



韩啸作品集







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HAN XIAO'S ARTWORKS COLLECTION





大理石铺成的地板温暖而干燥，角落里的烛台上燃着采自印度的高级香料，有人用竖琴弹着舒缓的曲子，盆里的水还是温的，带些茉莉花的香气。韩啸刚洗过澡，洗过头，他已将全身上下每个部分都洗得彻底干净。现在小红正在为他梳头束发，小翠和小玉正在为他修剪手脚上的指甲。小云已为他准备了一套全新的衣裳，从内衣到袜子都是白的，雪一样白。她们都是这城里的名妓，很美，很年轻，也很懂得伺候男人——用各种方法来伺候男人。但韩啸却只选择了一种。他连碰都没有碰过她们。

他也已斋戒了三天。

因为他正准备去做一件他自己认为世上最神圣的事。他要去做一个手术，为一个素不相识的女孩儿，免费——还要附赠生活费。这个叫范娟的女孩因为抢救一起玩耍的女伴而面部严重受伤。这个手术天价的外科整形医生同时也是润笔费高昂的艺术家已经很久没有在国内现身了，没有人相信他会亲自出手?——他完全可以让他的弟子做这个手术。 他自欧洲威尼斯双年展赶回国内，并且还要在二十四小时内飞回欧洲；熏香沐浴斋戒，只不过是為了替一个没有见过面的陌生人做一个没有任何收益的手术。

那一日，我洗去尘埃，不为朝佛，只为揭开你封尘多年的别样美丽。

那一日，我沐浴更衣，不为超度，只为给你最惊艳的一刀……

韩啸做过很多奇怪的事情，天马行空，无拘无碍，会从几个身份间穿梭游弋，会做很多别人不能做、不愿做、不屑做、不敢做之事，即使有一天韩啸生了孩子也不会令人惊讶，但只有一件事他绝不会去做，那就是他不愿做的事。

韩啸有很多朋友，但他只有当一个人安静的时候才幸福自足。内心深处有一丝无人读懂的情怀，有一处无人企及的角落，有一处艳丽绝伦的的孤独。骨子里清高，内心却异常柔软；傲视一切，对待事物却又如初识般地尊重。他爱哲学、重思考，嗜好鲜衣美食、良器雅园、美婢健仆。如《幽梦影》所述：“风流自赏，只容花鸟趋陪；真率谁知？合受烟霞供养。”

低调奢华——衣中谈品味

听韩啸谈衣饰会误以为他是一位资深的设计师或服装评论家，他对每一个细节近乎于沈醉的把玩和品评，流动着一脉老派英格兰绅士般的雅致与闲淡。他对服饰有着与生俱来的文化定位和品质追求，“我永远都不会用LV和爱马仕的东西，所有的奢华都应该是低调的”。和这些刻着大大LOGO，张扬跋扈相比，他更喜欢独立设计师品牌 ,最好是 DIY，不事炫耀的低调奢华正是他的服饰标准，也是他选择一切生活用品的通用准则。他的服装大致分为三种，三分之一是Giorgio Armani，材质华贵，形态中庸，保守中略有设计感，这是工作时的着装；三分之一是独立设计师的品牌，偶尔如Karl Lagerfeld是香奈儿的首席设计师，其中有款牛仔褲的风格他非常喜爱，类似琉璃样的斑驳，宝石般的色彩，充满设计感。Alexander McQueen 有英格兰“坏男孩”之称，他性感又晦暗的流浪主义设计，挑战了刻意的过分精致和华丽的高级订制，彰显出一种性格的不羁。当然这样的服装基本只能雪藏在试衣间穿给自己欣赏。最后的三分之一是DIY，他自己酷爱设计，偶尔自己剪裁，身着DIY本身就意味着无法模仿的脱俗和优雅，表明有时间精力和能力，去追求内心的闲适安然。

说到DIY，回想起一段逝去的往事，那个曾经生活的城市，那份年轻热情的情怀至今让他不释心尚。19岁那年的冬季，韩啸东奔西走买了二斤黑、白两色的毛线，找人要求按照自己的设计织一件毛衣。在那个人们尚不甚明了时尚为何物的年代，那件毛衣他竟是设计了简约的包豪斯风格，加上了几大块意大利小羊皮（当年那家叫飞鹰裘革的厂子现在早就找不到了），而且为了避免松垮在脖领、袖口、腰部设计了锁口的松紧带，带子过紧会勒住脖子，带子过松，又会使领口松垮，为此他反复试验。许多年以后，他还为一新款Dolce & Gabbana的类似毛衫不具备这样的细节处理而自豪。两肘部加了黑色进口小山羊皮——那个有着三十年制衣经验的瘦小细腻的上海裁缝，细细地花了整整一个上午才完成了那件在当时颇有时尚战略的作品。当他将那件毛衣穿在身上时，一个被称为当时最有品位的家伙着实羡慕了一番。那段青春时光对如今坐拥各大世界品牌的他依然充溢着温馨的气息，每每忆起往事总不忘慨叹一句：“实际上，那就是我的第一件奢侈品啊！

时过境迁，回首来时路，韩啸把自己的穿衣分为三个阶段：

第一个阶段为成功而着装，这个阶段对应的是他创业初期，“如人饮水，冷暖自知”，其中的艰难恐怕也只有韩啸自己知道。此时他心里只装着成功这件事，穿衣的所有细节都在为成功

“挖空心思”，《Dress for success》所列出经典范例都是他模仿的对象。之后，在很多场合，当别人问他成功的经验时，他总是笑答“源于最初的模仿”。

第二阶段身份定位，考究奢华和穿衣文化。当穿衣达到一定境界时，衣服在遮体御寒的功能之外，有了一层文化意义---“you are what you wear(你穿什么，你就是什么)”。保罗·福塞尔的《格调》说：“衣着过新，或者过于整洁，表示你的社会状况不太稳定，上层和中上层人们喜欢穿旧衣服，似乎在告诉别人自己的社会地位丢得起传统的尊严”，“套装不但使懒散的人显得优雅妥帖，还能使体力劳动者显得难看”，“中产阶级以上的普通美国男性，衣着得体意味着你应该尽可能让自己看上去像五十年前老电影中描绘的英国绅士……”，《格调》让韩啸清晰地认识到“社会是有阶层的”，而成为哪个阶层则由自己掌握。于是，为了成为一个对社会有影响的人，成为尼采笔下的超人,言必称罗马,文必追汉唐,而把服装文化发挥到极致,

第三阶段与信仰有关。自我信仰的确立，让他将自己定位为具有西方贵族气质的中国士大夫。文人的精神生活、贵族的高雅品味成为他追求的风向。此时穿衣之境可用“羚羊挂角，无迹可寻”来形容。无须过分用力，更不专注徒然的装饰和雕琢，衣服已然成为韩啸身体的一部分。或许走在人群里你找不到他，但仔细一看，那最醒目的一个便是他，而且愈加审视愈是清晰。

韩啸喜欢借用孙过庭《书谱》中的话来概括自己的“鲜衣之旅”：“至于初学着装，但求平正；既知平正，务追险绝；既能险绝，复归平正。初谓未及，中则过之，后乃通会。通会之际，人衣俱老矣……”

### 叩问本真——茶中窥人生

2006年，对茶道情有独钟的韩啸只身前往福建安溪——中国最负盛名的乌龙茶产地，带着朝圣的心理寻求最为喜爱的铁观音制作工艺。但是，摇清工序简化缩短、发酵时间严重不足等现实问题让他倍感纠结。带着疑问他走访安溪各处茶产地，拜访全国最大的制茶集团，和可能知道答案的人探讨制作工艺的传承和变迁。但令他失望的是，所有的人都对这个问题讳莫如深，或者茫然不知所云。后来分管茶叶的陈县长给他介绍了安溪制茶圣手陈双算，此人几十年在安溪传播培训茶叶种植制作的知識，全心投入研究茶叶种植、制作的每一个工序、细节，严谨至一丝不苟。二人对铁观音茶叶工艺的变迁发展印证争辩:在利润的追逐和工业社会的冲击下，传统

