

風

Q I N F E N G

M I C H A E L
G O E D H U I S

Qin Feng
秦风

PRIVATE VIEW
30 June 2016

Exhibition: 1 July - 1 September 2016
61 Cadogan Square
London, SW1X 0HZ

MASTERPIECE

Exhibition: 30 June - 6 July 2016
South Grounds, The Royal Hospital Chelsea
London, SW3 4SR

M I C H A E L
GOEDHUIS

MICHAEL GOEDHUIS

Qin Feng



QIN FENG IS A TOUGH, rebellious, iconoclastic ink artist who has established an international reputation as one of the art-stars of the New Wave of modernist Chinese ink painting. His work has long been recognised and collected by numerous museums both in the West and in Asia and his work has been represented in many of the major international exhibitions throughout the world in the past twenty years.

He was born in Xingjiang Province in 1961, a barren country of endless steppe, harsh wastes and a historic crossroads of the Silk Route. It has borders with eight countries including Afghanistan, Russia and India and consequently contains a melting pot of languages and cultures. As a boy Qin Feng was a shepherd and unaware of these rich cultural currents. His duties at the first sight of spring would be to herd the sheep up the mountain to catch the most nourishing grass from the melting snow-cap. As he grew older however he became aware of his multi-lingual upbringing, which was a precursor to his subsequent exposure to, and fascination with, other cultures and languages.

After graduating from the Shandong Institute of Art, he was invited to Germany in 1995 as a curator and artist, complementing his eastern art training with exposure to western art history. This escape from the cultural and political limitations of 1980's China, which took him not only to Berlin but also subsequently to the United States, entailed a personal struggle to adapt to these new languages and societies. It was this struggle that has been

the persistent inspiration for him to try to create a *code* or pictorial language that expresses a world that all of us, wherever we come from, can relate to and understand.

He has done this by taking calligraphic innovation further than most of his contemporaries through his successful fusion of Chinese and western philosophical concepts, utilising a richly gestural style related to abstract expressionism but grounded in his training in Chinese brush painting. His audacious pictorial cocktail of stylistic themes from east and west... the two cultures in an aesthetic bond... was early on symbolised by the metaphor of layers of *xuan* paper being soaked with tea and coffee, beverages defining each culture (*Desire, Landscape*, 2008, cat. 17). In some of his later works, a beautiful group of which is exhibited in this exhibition, he turns nostalgically to the raw simplicities of his early life in the wastes of northeast China. This time specifically evocative Chinese elements are introduced: a thin red line, and occasionally a similar white line, weaving across the picture plane embodying a reference to the thread of yarn tied round a newborns wrist as a protection for life (*Desire Scenery 015*, 2014, cat. 9).

Qin Feng is committed to the belief that an artist's duty (particularly the Chinese artist's) is not to repudiate the past but to use past traditions of his culture, freely and without irony. And he claims that art, in a noble and disinterested way, will find for contemporary China the necessary metaphors to explain and express the immense shifts of consciousness that have convulsed and invigorated the country in the past twenty years.

The philosophical beauty of his works begins with the empirical beauty of his mastery of traditional brushwork (*Desire Scenery Series 0013*, 2012, cat. 2), as Mondrian's grids begin with the empirical beauty of his apple trees. And, as with Mondrian, Qin's subtleties of drawing, brushwork and tone demand slow absorption, despite his emphatic abstract gestures, which initially imply the contrary (*Civilisation Landscape Series 0017*, 2012, cat. 19).

Qin Feng engages us in various other disarming ways; his versatile use of ink, printing, oil or acrylic, hanging scroll or folded screen, ceramic models and ambitious installations all expand the formality of the ink and brush on paper (*Desire, Landscape No. 11.1*, 2011, cat. 5), but are also dramatically unified by the powerful and fluid brush technique common to all... a persuasive manifestation of the value and vitality of the calligraphic tradition.

For contemporary Chinese ink artists - modernist ink artists - the challenge of making work that is meaningful and relevant to the new China, and indeed to the world at large, has led to different approaches. In general

they have taken one of three routes. The first is the release of the medium into contemporary realism, the second being the pursuit of abstraction, which has the comforting virtue of combining elements of Chinese tradition with western modernism and the third is a broad experiment with video and other technologies. Qin Feng has opted for abstraction... the inherent beauty of Chinese brushwork, whose primary pictorial justification is the celebration of visual rhythms based on the mastery of line. But in his hands there is the added component of his 'desire' for the eradication of frontiers.

