

穿透视觉者

文/于非

He Who Transcends Vision

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在于林汉此次个展的数个月前，紧张与焦虑就早已开始聚集并且盘桓不散。对于生长在北京而久居柏林的他来说，此番已经是在国内的第三次个展，相较新作与展览的筹备，真正让人悬心的是比以往任何时候都要更加漫长的跨国旅程。机舱内极具风险的封闭环境与百无聊赖的异地隔离经历，让本就神经衰弱的他经受着对内自身健康与对外社会现实的双重不安情绪，已经无法分清究竟是在经历着遁入魔山避世，还是在从魔山中逃离回归现实的脚本。对于于林汉而言，艺术世界与现实世界是互相作为象征与喻体的存在，充满了无处不在的偶然性与遥远的相似性。全球化疫情的发生让本属于他个人化的双重不安一跃而升成为某种全体人类的内在共识。尽管如此，公共性的事件与个人化的经历并不会直接成为于林汉创作的题材本身，而是源源不断的化为诱发内在经验的触发点，并由他在画面之上接连不断的引爆、弥散。

Yu Linhan has been filled with stress and anxiety since as early as a few months before this solo exhibition. For him, who grew up in Beijing and has been living in Berlin for years, this is his third solo back in China; instead of his new works and the preparation of the show, what really drove him crazy was the international journey that takes more time now than ever before. The highly risky enclosed aircraft cabin and the boring quarantine experience in an unfamiliar place aroused in him, who had been neurasthenic already, a mood of double unease - inwardly, about his own health and, outwardly, about the social reality - so he couldn't tell what scenario he was enacting - escaping into the mountain from the world or returning to reality from the mountain. As Yu sees it, art and reality are two worlds symbolic and metaphoric of each other, hence ubiquitous fortuities and remote similarities in between. The outbreak of this global pandemic elevated the double unease, one of his personal features, into some inner consensus of the entire humankind. Nevertheless, public incidents and personal experiences can never be the direct subject matter of Yu Linhan's art, but infinite inducers of his inner experience, which he then keeps detonating and spreading in his artwork.

从大约两年前开始，一次在德国例行肺部检查所用的医用吹口催生出了于林汉至今已俨然具有代表性的《紫药水》系列，也由此划出了一条分水岭，让长期关注身体性表达的于林汉更加着重的聚焦于医疗语境下的个人经验，与此同时在视觉上从致密的单色条状布局延展出了网格状的大色块结构。彼时的创作逻辑显然是基于对已知物质的摄影并以此为发端。对于医疗器具若干角度的拍摄，再经过丝网深浅不一的着色，塑造出抽离出现实的被极度暧昧化的物的肖像。正如苏珊·桑塔克所观察到的，摄影本身无法获取现实，只能获取图像作为现实的影子，由此进入一个陌生化的世界。不仅如此，随着图像的复制与累加，原始形象的意涵得到了进一步的异化与抽象。就像当我们观看安迪·沃霍尔所创作的《玛丽莲·梦露的嘴唇》时被无数个极度相似又具有差异性的唇部所笼罩，会逐渐失去了对个体身份的把握与认知一样，于林汉散布在画面中的一次性吹口图像作为某种身体入口的化身，在杂乱的虚空中向观者洞开，充当着我们被无休止检测与窥视的物证，而我们实际上却对于自身知之甚少。

Starting from about two years ago, his now signature *Gentian Violet* series was inspired by the mouthpiece he encountered in a routine pulmonary function test in Germany, which generated a divide, refocusing Yu Linhan's art, which had long been concentrated on bodily expression, onto personal experience in medical contexts, and, visually, developing from tight monochrome bands to grids of color masses. The creative logic at the time, obviously based on the photography of known matter, kicked off the current stage of his art. Extremely obscured portrayals of objects or extracts from reality have been shaped by photos of medical equipment at different angles and

then screen prints with different shades of color. Just as Susan Sontag has noticed, photography itself cannot possess reality but only images as the shadows of reality, so it can lead into a world of unfamiliarity. Moreover, the implication of the prototype is further dissimilated and abstracted with the repetition and accumulation of images. Like we'd slowly lose awareness and perception of the individual identity when overwhelmed by the numerous highly similar yet distinguishable lips in Andy Warhol's *Marilyn Monroe's Lips*, the images of the disposable mouthpiece Yu spreads on the canvas, as some body entry incarnate, open to viewers in the messy void and serve as the evidence of us being examined and spied on over and over, but, in fact, we know so little about ourselves.