制作工艺的生存举步维艰，工业化的流水程序包装，快速消费的市场机制导致传统制茶工艺缺乏生存空间。尽管有部分传统制作工艺爱好者还在坚守着最后的阵地，但是在生存困境面前，很多人最终选择了放弃。茶农用绿茶的浅发酵方法制作乌龙茶，结果既失去了乌龙茶独有的醇厚果香，又没有得到绿茶的清香，纯粹是韵味全失的‘四不像’。其实，不止茶叶一种，很多传统制作工艺都在逐渐成为历史。传统制茶工艺的陷落是这个物欲横流的乱世的一个缩影。但是正如经济上不独立的中国当代知识分子很难在经济狂潮的冲击下坚守自己的职业操守，不由让人慨叹：“铁观音从此绝矣----嘿嘿,犬儒也遍地皆是”。

安溪之行，让韩啸看清了现实。2003年冬天的一个晚上，他从市场上用极低价格买到了一款的传统工艺的顶级铁观音,回家之后他静坐茶室泡茶，“窗外大雪纷飞，房间里也静到极致，天地间仿佛只一人。茶刚一入口，我竟忍不住热泪盈眶。如此精致的一泡茶，被弃之如敝履，正如劣币淘汰良币，污吏淘汰清官。我就是双目泣血的卞和。而一个人那种孤独寂寞也弥漫在左右，一刹那光阴在身边飞逝而去如白驹过隙，身躯如在亘古黑暗的太空中飘浮。”韩啸的目光突然变得空洞无助：那是我最后一次喝到真正传统意义上的铁观音了。”回忆中的那盏茶，像与知己的不期而遇，让人一生难忘。但与知己恨不重逢的落寞，却也是常人无法理解的。那种刺痛渗入骨髓，成就了之后他隔世的孤独。就像站在哗然的人群中，却孤单寂寞，顾影自怜。他不禁怀疑，对于自己内心的这份坚持是否能有人理解，对于这种人文信仰的坚守是否有意义。是否还有一种追求值得守候，是否还有一种价值值得思索。作为宇宙中如此渺小的个体，一个人的心灵其实是多么地渺小孤单。

“茶尤如此，人何以堪？遂终生不饮铁观音。”

### 敬畏生命---医技骋自由

韩啸聪颖早慧，师出名门，游历天下，更在大师门下顿悟医学美容的意境、玄机，韩啸的医术可谓登峰造极。但每遇新技术，韩啸依然谨慎似初拜山门的小师弟，战战兢兢、如履薄冰，反复研习手术技法，精心设计方案，一丝不苟以防万无一失。为就拿缝合打结为例，为了训练到最佳状态，让血管完全闭合，又不伤及周围组织，缝合线要尽量细小，细节在于打结技法。“磨砖成镜，才能坐禅成佛。医者尤其如此。”他苦练打结技法的秘法是：收集数百根黑色头发和为数不多的白色头发，将其按顺序排入容器，然后左右开弓，分别用两把镊子将白色头发

从黑色里挑出来，却尽量维持头发原有排列顺序。或者练习以最快的速度将一粒小米从大米缸中毫无差错的挑出。这样的坚持和努力成就了他精湛的技艺。

一次和国内著名整形外科专家窦大夫探讨下颌角手术。下颌角手术在面部整形中的技术要求非常高，分毫差错就可以导致出血量大增，甚至危及生命。在谈到出血量时，窦大夫深有感触地说：“在我从业这么多年来，做下颌角手术时，湿透四块以下纱布的就算是技术上的高人了，其中北京某某医科大学的郇教授就是一个技术非常了不起的人，他有着十几年丰富的临床经验，在技术上和手法上都很过硬。他做的下颌角手术干净利索，创面小，时间短，而且仅用三块纱布，我在他门下三年，不说青出于蓝也算是学到些许技艺，还算小有成就，我在做这个手术的时候，仅用两块纱布。”窦大夫说完，面上颇有得色。坐在旁边的笔者悄悄问韩啸，他笑而不答。再三追问，低声答：“一块，嘿嘿！”其实,我们很难和他进行关于整形美容领域的交流,他经常欲言又止.良好的修养使他平和淡定谦虚谨慎,而有时狂傲和激愤又让他义愤填膺:我们看到的绝大多数手术效果不佳,甚至设计就南辕北辙.

很多医生在手术后把创伤恢复交给了病人本身的生理体质,但在韩啸那里，他会把创伤的恢复交给自己，让创伤在生理范围最小化基础上人为地缩短。如果说七天生理恢复期，他会尽力缩短到五天、四天，甚至三天。他要求“百尺竿头，更进一步”。为了顾客能早恢复一天、一个小时，他经常殚精竭虑，废寝忘食。他要尽人力之所及，做到最好。这样的追求，不仅同事、甚至连顾客都不甚理解。“我而这每一次的手术都是我做给自己的，这就是马斯洛的所谓自我实现，我的生命就在我的手术中体现，延伸。做出最精美的手术证明我还有意义的活着。”

韩啸是一个虔诚的精神信仰至上者、博爱实施者，他关心自己的精神生活，关心社会的公共事务，关心人间冷暖.韩氏成立的八年来，他不断践行着自己的博爱思想，发起了很多慈善活动.且不说为汶川，舟曲捐款的大事件中慷慨解囊，为奋不顾身救友的女孩范娟免费治疗烧伤畸形,为天生尿道口下裂生活在性别错乱阴影中的张雷免费做变性手术,为贫困且积极向上的关公男孩免费去胎记,在红十字会的公信力受到质疑时他向其捐赠巨款,他为实现普通人的愿望捐赠百万,免费为面容受损的贫困人群整形救助· · · · ·他坚信爱的力量让人变得更坚强，爱的氛围让人与人之间更和谐。他说花出去的钱才是自己的，无论为自己还是他人.

### 艺境升华——感悟艺术

随着经济全球化的发展，后工业社会的普遍的哲学价值和文化意义发生巨大的本体错位。文化形态、审美感性、艺术精神、宗教信仰却在全球化进程中逐渐丢掉了各自的身份，致使人类精神生态缺失，进而将会造成文化生态的断裂和本体错位。在这种拷问和追思中，韩啸希望在中国士大夫文化和西方贵族精神的交织中找出一种普世的价值体系，用来衡量我们的生存境遇，找回我们的身份特征，续写我们的精神族谱。他以一个中国传统文化人的身份特征穿越人类文明足迹精神源头，在自尊，自律，自由博爱的贵族精神指引下寻求中西文化的融合。希望通过中西文化共生共荣的和谐来传达一种普世情怀，通过一己余力的微光照耀到普通人的精神世界。

如果说渺小的生命同浩瀚的宇宙有着本真的联系，那么一定就是生命的包容性与空间的多维性。自幼生长在齐鲁大地，儒家文化传统深深地烙在了韩啸身上，他谨记古训“读万卷书不如行万里路”。短短几年，他几乎走遍了世界各大文化中心，足迹遍及埃及、希腊、意大利、威尼斯、澳大利亚、地中海沿岸的大学、博物馆和当代艺术馆，当然还有shoppingmall。他在东西方交织的文化碰撞中寻找一种普世价值。但是中国人自己特殊的历史、文化与传统背景而形成的特殊的心理结构与西方人大相径庭。在传统中国文化里，特别在一个稳定的社会价值体系中，文人成为承载这种社会价值的核心，士大夫精神变成以儒家文化为主流的社会风向标。在西方文化中，以传统贵族精神为基奠的民主平等一直占据着欧洲文化的中心。自尊，低调，淡泊名利，坚守原则，一直是西方社会衡量一个绅士的标准。而现代中国的文人、精神贵族究竟应该是怎样的？我们内心都明白一定意义的“非”，就是我们不想做的事情、不想成为的人；那么我们真正的“是”又是什么？礼崩乐坏的时候，什么才是我们想做的事情、想成为的人？在这个流行“解构”、崇尚“速食”的年代，独行者韩啸所努力尝试的真正意义上的“建设”就变得更有价值。韩啸常说，一生至少用一个夜晚观测星空，用一个白天参观博物馆：空间有多浩瀚，时间有多苍茫。人类在其间，不过一点，一瞬。那么，小小身体内的一点自我，极端地微不足道，也珍贵到了极端。