Qin Feng long ago gave himself the name 'Feng', which means 'wind'. This nomenclature could not have been more apt. All his life, Qin has sought to break down boundaries, to allow pictorial winds to blow across intellectual, linguistic and cultural frontiers. It is this drive for a connection between societies, anchored in his early exposure to the crossroads of culture in his youth, that has led to the international recognition given to him through his exhibitions and collected works at the British Museum, the Metropolitan Museum of Art, the Guggenheim Museum, the Getty Museum, the Venice Biennale, the Asia Pacific Museum in California, the Shanghai Museum and the Museum of Fine Art in Boston, in its pioneering exhibition *Fresh Ink* in 2010, amongst many others.

In the current Chinese cultural environment, where there is a unique concentration of creative effort across all categories - film, music, theatre, philosophy, architecture and design, dance and art itself - Qin Feng stands with the small group of his gifted peers as an artist who is grappling with the challenge of creating a new pictorial language to express the transformation of Chinese society. But in his case, his ambition sweeps beyond China to encompass global aesthetic imperatives and aims to eschew much of the fashionable international mantras of recent years, focusing on making works that do not recoil from taking account of the past in order to make sense of the present.

麥克爾豪士

秦风

秦风是一位打破传统、坚韧叛逆的水墨艺术家。他在中国现代水墨的新浪潮中具有代表性的地位，并拥有极高的国际声望。做为 一位明星级的艺术家，他的作品已被许多西方和亚洲的美术馆认可并珍藏。在过去的二十多年来，许多重量级的国际展览也常常看到他的作品被展出。

秦风出生于1961年的新疆省，虽然有着丝路这个历史上的十字路口，当时却是个荒脊无尽的干草原，充斥着严酷的废地。位在中国边境上的新疆和八个国家交界，其中包括阿富汗、俄罗斯和印度。因此，此地是文化和语言的熔炉。童年时期的秦风并未查觉这样丰富的文化趋势和内涵。身为牧童的他，最重要的任务便是每当春天来临时，要赶紧赶羊上山，让羊儿们饱餐那融化的山雪所滋润的牧草。逐渐成长之后，他开始意识到自己多元文化、语言的成长历程，也正是这样的背景让他得以接触、进而着迷于其他的文化和语言。

1995年毕业于山东工艺美术学院后，秦风被延揽至德国从事艺术与策展的工作。带着原有的东方艺术训练，他进一步地补足了对西方艺术史的涉猎。这次的际遇，使秦风逃离了1980年代中国对政治和文化的限制。他不仅是到了柏林，后来又辗转到了美国，展开了一整段的奋斗去适应新的语言和社会。这段经历就是他恒久的创作缪思。他试着去创造一种密码，一种如画的语言来表达一个世界，一个无论我们来自何处都能连系与理解的世界。

和其他跟他同时代的艺术家比起来，秦风更成功地将中国和西方的哲学概念融合在他的书法创新中。他固守原来的中国书法训练，但同时运用了抽象表现主义丰硕的表现手法。他的绘画风格大胆地融合了西方与东方的元素和主题，呈现出两种文化美学上的结合。像是他早期的作品，在宣纸上用咖啡和茶来渲染，以这两种东西方的经典饮品来表征不同层次的隐喻（《欲望风景》，2008）。在一些他后期的作品中，有一系列美丽的作品在这次展览中展出，他怀旧地回到原始的单纯，回归到他早年在中国西北部荒芜中的生活。这段生命历程特别唤起作品中的中国元素：一条细红线和偶尔出现的细白线交织在画面中，表征着将丝线绑在初生婴儿的手腕上用以守护生命（《欲望风景015》，2014）。

秦风坚信身为一个艺术家的责任（尤其是中国艺术家），绝对不是要抛弃历史，而是要不带揶揄地、自在地在作品中呈现过去的传统文化。他宣称，艺术将以一个公正、高贵的方式，为当代的中国找出必要的隐喻来解释、表达这过去二十年来撼动、鼓舞这国家的意识上的巨大改变。

秦风作品中所显示的哲学之美始于他精于传统笔法的经验之美（《欲望风景系列 0013》，2012），就像是蒙德里安的格子始于苹果树的经验之美。如同蒙德里安的作品一样，秦风画作的细致，笔法和调性需要时间来慢慢吸收，虽然他原本夸张的抽象姿态暗示的是完全相反的意图（《文明景观系列 0017》，2012）。