如果说于林汉通过《紫药水》系列撬开了一扇通往人体内部的大门，那么他没有做过多停留而是很快向着更深处进发。当初的一次性吹口作为一个与人体短暂介入的引子驱使着于林汉展开了对于与人体发生着或将要发生紧密关系的人工器官颇为系统性的关注。就这样于林汉从现在时的个体经验一跃迈进了未来时的身体构想。像是一位缜密的人体工程师，于林汉用3D建模的方式打造了一系列人工器官，从耳蜗到鼻腔、再到眼球、乃至神经，设计着正在降临中的未来，并由此将这个系列命名为《与陌生共存》。显而易见的是，于林汉并非是一个技术狂热者，而是一个机械论的怀疑者——我们是否能任由技术将人的概念所解构？是否能把人体当作一台机器来摆布？是否能把人体器官简化为可随意替换的插件？情绪是否只是人体分泌的化学物质？精密的医学仪器对人体透视后的成像是否就是生命奥秘的全部？

If Yu Linhan cracked open a door to the inside of the human body with his *Gentian Violet* series, he didn't linger but marched on not long after. Prompted by the disposable mouthpiece he used as the trigger of a temporary intervention into the human body, Yu Linhan started to pay rather systematic attention to artificial organs that are serving or about to serve human bodies closely. In this sense, Yu Linhan has taken a leap from present-tense individual experience to future-tense imagination about human bodies. Like a discreet human factors engineer, he created a series of artificial organs by means of 3D modeling, including the cochlea, nasal cavity, eyeball and nervous system, for a design of the upcoming future, and he named this series *Foreign Organ*. Instead of a technoholic, Yu Linhan is clearly a skeptic of mechanism: Can we allow the concept of human to be deconstructed by technology? Can we treat the human body as a machine? Can human organs be simplified as replaceable plug-ins? Are feelings only chemical substance secreted by human bodies? Can the imaging of the human body with precision medical equipment show all the mystery of life?

于林汉对于技术伦理的困惑与隐忧在画面中处处有迹可循。他将通过丝网转印至画布上的人工器官图像施以均质化的黑色，在图像四周肆意涂抹着令人联想起医疗环境与冰冷器械的带有金属质感的蓝绿色，与此同时在平面中搭建起一个仿佛具有不同曲率的空间，使得辗转腾挪的人工器官有如大规模入侵身体的庞杂异物在画面中时隐时现，一次次激起多重感官的震颤。联想到于林汉的每一次创作都是将画布铺就在地面，身处画布之上进行绘画的动作，就如同被裹挟在黑色风暴中心，就身体的主导权进行着无比激烈的博弈。

Yu Linhan's confusion and worry about technology ethics can be found everywhere in his art. He applies homogenizing black to the screen-printing images of artificial organs, smears blue with a metal texture randomly around the images to remind viewers of medical environments and cold machinery, and puts up a space seemingly of different curvatures on the plane canvas where the rotating artificial organs flicker like numerous and jumbled foreign matters invading the body on a large scale, causing multi-sensory vibration again and again. Imagine every time when Yu Linhan has to lay the canvas on the floor to make a piece: his painting movements on the canvas make him look like being constrained at the center of a black storm and fighting violently for the right to control his body.

再一次，于林汉为控制与失控之间的反复对抗与拉锯找到了新的喻体。在最为新近的系列《蓝图》当中，于林汉将上一个阶段的人工器官迭代成为了一系列看似更加随机分散的形象，有套头式的古代刑具、颈部护具、还有为精神病患特质的约束衣。跨越了不同的时代，针对着不同的人群，发挥着不同的功效，却无一例外的与人体有着极其紧密的接触。保护与钳制似乎就只有一线之隔。于林汉所选取的颜色让冲突来得更加醒目，猩红色的器具沿着画面流淌滴挂，让人仿佛感受到了生理上的隐隐作痛。与之紧密咬合相互作用的是悬浮在红色形象之外的绿影，于林汉用松弛的画笔呼应着丝网的形迹，既如影随形又似乎构成了一种干扰与制约，如同相互纠缠与蚕食的巨兽，散发着妖冶与邪恶的美感。迷恋与恐惧总是相连的一体两面，就像无法抑制的凝视深渊的冲动，面对于林汉疏狂不羁的画面，观看的视线也不禁追随他所打造的绘画节奏起伏跌宕。