2006年，韩啸奔赴中国艺术的最高学府——中国艺术研究院，在那里聆听美学，探究哲学，研究海德格尔，同时他也游走于其他高端学府，在各种艺术领域之间游学，中央音乐学院、舞蹈学院、戏剧学院……由于北京高等学府的开放，听课的人非常多，能占到一个靠前的座位，是非常奢侈的享受。韩啸甚至还从各院校雇佣了几个研究生每天为他喜欢的课程占坐。每次看到



后面黑压压的人群，韩啸心里总有一种窃喜：为自己能得到这样的机会，为能满足自己饥渴的求知欲。“吐血推荐：北京最好的蹭课场所就是艺研院——课程众多，顶尖水平，小课堂，后门随时便于溜进溜出选择最感兴趣的课程。”

在几年年的学习过程中，他收获了大量宝贵的人文知识，也完成了从一位自然科学工作者——医生，到一位社会科学实践者——企业家，最终到一位人文学者的转变。当代艺术的多元手段和深刻内涵使他渴望表达的愿望成为可能——他建立了上千平的工作室，十几位艺术院校的学生、技术工人按照他的思路创作，他希望展现大时代的深刻变化：“我，或者说我们这一代人就是一件荒谬而悲壮的行为艺术作品，只是把当初应该先用猴子做的实验用在人类身上未免太残忍了”，他也很乐观：“我们的人民有智慧不通过流血获取普世价值。”

韩啸以精英自况，绝不推卸责任，他需要表达，当批评家杜曦云看到他的画册后立即指出：他必须做这些作品，否则他会很痛苦。创作伊始，他也得到了很多帮助和鼓励，王春辰先生在艺研院的课后，韩啸问他做的变性手术能否做成一件当代作品，得到了深深的鼓励。诗人诗人兼青年批评家孙磊也激励他：你手头这么多独特材料，你不做我来做！韩啸有自己艺术观：我既看不上亦步亦趋毫无主见的传统艺术模仿者，也鄙视被市场指挥驱使的中国当代艺术巨匠们。优秀的艺术家首先是一个有责任感和良知的知识分子，其次是能够用具有表现力的美感形式深刻的表达内心的价值。这个定义因为有美感二字显得不那么当代，但是我坚持。我的艺术追求将是士大夫精神和贵族精神的结合，更是人生追求。

韩啸的创作涉及绘画、雕塑、装置、行为等许多门类，但是他最重要的作品就是他自己，他的生活。在中国一个纷繁噪杂的国度，在一个“高尚是卑鄙者的通行证，卑鄙是高尚者的墓志铭”的时代，一个保持良知和高贵态度的知识分子只能戴着镣铐跳舞，在极度放纵与极度压抑之间保持微妙动态的平衡。

他心细如发，他在肉身上雕刻设计，但在心灵深处却苦苦求索，无法想象一个受过机械，严苛教育的自然科学家却把内心最深刻的追求赋予人文艺术。他应该像王尔德、张国荣精致唯美，居然不是同性恋；他孑然一身，只因阈值太高，知音难觅；他极端好色却不被美色所惑，因他可以亲手自个儿雕琢美色；他自恋，他是雌雄同体，自己一人就自足自得‘因为他认为自己永

远是最美的最独特的那个；他从不畏惧死亡，“你认为活在世上还是什么有趣的事吗？”语气萧索而无奈——因为像这样一个人永远只能是寂寞孤独。他也只能用多个领域的修为和体味来填补无趣的人生。

内心深处的孤独使其不断去追寻存在的意义。或许艺术本身因远离科学的理性和生活的琐碎所表现出的深刻与空灵暗合了韩啸本身的自我超越，所以他更倾向于诗意化栖居的艺术追求。而今时之艺术已不再是原来意义中的溪山清远、田园诗意，而是一条现实与理想交错的不归路。韩啸深知世事艰难，艺术更是无边无际的孤独之旅，因而超越自我与包容万物便成为他的亲力亲为。我们也无从得知韩啸是否从马修·巴尼以及达明·赫斯特由医学转向艺术的背景中得到了启发，但无论如何，在韩啸看来医学与艺术者被划分为感性与理性的人类分科并不互相隔膜，它们都饱含着对人类现世的永恒温情与关怀。而在他的实践中，他也一直在去嫁接这座多情的、多维的、又充满悖论的思想桥梁。

对于韩啸来说，科学和艺术是两个重要的生活维度，用“艺术之眼”来观看生活，用“科学之眼”来体验艺术，是他两个维度互动共生的砝码。

韩啸喜欢中国传统笔墨精华，通常用传统的形式表现个人的现实思考。其作品以精神化思考拓展创作疆域，把抽象思维运用于传统水墨，为意象水墨画表现方式的拓展与精神表达的深化提供了新的路径。形成意象与抽象之间的亲和，使形象思维对客观对象的模仿中多了另一新的解读。

抽象水墨系列之外，还有他在独特医学背景之下所创作的装置和录像艺术等。他的作品严谨的思考和纷繁的现实采样彼此交织，透过心理和精神视角深入人性的潜能，构成了艺术家语境中独特的图景。作为当代艺术家心理主题的延续，作品《下颌角》《变性》、《装置8号》等系列将艺术与医术结合把中西文化互动。体现出一个医学背景艺术家的独特思维。

韩啸内心充满着对于生命的尊重和敬仰，希望通过对生命进行透视和拷问来探求真谛。《变性》以他所经历的真实变性手术为母本，以人文之思为指导，把人文精神融入到手术的过程之中，艺术性的传达着对生活的诠释。通过一个医者之眼，艺者之心灵向我们展示了一个别样人生。投影画面中的主人公从男性蝶变成女性的这一掠影让我们重新认识了生命。韩啸用装置艺

术的形式展现了对人性的深度思考：科学技术使人的生存意义有了新的内涵，而人性的关怀才是对生命个体作为社会存在的重要启示。

艺术的语言应是“关注当下，关注生活”。在当下生活语境，韩啸希望用一种能够共通的可以调和的语言来消解当代人的焦虑和孤独，用艺术家的敏锐神经触动人们的情感之弦，从自己的切身体会实践责任和理想，创造自己的艺术和生活，冀图从另外一个角度表现时代和价值，力图将人文理性与后工业时代的科技理性和谐统一。

他不放弃任何一个值得观赏、让人思考的艺术盛会，来感悟当代的生活，丰富自己的精神领域。艺术届最有名的威尼斯双年展盛会和当代艺术的最高展府巴塞尔艺术博览会他都亲临现场，感受那种当代的气氛和当代人的艺术精神。

.....

多年以后，幽暗寂静的茶室，午后慵懒的阳光照在韩啸充满故事的脸上，他娓娓道来：“我曾经来过，活过，爱过——很多次。”

## Walk This Life Alone

A surgeon? An artist? Or an entrepreneur? For Han Xiao, you cannot give an accurate definition. It seems that he could be an expert in any of those fields while neither of them could explain him very well. Han has already experienced a life combined with art, medicine, physics, literature and religions which gives Han a sense of shared values.

Han Xiao, who has done many odd things, prefers an unrestrained and vigorous style. He is able to do what people cannot do; willing to do what people refuse to do; respecting what people disdain and daring to do what people fear to do. No one will deny that Han is eager to do everything except one: the one against his will.

Han Xiao will feel satisfied only when he was alone even though he has lots of friends. In the depth of his heart, there exist an elusive feeling, an untouchable corner and a flamboyant loneliness. Indeed he is a man above politics and worldly interests, but a man with a good heart. He looks down upon all while he respects all. He who loves philosophy and thinking, indulges himself in fine cloths and delicious food, elegant household ware and grace land, beautiful appearance and body health. Just as *You Meng Ying* described: In self-contentment, a brilliant man takes his ease with birds and flowers; careless of popular fame, he regards himself as being served by the hilltop clouds.

Relish Life

Each detail of Han Xiao's life that represents his emotional

appeal can show people both his identities and prominent taste. Through all the details, like the gorgeous trappings and remarkable comment on tea and Tao, you can find out an element of low-pitched luxury from the surgeon with an artistic temperament. You can also see through the details a lively, experienced, refined and romantic artist and man of humanistic love.

Trappings. Of which Han Xiao has an inborn culture orientation and quality persuasion. "I'd never use LV or Hermès. To me, all the luxury should be low-key." Compare with luxuries of striking LOGOs and an arrogant and domineering feeling, Han prefers Giorgio Armani,Karl Lagerfeld, Alexander McQueen or even DIY. Low-pitched luxury, a standard of choosing trappings, is also a general standard of his life. From the beginning to now, Han experienced three choosing steps for trappings. Choose for success, choose for identity and choose for spiritual life. Each step is a challenge and achievement of ego.