秦风也藉由其他较为缓和的方式吸引我们的注意力。他使用各式各样的媒材，从水墨、印刷、油彩、压克力、挂轴或折轴、陶瓷模版，甚至是充满野心的装置，再再地在纸上拓展了水墨和毛笔的可能形式（《欲望风景 11.1》，2011），但同时也戏剧性地将大家所熟知的技艺统一，使毛笔的力道和流畅再次展现。他的作品有力地明示了传统书法的活力及价值。

当代中国的水墨艺术家，尤其是所谓的现代水墨艺术家，所面对的挑战是他们必须创作出有意义的，而且是和所谓的新中国相关，甚至是和全世界能相链接的作品。总体而言，他们通常遵循此三种途径之一：第一种是在当代艺术的范畴下，打破对使用媒材的限制。第二种是追求抽象的境界，采用此途径的艺术家通常具有融合传统中国元素和西方现代主义的美意。第三种则是广泛实验将录像和其他科技技术与创作结合。秦风选择了做抽象表现。若能信手掌握笔画的技巧，中国毛笔画的固有内在美和图画般的明辨就能将视觉的节奏颂扬于世。此外，在他的挥洒中，秦风加上了一个元素叫「欲望」，让他开疆辟土所向披靡。

很久以前秦风就给自己取名为「风」，这个名字真是再恰当不过了！终其一生，秦风就一直想要打破藩篱，让如画的风吹过知识、语言和文化的隔阂。系于童年滋润于文化的十字路口，秦风有这强烈的趋驶力想要将不同的社会连结起来，也因此经由各式的展出他得到了国际的认可，作品也被许多美术馆收藏，例如：大英博物馆、大都会博物馆、纽约古根汉美术馆、盖蒂中心、威尼斯双年展、加州亚太博物馆、上海博物馆，以及2010年在波士顿美术馆划时代的展览「与古为徒」（Fresh Ink），秦风的作品也在其中做为代表性的展出，在此仅列其一二。

在当今的华人文化环境中，包括电影、音乐、戏剧、哲学、建筑与设计、舞蹈以及艺术本身等各领域，都在关注着一种独特的创新氛围。秦风和他那一小群有天赋的同仁们正以艺术家的身份尽全力和这挑战格斗，冀望创造出一种新的绘画语汇来阐述中国社会的变迁。但就秦风而言，他的企图心远超越中国这个国家的层次，他胸怀全球美学之要件。他试图回避近年国际时尚的主流，而致力于不畏惧历史陈述的作品。面对过去，才能使现在产生意义！





[1] *Desire Scenery 008*, 2014

Ink and acrylic on canvas
100 × 100 cm (39½ × 39½ in)





[2] *Desire Scenery*
Series 0013, 2012

Ink, coffee and tea on silk
and cotton paper
125 × 200 cm (49 × 79 in)



[3] *West Wind East Water* 079, 2005

Ink on silk and cotton paper
129 × 96 cm (50½ × 37½ in)



[4] *Desire, Landscape No. 11.1a, 2011*

Ink, coffee and tea on silk and cotton paper
200 × 100 cm (78¾ × 39½ in)



[5] *Desire, Landscape No. 11.1, 2011*

Ink and tea on silk and cotton paper
100 × 200 cm (39½ × 79 in)

Desire

欲望

*'... taking account of the past in
order to make sense of the present.'*



[6] *Desire Scenery No. 8765, 2012*

Ink and acrylic on linen paper
160 × 160 cm (63 × 63 in)



[7] *Desire Scenery No. 8766, 2012*

Ink and acrylic on linen paper
160 × 160 cm (63 × 63 in)



[8] *Desire Scenery No. 6829, 2012*

Ink and acrylic on linen paper
151.5 × 160 cm (59½ × 63 in)



[9] *Desire Scenery 015*, 2014

Ink and acrylic on linen paper
159 × 220 cm (62½ × 86½ in)



[10] *Desire Scenery 011, 2014*

Ink and acrylic on linen paper
160 × 125 cm (63 × 49¼ in)





[11] *Desire Scenery 013, 2014*

Ink and acrylic on linen paper
151 × 159 cm (59½ × 62½ in)



[12] *Desire Scenery 018, 2016*

Ink and acrylic on linen paper
250 × 159 cm (98½ × 62½ in)





[13] *Desire Scenery 012, 2014*

Ink and acrylic on linen paper
160 × 125 cm (63 × 49¼ in)



[14] *Desire Scenery 017*, 2014

Ink and acrylic on linen paper
250 × 160 cm (98½ × 63 in)



[15] *Desire Scenery 016, 2014*

Ink and acrylic on linen paper
251 × 160 cm (98¾ × 63 in)