Once again, Yu Linhan found new metaphors for the repetitious confrontations and struggles between situations under control and out of control. In his latest *Control Plan Series*, Yu upgrades the artificial organs of his last stage to a series of seemingly more random images, like the ancient instrument of torture aiming for the head, the neck protector and the strait-jacket for those who are mentally ill. They are from different times, for different groups of people and have different roles to play, but all have to be applied to the human body closely. There seems to be only a fine line between protection and restraint. Yu Linhan adopts a more highlighting color for the conflict, so we can see the scarlet instrument flow and drip around the canvas, a scene that seems able to impose physiological aches. What's tightly interactive is the green shadow outside the red figure. The conformity of Yu Linhan's loose brushwork to the screen traces is not only a story of the shadow following the form but also seems to create a kind of interference and conditioning, like giant beasts entangled with and devouring each other, hence the beauty of coquettishness and evil. Infatuation and fear are always two sides of the same coin, just like the irresistible impulse to stare into an abyss; in front of Yu Linhan's wild and unrestrained paintings, viewers cannot help letting their eyes dance to the unique rhythm of his brushwork.

值得注意的是，于林汉在创作中有意逐渐增加了手绘的比重，在《装甲》系列中甚至直接让手绘的线条主导画面。一直以来，于林汉对于素描有着长情的偏爱，素描最为倚重的线条对他而言构成了绘画的核心。当人类运用繁复的颜色表情达意之前，用线条勾勒形状已然是一种难解的与生俱来的本能。作为一种最确凿又最抽象的存在，线条的轻盈与随意总是能够更轻易的直面逼近现实的骨架，在必不可少的误差中接近精炼。在一系列描摹了人体与约束衣的作品当中难得的出现了大量的留白，也因此格外凸显出每一根线条的走势，仿佛化作了被异常果决切开的伤口。身处取形于各种器具的社会结构性控制之下，也许每个个体都是在戴着镣铐跳舞。

Noticeably, Yu Linhan is gradually and intentionally enhancing the role of hand-painting in his art and even makes hand-drawn lines the dominant component of his *Armor Series*. Over the years, Yu Linhan has developed a lasting preference for drawing where lines, the most important part, constitute the core of painting as he sees it. Before we learnt to express with complicated colors, drawing lines to make shapes had long been an inexplicable native ability. As one of the most irrefutable and abstract existences, lines, light and free, can always confront the skeleton close to reality more easily and approach refinement through necessary errors. In a series of works that depict the human body and strait-jacket, a lot of rare blanks are left, which particularly highlights the track of every single line, like a wound out of an exceptionally resolute cut. Under the control of a social structure imitating the shapes of various devices, every individual, perhaps, is dancing with shackles.

《疾病的隐喻》在上个世纪七十年代试图扭转对诸如肺结核、艾滋与癌症等疾病的道德批判乃至政治压迫，而当下所蔓延的集体焦虑症让每个人都无一例外的成为了当代社会的病人。我们是否会重蹈覆辙，亦步亦趋的被外界的定义所垄断，从而失去自我检视的机会？

答案仍然是悬而未决的。艺术自然无法被行之有效的用来解决实际的社会问题，但这并不影响它用视觉去建立与个体之间高度的精神共振。就像微观世界与宏观世界遵从的是同样的物理法则，于林汉在不同系列作品画面中所搭建的相似又相异的视觉矩阵将超越画面，构成与之相对的矩阵空间，在离散中隔空相连，在观看的缝隙中遭遇自我的审视。

In the 1970s, *Illness as Metaphor* tried to rectify the moral criticism and even political oppression concerning diseases such as tuberculosis, AIDS and cancer, but nowadays the spreading collective anxiety is making every single person a patient of the contemporary society. Will we repeat the mistake getting monopolized by external definitions like a blind follower and lose the chance of self-examination? The answer is still up in the air. Certainly, art is no effective solution to practical social problems, which, however, doesn't stop it from building high spiritual resonance with other individuals visually. Just as the microscopic and macroscopic worlds follow the same physical laws, the similar yet different visual matrices in Yu Linhan's several series will transcend the visuals, form opposite matrix spaces with a remote link in between in dispersion, and encounter introspection in the intervals during the process of viewing.