Tea. Han Xiao is an expert in tea testing. But Han performs much more like a natural scientist or a humane scholar when drinking tea. You may have heard that Yu Deyao is a master of coffee testing, but you may never know that Han's tea testing is a legend. Whatever the tea is, Han could tell not only its name by the first sip, but also the taste, flavour, the origin of water and whether it is the first infusion or not. Han used to be fond of tasting Tieguanyin, a kind of Oolong tea, which led him to inquire the manufacture. However, he finally felt disappointed

with Tieguanyin because the fickleness and the concept of fast-moving consumer goods in modern industry society had ruined the traditional tea manufacturing process. One snowy day in 2003, Han found a bundle of good tea, which made him leave those words:"I cannot help crying when I take the first taste of it. The flavour it serves me will be kept in my memory forever." Whenever talking about that day, Han will always regret that:"This is the last time I've taste Tieguanyin with such traditional significance." Through his words, we can see that the tradition in making Tieguanyin, the best among Oolong tea, has been vanished.

That bundle of tea is branded on Han's memory, just like an unexpected meeting of confidants. One could only stand loneliness when he has a confidant, and the lack of confidant will make one suffer. Han can't help thinking that whether there is a person can understand his persistence, or whether it makes sense to hold truth in human belief. Man is such lonely in universe as such an insignificant individual.

"The decrease in quality can be reflected in a small bundle of tea, then how about our people? I will never drink Tieguanyin." When doing surgery, Han Xiao also has a ceremonial sense. Indeed, he worships surgery just like tea tasting. Han, a man of acute intelligence, was instructed by a distinguished tutor and had already travelled the world. He can comprehend the artistic conception and arcane truth of medical cosmetology and thus his leechcraft reaches the peak. It is his humanistic care,

however, rather than his extraordinary skill that makes people revere Han.

Some surgeons may think the recovery after one surgery depends on the condition of the patient while Han Xiao doesn't think so. He thinks that recovery depends on the decision of the surgeon and he will reduce the period. That is to say that if a patient needs a week to recover, Han would reduce it to four to five days, or even only three days if it is possible. In order to reduce patient's pain, he always racks his brains for studying the patient's condition to find out the best way. Therefore he is so absorbed as to forget food and sleep. "Every surgery I've made is not only for the patient, but for me! To me, myself, perfection means palpitating with excitement when I give a first glance at the patient after her or his recovery. That is self-actualized of Abraham Harold Maslow and my life extends during surgeries. Doing the most delicate surgery is a proof that I am alive."

Han Xiao is a true disciple of spiritual belief and universal love. He who cares about spiritual life, cares about public affairs, and cares about people believes that love can make people stronger. Han Xiao has been a proponent of charity activities for eight years since his enterprise--Han+s was founded. Besides his aid to the survivors of Sichuan earthquake and Zhouqu mudslides, Han gave his hand to Fan Juan, a burn patient who saved her friend without regard for her life. Zhan Lei, a hermaphrodite, and another positive boy also received their free surgeries by Han. In Han's view, love can bring better life and harmonious

society.

Appreciating Art

The loneliness in the depth of Han's heart forces him to pursue the meaning of existence continuously. He tends to chase poetic artistic pursuit since art, in comparison with rational science and trivial life, contains profoundness and intangibility to coincide with Han's self-transcendence. Nowadays art, however, is no longer fresh and poetic, but realistic and ideal. Knowing that artist life is more like a boundless lonely journey, Han concentrates on self-surpassing and inclusiving all. We have no way to know whether Han got enlightened by Matthew Barney or Damien Hirst who changed profession from a surgeon to an artist. Anyhow, to Han, rational surgeon and emotional artist are not opposite because they are all full of warmth and care. In fact, Han keeps striking a decent balance between in practice.

Han Xiao said that science and art are two important life indexes and the balance between them is to see life with "the eye of art" and to experience art with "the eye of science".

Han Xiao loves traditional Chinese painting whose essence is using typical traditional way to express realistic thinking.

Han's painting also has this essence. With creation, Han has been mixing traditional Chinese painting with abstract thinking and providing new approaches for the expansion of manifestation mode and intensification of spiritual expression. The compatibility between imagery and abstraction adds a new way to understand imitations of objective reality.

The essence of paintings can also be exhibited through medicine equipment and video art created by Han. All Han's works which can be treated as a compact intersection of critical thought and tangled samples aim at digging out the potential of human nature and thus present unique scenery of images. Some of his works, such as serialized works of Mandibular Angle, Transgender and Device 8, which are the continuance of artists' psychology topics, linked the Chinese and Western Cultures together by linking art and leechcraft together.

Han Xiao respects all life. He dissolves himself in the truth of existence by examining all living creature. Take Transgender for example. This work displays social realities very well. Transgender, origining from one surgery made by Han, is full of annotation of life artistically by blending humanistic spirit with surgery. He represents us a whole new world through the eye of a surgeon and the transformation of the patient, from a male to a female, creates us deep impression to life. Using installation art, Han points out that technology makes new sense of existence and indicates that humanity is the most important.

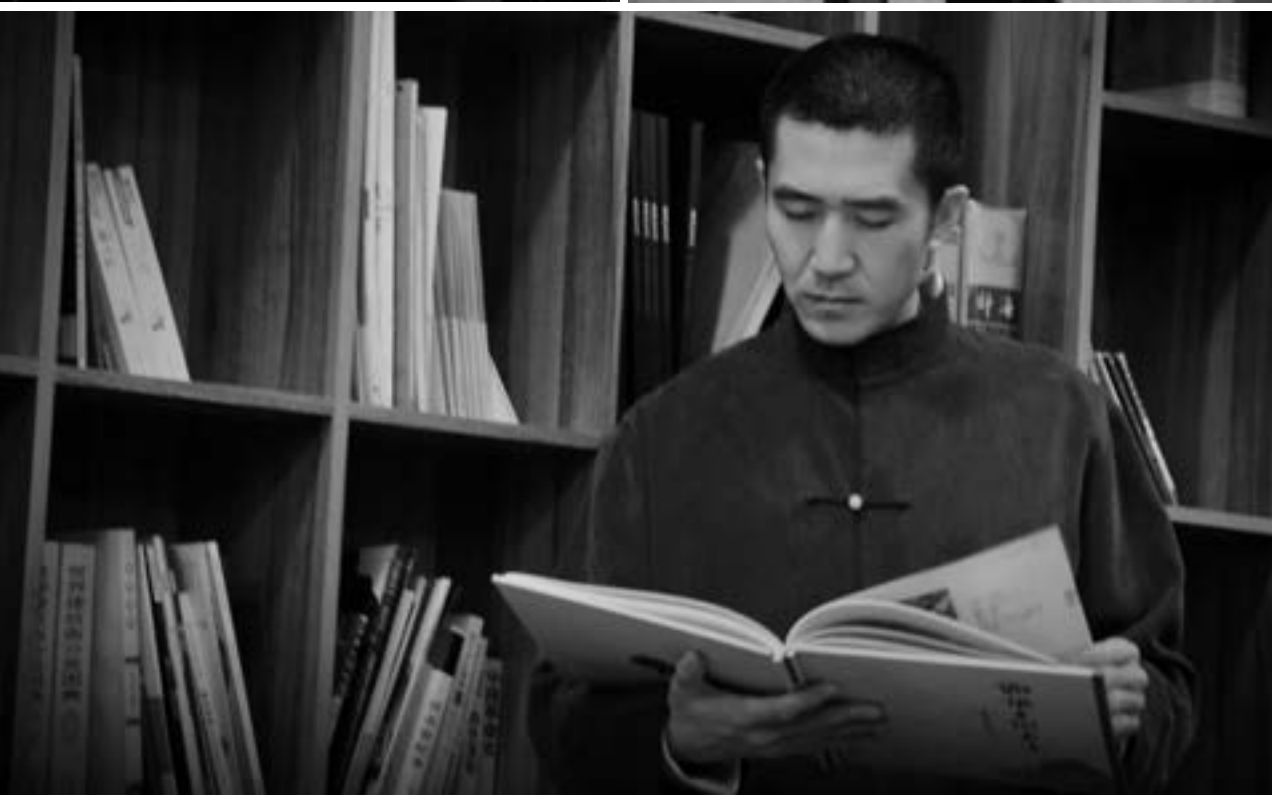
The topic of Han's work which corresponds to the one that contemporary art focuses on is caring for today and caring for life. Han always wants to find a common language to eliminate worriment and loneliness of people all over the world. He uses art to touch people, practices his responsibilities, and chases for own art and life. He wishes to harmonize human rationality with technological rationality of post-industrial era and express

features of the age and value reflection.

