,那个具体的真实客体已然成为一件物体,但这一“已然成为的”物体是从艺术的心灵手巧中诞生的想象的仿制品。

一种对基本视觉语境与材料不断改写的意图在最近的装置系列及平面创作中出现,其操作着重于轮廓线,视角与视觉本体。图景的操作领域描绘了被固定材料的水平限度与自由纬度,其质地或为有机,或为金属,浮雕般地附着于墙面,揭示着建造与培植、逐步削刻与批量生产的共存。装置的力量不仅在于摆置时的细微差别——这一细微差别在视觉上赋予展览中的客体以力量;而且,我们也许可以承认艺术家成功制造了幻象,即视觉表象——原因在于当客体被转化为“艺术”时,他以一种杜尚式的泰然自若区分出不可或缺的狡计与歪曲真理间的云泥之别。由基座的缺失与精英主义的姿态出发,我们看到了一种鼓舞并致使反艺术的原创大师粉墨登场的概念论,同时这一概念论又收束于携有少许反讽的美学意图。

通过将非对称与对称、有机与机械并置在一起,我们发现了艺术家在有意无意间作出的即兴评说,即不知为何一方面拥抱着概念论,另一方面同时嘲弄着以头脑极为“冷静”的哲学方式质疑空间透视潜力的现状。非对称性与对称性编码的视觉对位,(我认为这一装置过程既是蓄意的,也是真诚的)就光学幻象的效果而言极有价值。正是由于这一视觉姿态是幻觉性的,而非“难以捉摸的”(也就是随意性的),它才能开启对生活与科学发展的形而上特征的沉思。这些发展似乎在机械层面彰明较著,但是,视觉展示的更为杰出的计策证明了线条的原始本质近似头脑的本质,即一种还原主义(**reductive**)的典型态度,它激发人去思考评估禅宗固有的殊胜之处与上个世纪中晚期西方表现主义还原艺术(**expressionistic reductive**)的不同凡响。无论如何,作品富于姿态性但被小心翼翼地把控着,它不是物质材料与实物的表现主义式的抽象吹嘘,而是有关材料文雅而会心的演讲术。

非随意性的美学结果,抑或说艺术创造中作为偶然之声出现的对媒介自觉有意的控制,也许会冒犯或否定关于艺术家欧洲社会为主的学习经历的优势,且会相应地在相似的审美编年语境中对中国鲜明而独特的当代存在添加注解。正是时间中的空间,而非时间/空间的陈词滥调,“填满”了虚空,使得视觉的质询驶离心猿意马与哲学上的名不符实,面向对无限广阔之域的表达,从瞬息的情形中体会无限的整体,相比于结果,这个过程更为重要。

将重心放在绘图中线条的品质,在创作过程中加以调整——以此为背景,无论面对的是档案纸上稠密的饱和度,还是内涵着讽喻性多元美学的轮廓界线,任瀚都开启了一场特殊且在视觉上充满刺激的奥德赛。物质材料的感染力夹带着永恒的审美意味,抵制着当代实践的逻辑诡辩,坚持着对原初的询问,同时通过谦逊的认知方式来诉诸谦逊的本质力量,这一力量贯穿在他对线条、石墨与图案这些主要创作工具或媒介的处理中。这些作品没有纠缠于传统中所坚持的对本质要素的即刻目击,而是展示了一种敏锐的外在视觉意象,执着于朴素中蕴含的深刻性,彰显出面对全球性方言紊乱(**global vernacular disorder**)时一个相对年轻艺术家的非凡智慧。

虽然呈现出的技术是构成性的，艺术家却并非完全尾随技术过程。在他特意挑选的复写纸上，其娴熟的凿刻制造着一种反向的视觉凹点，即以铅笔凿点达成机械上的细节表现，从而制造出反面的浮雕。相应地，用铅笔对轮廓所作的相似处理赋予视觉生命一种深度的视觉裂缝。附加在裱于木板的纸面上的石墨，维系着组成装置作品的单幅绘画的潜在活力：局部序列源于整全实体，在这里，无论之于作品的宏观审阅抑或微观细读，维度平面都造成了一种光学韧度。所呈现的机械要素联合起来，令象征性与姿态性意味更为浓厚，并增强了其形而上讽喻性质——这一讽喻性质正如在对其作品的非线性历史阐释中所提及的。风格上的远离正统，既体现在批量制造中，也见于他所用艺术材料与艺术工具的寻常普通，但无论如何，我们被艺术家引人瞩目的超凡独特性深深吸引着，并痴迷于这一空间体验。

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Sequester in Plane

The sphere of perspective, artistic latitude and perceptual concepts of Ren Han result in a planar logic, one which sequesters convention, operating on intrigue and illusive tactics. The diversity of the works withstanding, a coherency of optical illusion and subversion proves tumultuous to audiences.