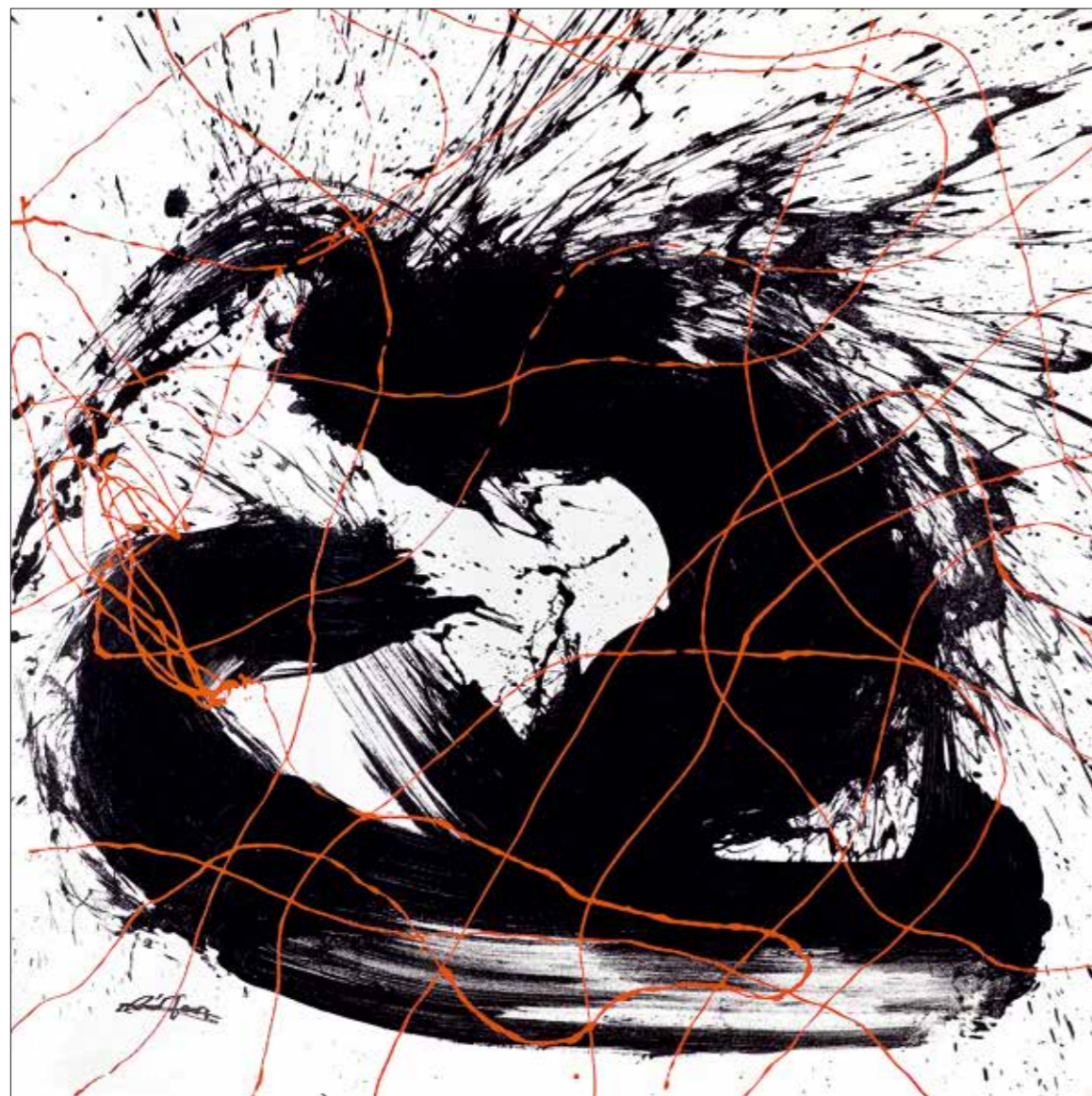
[16] *Desire Scenery 014*, 2014

Ink and acrylic on linen paper
200 × 158 cm (78¾ × 62¼ in)



[17] *Desire, Landscape, 2008*

Ink, coffee and tea on silk and cotton paper
198 × 103 cm (78 × 40½ in)



[18] *Desire Scenery 010, 2014*

Ink and acrylic on canvas
216 × 220 cm (85 × 86½ in)





[19] *Civilization Landscape Series 0017, 2012*

Ink on paper
125 × 200 cm (49 × 78¾ in)



[20] *Desire Scenery 009*, 2014

Ink and acrylic on canvas
100 × 100 cm (39½ × 39½ in)