Han will never miss any admirable and considerable art gathering to understand nowadays life and enrich his experience. In 2011, Han went to the most famous La Biennale di Venezia and ArtBasel to feel the atmosphere and spirit.

In order to find a universal value system to measure our new living circumstances, Han applies himself in questioning and memorizing to the intersection of Chinese scholar-bureaucrat culture and western noble spirit. As a man full of traditional Chinese culture, Han traces back to the origin of civilization to search inosculation between Chinese and western cultures with self-esteem, self-discipline, freedom and universal fraternity. With a motto left by Lao-tzu:live and let live, which can be worked on the harmonious existence of different cultures, Han conveys a universal sentiment to us, just like an isolated lamp that glimmers the inner world of everyman.

裝置藝術	影像藝術	書畫藝術
21	39	47



裝置藝術

作品集  
HANYIAOZUOFENJI



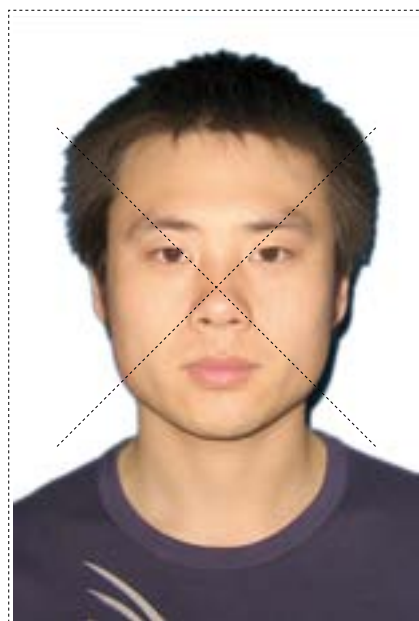
变性 Transgender

男性生殖器 / 女性乳房假体 / 手术刀 / 石膏体 / 投影 / 塑料 / 玻璃 / 水墨画 / 2010  
Male genital organ; Breast prosthesis; Scalpel; Plaster geometry; Projection; Plastic; Glass; Lnk painting 2010

2008年，济南韩氏整形美容医院，进行一场轰动泉城乃至全国的大型变性手术，解决了一个男孩多年以来的性别尴尬。手术之前，来自国内外的权威整形专家对张雷进行了全面的心理和性别诊断，细致深入的人性关怀让这个男孩的生命之航再次扬帆。这场成功蝶变在山东乃至全国引起巨大反响，受到了社会各界的广泛关注。《变性》以张雷蝶变为母本，展现了科学技术和人文理性的深度结合。作品左边是一个男性特征的生殖器，中间是一个象征意义的蝶变科技，右边是一个胸膜假体，传统水墨作为一种人文之思融入到手术的过程之中，黑白碰撞之间细细描绘着文化传统中的生命和谐。科学技术使人的生存意义有了新的内涵，而人性的关怀才是对生命个体作为社会存在的重要启示。

In 2008, news of a boy's transgender surgery made in Han's set the whole city of Jinan or even the whole country astir. Before doing surgery, specialists in plastic surgery at home and abroad made diagnosis of Zhang Lei's psychology and gender and this action puts new life into Zhang. The success of the surgery caused tremendous repercussions. Transgender, which origins from this surgery, blends humanistic spirit with technology. On the left there is a genitals symbolizing masculinity; in the center there is a symbol of the technology of transgender; on the right there is a prosthesis which is in a shape of bosom. This work uses traditional Chinese painting as a way to show humanistic spirit and the contrast between black and white represents harmony of life in traditional culture. Technology gives new sense of the existence of human life and humanity is the most important inspiration of the reason why human lives in society.







下颌角	Mandibular angle
150cm×150cm / 丝绒布·下颌骨片 / 2011 / velvet; mandibular bone chips 2011	
小脸美女的优势：凡是符合黄金分割律的构造，在视觉上都会让观察者产生愉悦的印象，小脸更容易达到长与宽比例为34：21黄金比例。中国传统审美观对人的面部美特别重视，对脸型的纵向和横向比例关系有独特的审美需求。为了达到自然美诸项特征，获得人们的普遍喜爱，去下颌角的手术自从引入中国后便备受关注。	
材料准备：从2001年开始，在接受手术的400多位患者取下的下颌骨中挑选合适的骨片，后期进行人工打磨，最后拼贴而成。	
Advantages of beauties with “small” faces: Generally speaking, the ratio of length to width of “small” faces will be much easier to achieve 34:21. That is to say that the ratio of “small” faces is quite close to golden ratio and all the structures with golden ratio will give people pleasure. The Chinese tradition has both a strict aesthetic standard of facial beauty and a special requirement of the ratio of length to width. In order to get the beauty features, more and more Chinese people prefer “small” faces and that is the reason why mandibular angle resection surgery has been received the attention since introduced in China.	
Material Collection: All the bone chips were selected from mandibular bones of over 400 patients who accepted the surgeries and this collection started in 2001. Later, the chips were polished and composed together.	



作品材料：

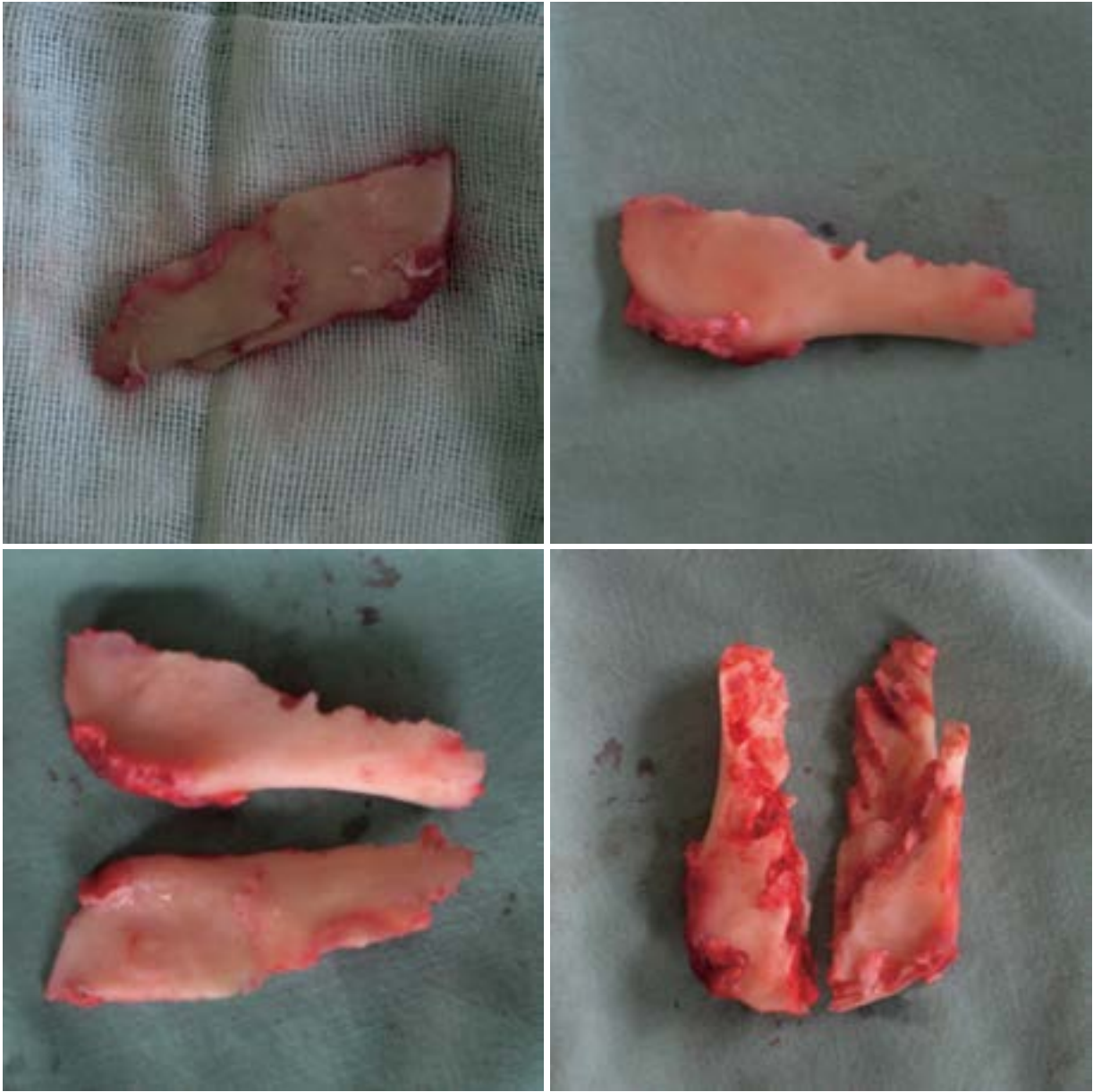
下颌骨共计734块，均取自在韩氏整形美容医院进行下颌角手术的患者。患者年龄在23——35岁之间，她们来自中国的各地，以山东地区最多，占总人数的67%左右，手术80%左右均为韩啸主刀。