While academically trained at the Tianjin Academy of Fine Art, Ren proves to be a progressive voice in experimentation, with a particular locus upon the relational potential between “object” and visual dilation/refraction. Essentially, the artist returns to a linear density in the vast majority of compositions, this density proves yet elastic in the conceptual sense, as he employs pencil and deliberations which either entirely saturate the compositions by an intense labour by hand, or, in an ulterior fashion, operate to trace the silhouette of photo-projections of natural landscapes and vista. The particular intent appears to re-examine the sense of accord which lies inherent between line and animate object, a conundrum for less talented illustrators or those dispossessed of a strong sense of graphic fiber.

The question of objectivity in relation to an installation with strong graphic visual information at the cortex invites scepticism, in that, illustrations upon a physical plane might be seen as decorative or mere aestheticism, whereas with Ren Han, one may speculate on a demarche which gravitates upon visual stratification. Physical object and planar leitmotif do not necessitate a conflictual experience, nor the previous assumption of intentions to beautify or render exquisite the banality of objecthood in the experiential parameter. To focus on the methodology of Ren is essential and formulative, in that, he encompasses a broad field of illustrative potential in either elaborate or minute sensibility: technical rendering does not serve to detract from the question of objectivity and contemporaneous directions in art. What we have is an act of enhancement, which serves bi-polar in compliment to the dual tendency to express his artistic voice in spheres dimensional and non-dimensional.

A seminal series of abstraction, drawn illustrations which fill the peripheral area, delineating geometrical patterns or shadowscales of geometry, offer the dense saturation of the line, a topical solution to the overall composition and engrained active component in his conceptual position as an artist. To labour over the minute sequence, sequester, of a base material and the must rudimentary device in art, the ability to sketch, might lead to a detractive comment on his stance as an artist whom might be errantly considered a revisionist of primal abstractionism, reductivism or equally, absolutism. That parallels might exist in aesthetic evidence with the aforementioned might mislead, the actual optical truth denotes an impasse: to incorporate the linear componency to complement in the conceptual. The alternating schemata proves visually engaging, as the corpus of the works read as both physical entity as well as evocations of the power of simplicity.

Visual alignment and perspective is near perfected in an exemplary series which depict “Mountainscapes”, with their associative and symbolic relational aesthetic to ancient or

traditional indigenous leitmotif unique to the Chinese tradition, yet, we have herein a non-sensual illustration of what lies “within” the mountain, as might be ascribed to the traditional philosophical impulse and concepts of the ancients (wherein to depict the “intrinsic spirit” rather than “external real” was the object of intention) to another more contemporary conduit of expression which features a myriad combination of medium and techniques. The external is not the extemporal manifest vision of the ancients (often a pale simulacra in “contemporary” traditional practice) but a composite whole unveiling the peripheral of the object in composition illuminated in substraction, with the saturation of light negated in having opted for the photographic negative reflex upon sheets of illustration. The sheets installed, we then see an ontological description of a visual “graft” of a mountainscape, the vista of an organic origin is visually devised and deliberated upon in a dimensional insurgence of inter-disciplinary media, ingenious configuration and essential material (or, the essentiality of material(s)).

The sense of graphism contests that less fallible role predominant in current pedagogical formation in the P.R.C., where drawing, the act of, graphic depiction and illustration are somehow bereft of artistic integrity and viewed in the dim light of technical servitude. Rendering belonging to those whom aspire to artistry, rather than a tool of exquisite potential within artistry. Complexity and the hyper-multiplicity given new media experimentation and digital technologies are not dismissed by the artist, rather, disarmingly reduced to the bare minimal in expression, should the media opted for prove somewhere the crucial reading of a work, theoretically in reference to MacLuhan, then we see a “naïf” enactment of the componential material in play. The line does not qualify nor subsidize the visual content, the line itself comes to embody content itself, or, varying, as with the visual landscapes, serve to parameter contents rendering intelligible in realistic leitmotif (equally delivered by the line)...thus made tri-dimensional, we have the replice of the shadow of truth, wherein the concrete actual object is yet an object, the “yet” object an imaginary replication born of artistic ingenuity.