[21] *Desire Scenery 007, 2014*

Ink and acrylic on canvas
100 × 100 cm (39½ × 39½ in)

QIN FENG 秦风

| | |
|------|---|
| 1961 | Born in Xinjiang, China |
| 1985 | Graduated from the Shandong Art Institute, Shandong, China |
| 1996 | Lectured at Berlin University of Art, Germany |
| 2006 | Began teaching and serving as a graduate advisor at the Central Academy of Fine Arts, Beijing |
| 2007 | Founded the Beijing Museum of Contemporary Art |
| 2010 | Participated in the ground-breaking exhibition, ‘Fresh Ink’, at the Museum of Fine Arts, Boston |

Selected Solo Exhibitions

| | |
|------|---|
| 2016 | San Giorgio Maggiore Monastery, Venice, Italy Asia Art Center, Taipei, China |
| 2015 | Basel Art Center, Switzerland Museum of Contemporary Art, Beijing, China |
| 2014 | Galerie du Monde, Hong Kong, China |
| 2013 | Michael Goedhuis, London, UK |
| 2012 | Raab Gallery, Berlin, Germany Asian Art Museum, Dallas, USA The Patricia and Phillip Frost Art Museum, Miami, USA |
| 2011 | The Opposite House, Beijing, China |
| 2009 | Pace Prints Gallery, New York, USA Shang-Shang International Art Museum, Beijing, China |
| 2008 | Asia Center, Harvard University, USA Beijing Museum of Contemporary Art, China Goedhuis Contemporary, New York, USA |
| 2007 | Art Beatus Gallery, Hong Kong, China |
| 2006 | Goedhuis Contemporary, New York, USA Modern Art Museum, Beijing, China Townhouse Gallery, Cairo, Egypt |
| 2005 | Toll Collect, Berlin, Germany |
| 2004 | Raab Gallery, Berlin, Germany Hai Shang Shan International Art Center, Shanghai, China |

Selected Collections

British Museum, London, UK
Metropolitan Museum of Art, New York, USA
Museum of Fine Arts, Boston, USA
The Guggenheim Museum, New York, USA
National Museum of China, Beijing, China
The Estella Collection, New York, USA
The Olenska Foundation, Switzerland
Ford Foundation, New York, USA
MacDowell Colony Foundation, USA
The Fogg Art Museum, Harvard University, Cambridge, USA
The Smith College Museum of Art, Northampton, USA
The National Arts Foundation, France
The Getty Museum, Los Angeles, USA

秦风

秦风

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|------|----------------------|
| 1961 | 出生于中国新疆 |
| 1985 | 毕业于中国山东工艺美术学院 |
| 1996 | 任教于德国柏林艺术大学 |
| 2006 | 任教于北京中央美院、担任研究生导师 |
| 2007 | 创建北京当代艺术馆 |
| 2010 | 参与波士顿美术馆跨时代的展览「与古为徒」 |

精选个展

| | |
|------|--|
| 2016 | 圣乔治修道院，意大利威尼斯 亚洲艺术中心，台北 |
| 2015 | 巴塞尔艺术中心，瑞士 北京当代艺术馆，中国 |
| 2014 | 世界画廊，中国香港 |
| 2013 | 麦克高豪士画廊，英国伦敦 |
| 2012 | 拉普画廊，德国柏林 亚洲艺术博物馆，美国达拉斯 佛罗斯特美术馆，美国迈阿密 |
| 2011 | 瑜舍画廊，中国北京 |
| 2009 | 佩斯画廊，美国纽约 上上国际美术馆，中国北京 |
| 2008 | 哈佛大学亚洲中心，美国 北京当代艺术馆，中国 麦克高豪士画廊，美国纽约 |
| 2007 | 精艺轩，中国香港 |
| 2006 | 麦克高豪士画廊，美国纽约 现代美术馆，中国北京 Townhouse画廊，埃及开罗 |
| 2005 | Toll Collect，德国柏林 |
| 2004 | 拉普画廊，德国柏林 海上山艺术中心，中国上海 |

精选收藏

大英博物馆，英国伦敦
大都会博物馆，美国纽约
波士顿美术馆，美国
古根汉美术馆，美国纽约
中国国家博物馆，中国北京
仕丹莱收藏基金，美国纽约
Olenska 基金会，瑞士
福特基金会，美国纽约
麦道尔艺术村基金会，美国
哈佛大学福格艺术博物馆，美国
史密斯学院艺术博物馆，美国北安普敦
法国国家基金会，法国
盖蒂中心，美国洛杉矶

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