个体自然性乃为一，社会性则为二。先有自然而后有社会，自然与社会共通共融实为人文思索之母本。宽阔下颌成为风糜瓜子脸之碍。去自然之态为慕社会之潮，固为求其美而去下颌角，其本为违背自然之率。然人之本性为融于社会。我之客体与我之本体矛盾重重。透过二者之间则窥视个体思想与群体心理。

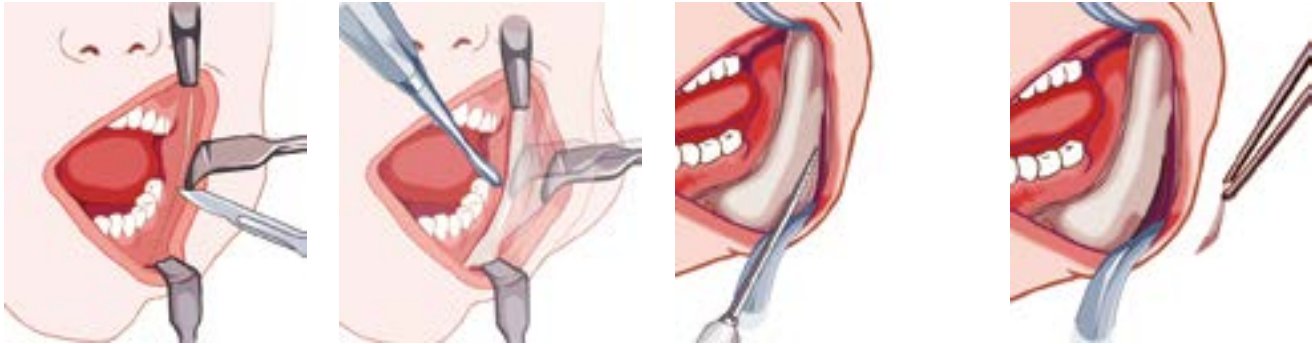
Materials of work:

All the 734 bones are from the patients who made the surgery at Han+s. The patients, who come from everywhere of China, are 23 to 35 years old. Over 67% of them are from Shandong province and over 80% of their surgeries are accepted by Han Xiao.

The first characteristic of human is naturalness while the second one is sociality. Nature exists before society and the connection and convergence of nature and society become the base of humanistic spirit. In nowadays society, big jaw, compared with small face, isn't beautiful. Obviously cutting off big jaws is welcomed by people who want to be much more beautiful but against the natural law. On the other side we can see that besides naturalness, humanity is in the society. One object has its own contradiction with itself and through which we can analyze individual thoughts and group mind.







#### 下颌角手术过程

a、术前切口设计：在皮肤表面用美蓝标出下颌角、下颌缘及经颏孔的体表投影位置。截骨线同前依上石线在皮肤表面标出截骨线投影。

b、麻醉：采用局部麻醉。

c、使下颌角显露：用左手示指触及下颌角中心部位，用蚊式钳顺下颌缘平行方向钝性分离咬肌筋膜达骨膜表面，切开骨膜后用骨膜剥离器沿下颌骨下缘在骨膜下分离起咬肌附着点。并用下颌缘剥离器或剥离子，将下颌骨侧缘软组织略剥离1.5~2.0 cm宽，用深部直角拉钩拉起咬肌游离端，用浅直角拉钩将下颌角后缘软组织拉开，用胸压板沿下颌角后缘内侧面插入已剥离好的腔隙内保护深部软组织，至此，下颌前后缘均已充分显露，依术前曲面断层X光片设计的截骨量，用美蓝在下颌骨角上方标出截骨线。

d、去下颌角：用来复锯、裂钻或沿截骨线截除肥大的下颌角，截骨时注意保护周围的软组织勿受损伤。同时用负压吸引管止血，缝合引流：肌肉与骨膜分别时止血，切除骨头后要在骨头的伤口处涂上骨蜡，修平下颌骨后的棱角，缝合伤口的同时按放引流管，消除淤血。

e、加压包扎：既起到必定的止血作用，经过对面部包扎，辅佐脸部塑型。

#### Starting mandibular angle resection surgery

**Incision design:** Mark the surface projection of mandibular angle, margin of mandible and the mental foramen and

osteotomy line with methylene blue.

**Anaesthesia:** Local anesthesia.

Reveal the mandibular angle:1st, touch the central part of mandibular angle with the index finger of left hand and separate bluntly masseteric fascia along the direction parallel to the margin of mandible with mosquito clamp in order to get to the surface of periosteum. 2nd, open the periosteum to separate the attachment point of masseter from the underneath of periosteum with a periosteum detacher.3rd, keep peeling soft tissue off the flank of the mandibular bone with a margin of mandible detacher until the width of tissue becomes 1.5~2.0cm. Then, use a deep trangular retractor to pick up the free end of masseter muscle and a shallow trangular retractor to open the soft tissue at rear of mandibular bone. Finally, insert a thoracic plate along the inner side of the rear of mandibular bone into the lacuna to protect deep soft tissue. The front part and rear part of a mandible are fully displayed. Now, use methylene blue to mark the cut line above the mandibular angle according to the osteotomy which is designed by the x-ray of pantomography.

**Remove the mandibular angle:**Excise the hypertrophic



mandibular angle along the cut line by a reciprocating saw or fissure bur. Pay special attention to the fragile soft tissues when excising the bones. Use a negative pressure suction tube to stop bleeding, do sewing up and drainage. Hemostasis is also needed when peeling the muscle off the periosteum. Apply bone wax to the wound and shave the angles. Put drainage tubes while sewing up the wound to eliminate extravasated blood.

**Pressure dressing:**The significance of pressure dressing is not only staunching the flow of blood, but also helping reshaping faces.

作品16号      Works 16

170cm×39cm×28cm / 宣纸·玻璃钢·青花瓷·金箔·银箔·钻石 / 2011  
Xuan paper; Glass fibre-reinforced plastic; Blue and white porcelain; Golden foil; Silver foil; Diamond 2011

中西文化彼此配合，有利于求同存异和兼收并蓄，使中华文化与其他民族文化和睦相处，并在文化的碰撞中吸收、借鉴其他民族文化中的积极成分，中国的艺术中习惯采用隐喻，含蓄，委婉，曲折的表达方式和西方艺术中直接，生硬，高亢，直白的表现方式碰撞出这件装置作品的独特魅力。

Chinese culture and Western culture are different individuals but they all find a common ground while accepting the existing differences. Thus, they can stay together harmoniously. Chinese art prefers to express itself in an implicit, euphemistic or even labyrinthine way, like metaphor while Western art prefers a direct, sonorous and blunt way. This work of installation art displays very well the charming of the collision of Chinese and Western cultures.