The sense of a diligent adaptation of essential visual contexts and materials arises in a most recent series of installations, the graphic existent yet the operative terms would be in contour, perspective and visual ontology. The operative field of view depicts a horizon, latitudinal, of affixed materials, organic and metallic, in relief upon the wall surface, reminscent of the found yet also the cultivated, the hewn and manufactured co-existent. The strength of the installation lies not only in the nuance of placement, which visually enacts power to the objects on display, but we might accredit the artist with the success of illusion, visual phenomenae as he distinguishes with a Duchampian aplomb the integral artifice and truth’s travestic when objects are transformed as “art”. Void of pedestal and elitist modality, we see a conceptualism which invigorates the causal enactment of the anti-art seminal figure, while converging with a less ironic aesthetic intention.

Asymmetry with the symmetrical, organic in juxtaposition with the mechanic, we have an extemporal comment, conscious or not, by the artist which somehow embraces conceptualism while ridiculing the actual status quo of overly cerebral “cold” philosophical enquiries into the potential of spatial rendering. The visual counterpoint of asymmetrical and symetric encoding, (I

perceive this process of the installation as being intentional and visceral), proves invaluable in the optical illusion in effect. Illusive rather than “elusive” (ie. random) the visual gestures inspire meditations on the metaphysical quality of life and scientific evolution. These evolutions appear mechanically evidentiary yet the greater scheme of the visual display proves the primordial essence of line being akin to that of the essence of mind, a reductive mannerism which incites one to consider, evaluate, the cognitive distinctions inherent of Chan Buddhism or expressionistic reductive owing to the Occident of the mid-late century. Gestural yet under control, not an abstract expressionist dilation of material and instance, rather, cultivated and mindful elocution of material.

The aesthetic result of the non-random, or intentional conscious mastery of medium as contingent voice in artistic creation, might offend or negate the predominance of a Eurocentric historico-social study of the artist, but equally, annotates the existence of a contemporaneity evidential and exclusive to the nation of China, in similar aesthete chronological context. Space in time rather than Time/Space cliché operative, wherein the void being “full” licenses the visual enquiry away from that of distraction or philosophical misnomer to an expression of an infinite vastness, the quality of the minute apriori to that of the finite whole, the conclusion second to the procedure.

In light of the context of a process orientation whose roots lie in graphic linear qualities, whether the dense saturations upon archival paper or the contoured horizons of allegorical polychronic aesthetics, Ren Han has embarked upon a peculiar and visually stimulating Odyssey. The solvency of material merged with the effluvium of trans-historico aesthetics, counter to the logistical sophism of contemporaneous practice, insists that we question origin while facing, with humble recognition, the essential strength of humility, trans-operative in his gestures in line, in graphite, in illustration as the chief medium and tool of execution. That the works do not deliberate a traditional extemporal or bear witness of the innate, rather, demonstrate an astute external visual iconography adherent to the profound within simplicity, demarcates a remarkable wisdom for a relatively young artist caught in the drift of a global vernacular disorder.

Technical advent is formulative while not essentially a process oriented artist, deft chiselling affords a reverse visual punctum in his chosen material of carbon paper, the opposite relief engaged via pencil perforations which instigate a mechanical minutiae. Equally, a further visual cleft comes to visual life in a similar use of pencil in contour, graphite sequencing upon paper on board sustain the latent dynamism of the individual depictions which form the installation: partial sequences derived from the entitential whole, the pan dimensional results in an optical tenacity at either the micro or macro reading of the creation. Advent mechanical factors combine to enhance either symbolical gestural content and strengthen the metaphysical allegory supposed elsewhere in non-linear historico interpretations of his works. Unorthodox, whether or mass manufacture or common in artistic material device, we are further intrigued by the artists extended singularity on the focal while entranced by the spatial experience.

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