琴Guqin & Harp

玻璃钢·不锈钢 / 2011 / Glass fibre-reinforced plastic;Stainless steel 2011

中国和欧洲作为古典音乐的发源地，都有着灿烂的古典乐宝藏。音乐是特定文化背景之下的产物，中西在文化背景方面的差异造就了在古典音乐方面的不同。

中西古典音乐的“形态”在调式、织体、节奏方面都有其独特的个性，在乐器使用上也有其极具代表性的选择。古琴是我国传统音乐文化中的瑰宝，是文人士大夫阶层精神生活中的重要组成部分，具有超越纯粹乐器的地位而获得丰富精神内涵的属性。而竖琴则是西方贵族精神的象征体，它的丰富温蕴和高贵的音色让其显得优雅、孤独、高贵成为世间最贵的乐器。深受西方众多富有的贵族、成功商人等上流社会家庭成员的青睐，由此看来，东西方音乐各方面的差异使得他们的融合会成就新的视听感受。

这个雕塑力图用中西方音乐文化中具有代表性的乐器，来表现中西文化中士大夫精神和贵族精神的结合。取东西方音乐之精华，将其进行艺术的交融最终达到对音乐无国界表述，以及作者的情感阐述和表达的目的。同时，将艺术家自身希望的中国士大夫文化和西方贵族精神交织中找出一一种普世的价值体系，来衡量世人的生存境遇，续写我们的精神族谱化作艺术符号。以一个中国传统文化人的身份特征穿越人类文明足迹精神源头，在自尊，自律，自由博爱的贵族精神指引下寻求中西文化的融合。希望通过一己余力用雕塑的语言表达出音乐是一种沟通与交流，是情感共通的美妙乐章。希望通过中西文化共生共荣的普世情怀微光照耀到普通人的精神世界。



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As the birthplace of classic music, both China and Europe have splendid treasures of classic music. Music is the product of a particular cultural background and the cultural differences between China and Europe created variety of classic music.

Both Chinese and Europe classic music have their unique personalities in the form of melody, texture, and rhythm. Usually, the differences are represented by the instruments played by different classic music. Guqin, the seven-stringed plucked instrument, is a treasure of traditional Chinese music. It is an important part of the scholar-officials' spirits and it transcends the status of instruments to obtain rich spiritual properties. While harp, on the other hand, is the symbol of European noble spirit. Its rich content and noble tone makes it elegant, lonely and noble. Thus it becomes the world's most expensive instrument and is preferred by many aristocrats, successful businessmen and other high society members. From this, we can know that the integration of eastern and western music will give a new audio-visual experience.

This sculpture uses the unique instruments of Chinese and European classic music as a representative to show the combination spirits of scholar-officials and nobility. This sculpture, which is made from the essence of eastern and western music, is a blend of art, a borderless expression of music, and an explanation of artist's feelings. Through this sculpture, the artist wants to find a universal value system to measure the survival situation of the world and write with art symbols the genealogy of our spirits. The artist, who is a traditional Chinese intellectual, wants to follow the footprints of human civilization to trace back to the source and seeks the integration of Chinese and Western cultures with the guidance of self-esteem, self-discipline, love and freedom, and the noble spirit. He hopes to show with his own sculpture language that music is a communication and exchange, and a wonderful movement of common feelings. He also hopes to enlighten ordinary people's spiritual world with the dim light of universal feelings born in the coexistence and prosperity of Chinese and Western cultures.

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作品8号      Works 8

“落日熔金，暮云合璧，人在何处？”此世孑然，而吾前世可曾一晤西施、昭君？可曾执绿珠手、闻圆圆曲、得红拂酒？十余载雕成妙颜无数，然无力成就其咏絮；今生乱世，再无红颜倾欽仰止。

憾甚……

Like molten gold appears the setting sun; Clouds at eve, like jade, blocks pieced into one. Where are those ones, close and dear to my heart? (*Yong Yuyue—Forever Meet Melody* by Li Qingchao) In this world I’m alone but I’m wondering that whether I met the famous ancient Chinese beauties like Xi Shi or Wang Chaojun in samsara. Did I hold Lvchu hand in hand? Did I listen to the songs singing by Yuanyuan? Or did I drink wine with Hongfu? Decades have past. In the circle of time hundreds and thousands of delicate beauties have been existed. However, very little of them could be remembered as a bluestocking. This world is a troubled one. Thus I cannot find such an intelligent beautiful confidant to confide and admire.





肥皂 Soap

取自身体而用于身体，在苛刻、残酷的现实与青春、靓丽的强烈对比反映了物欲社会下浮躁。洗尽铅华，重回尘世反衬了现实的无奈和堕落。管中窥豹的启示录，生命印象的去尘剂。

This work shows a progress which can be concluded into seven words:” From the body and for the body”. The striking contrast between cruel reality and shining youth reflects the fickleness of materialistic society. Though one could wipe out all the superficialities, she has to come back into such a cheesy world. This circle contains too much helplessness and moral degeneration. As the saying goes, imagine the whole thing through seeing a part of it. This work is much more like a Revelation to wipe dirt off life.





影像藝術

| 作 | 品 | 集 |  
HANYIAOZUOPINJI

双眼皮 Double Eyelids

活体标本 / 手术室 / 手术器械（手术刀、缝合线、纱布等）/ 2011 / One blepharoplasty patient; Operating room;Surgical instruments 2011

从古至今，女人的眼睛能勾去男人的心和魂魄，哪怕是力大无比的勇士，久经沙场的汉子，都抵不过女人那双明眸善睐。秋波盈盈的神韵，如水似梦，欲罢不能，欲说还休，碧波一转，男人一不小心就掉进了那“两潭春水”里。

这一次，韩啸斋戒了三天，一套全新的汉服，沐浴香薰，洗去尘埃，不为朝佛，仅仅是为了改造一双理想中的媚眼，揭开她封尘多年的别样美丽。詹姆斯有个观点：“只要出现一个二项对立式的东西，就出现了意识形态，可以说二项对立是意识形态的主要方式”。自然性和社会性的对立，让人出现选择自己的容貌的意识形态。科技的发展，使人们不再纠结于一成不变的外表。

那滴晶莹的泪滴，那抹鲜艳的血红，见证了一双媚眼的蝶变过程，工业化社会的发展，社会意识形态变迁的影响，让人们对自己容貌有了多重认识，艺术家利用对双眼皮手术的透视，表达了社会意识对人观念的影响，以及对整个自然的永恒性进行了一次深入的探讨和研究。

From ancient times, a woman’s eyes can hook a man’s heart and soul. Even the mighty warriors or the battle-hardened soldiers cannot escape from the bright eyes of women. The romantic verve of glistening eyes is like floating waves or wandering dreams that forces people to follow it and cannot help getting away. Once men get lost in the dazzling gaze, they will be given no chance to say things but ends themselves in the depth of pairs of “charming ponds”.

This time, Han spent 3 days fasting. All the preparations like a new suit of Han Chinese clothes, aromatherapy or a bath to wash away dust are not for bowing to Buddha but reforming a pair of ideal enchanting eyes and to reveal deferent beauties sealed at the bottom of her heart. Jameson had such a view that ideology will emerge with binary opposition and binary opposition can be treated as a main form of ideology. The contradiction between nature and sociality gives people chances to choose their own ideology of appearance while the development of technology set people free from the unalterable appearance.

One crystal teardrop, together with a scarlet line, has witnessed the dramatic transformation of the enchanting eyes. The evolution of industrial society, as well as the variance of social consciousness, pushes people to seek multiple knowledge of own appearances. Through the Asian blepharoplasty, artists express the impacts of social consciousness and discuss the eternity in nature.

准备工作：寻找双眼皮手术活体一名，全新的汉服一套，斋戒沐浴

手术目的：做双眼皮可以让人们拥有美丽的大眼睛，双眼皮手术后，会使黑眼球暴露率增加，使得眼睛明亮有神。在手术后眼皮的开合有力，给人增添无限妩媚深情。

Preparation:

One blepharoplasty patient, a bran-new suit of Hanfu (Han Chinese clothing), abstinence and shower.

Purpose:

Asian blepharoplasty will give people bigger shining eyes. After the surgery, much more black iris will be presented and the whole eyes will be brighter and clearer. In a word, people will be much more charming and affectionate than before.







手术前的准备：手术前所需物品的消毒，物品有手术刀、手术专用剪子、小镊子、台布、手术车等，对手术室的消毒。

进入手术室：

a，首先设计做双眼皮(重睑)线；在眼裂的内部中间1/3处以亚甲蓝定出切口最高点：大多数为睑缘上6~8mm，而后以细竹签挑起皮肤模拟做双眼皮(重睑)形态，调整适当后用亚甲蓝做切口标记线。用镊子捏夹切口线上方皮肤，捏夹至上睑皮肤处于自然展平状或上睑睫毛微动时，对其标记。

b，在局部浸润麻醉下进行，麻醉成功后，按标记线切开上睑皮肤和切除松弛皮肤。在切口线下方将睑缘皮肤进行皮下分离直达睑缘并剪除一条眼轮匝肌以暴露睑板。打开眶隔，去除眶隔下方内外部位的两团脂肪球，结扎或电凝止血，缝合眶隔。

c，皮肤和睑板缝合时先在切口最高点以缝针穿过睑缘皮肤，再在睑板上缘1mm以下扣住上睑提肌腱膜，最后从另一侧创缘穿出皮肤，缝针扣住睑板前上睑提肌腱膜的高度应和皮肤切口的高度一致或略高1~1.5mm，间断缝合4~6针后可按一般缝合方法。

**Preparation:** Disinfect on both required items and operating room. Required items are: scalpel, surgical scissors, pincette, surgical tablecloth, surgical operating shelter vehicle, etc.

**Operation:**Deciding the operating lines on eyelids. 1st, Use methylene blue to show the highest point of the cut at 1/3 of the inner side of oculi rimae. Usually, the point is 6~8 mm above the palpebral margin. 2nd, use thin bamboo sticks to pick up skin and shape



double eyelids. After adjusting, use methylene blue to mark the cut line. 3rd, pick the skin above the line with a pincette and mark it when the skin of upper eyelids flattens naturally or the eyelashes jiggle.

Local infiltration anesthesia. First of all, make sure that the operative site is successfully anaesthetized, incise the skin along the marked lines and remove relaxation skin. Then, separate the skin subcutaneously from the underneath of the incision line to oculi rimae and exterminate one orbicularis oculi muscle to reveal tarsal plate. Next, open the orbital septum to remove two oil globules located at both inner part and outer part of the

underneath of orbital septum. Finally, stop bleeding by ligaturing blood vessels or using hemostatic methods of electric coagulation and sew up the orbital septum.

Sewing up. The progress of sewing up skin and tarsal plate begins from the highest point of the cut on the skin of oculi rimae. Secondly, attach the thread to the levator aponeurosis 1mm below the superior border of the tarsal plate. Then, finished at the other side of the wound edge. Before sewing, levator aponeurosis should be at the same lever of cut or 1~1.5mm higher than it. The suture method could be switched from interrupted suture to general method after 4~6 pins.





手术意义：眼睛是心灵的窗口，对于美，每个人的认识都不一样，天生丽质的自然之美固然可贵，后来雕琢后的人工之美也越来越被认可。工业社会的发展，社会意识形态变迁影响让人们对自己容貌有了多重认识，艺术家的眼睛透视出的是意识对人的影响，以及对永恒自然性的一个深入。

#### **Significance of Asian blepharoplasty**

Eyes are the window to the soul. Different people will give their own definition of beauty. Natural beauty is precious while the artificial beauty is becoming acceptable and getting more and more popular. The development of industrial society and the change of ideology affect the awareness of appearance. Artists always have a keen sense to know the effect of ideology and to explore eternity and naturality.



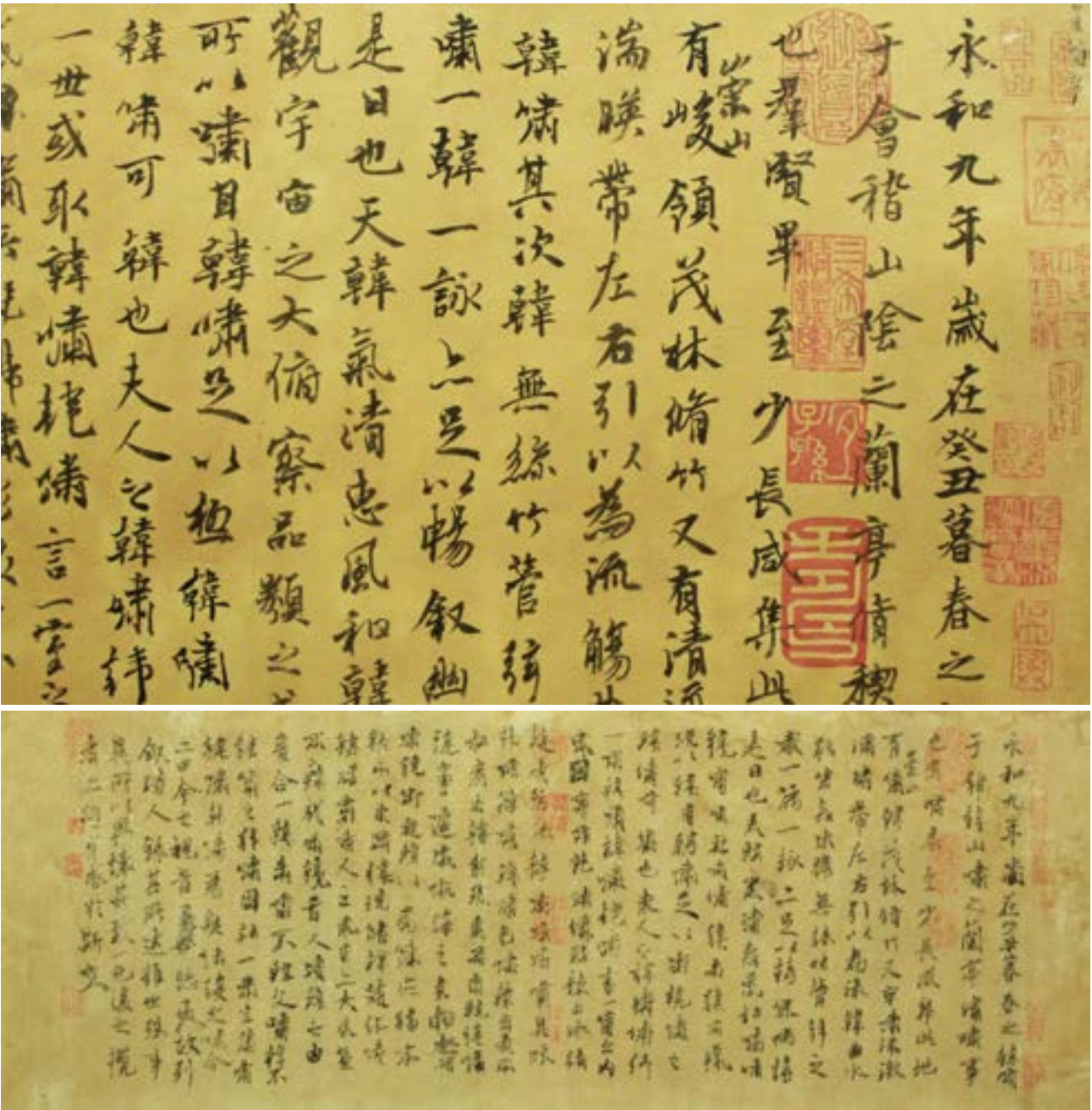


書畫藝術

| 作 | 品 | 集 |  
HANYIAOZUOPINJI



韩啸·兰亭序	Han Xiao·Lanting Pavilion Sequence
韩啸 齐有坤 / 34cm×99cm / 纸本设色 / 2011 / Artists: Han Xiao; Qi Youkun / color ink paper 2011	
《兰亭序》不仅是书法史上的经典，也是散文史上的绝品。与其说它是一个唯一的、曾经的存在者，不如说它是一个历时性的、永久的存在——一个具有特定价值的存在，一个具有实践意义的存在，一个人的本质力量对象化的存在。《韩啸·兰亭序》则是以古典书法出发为旨归，试图表现在现代文化背景下对兰亭序的多种表达方式。	
Lanting Pavilion Sequence is not only an eternal classic in the history of Chinese calligraphy, but also a masterpiece in the history of essay; It is not only an artwork created by the history, but also a lively existence living through history; It is not only an existence of value and practical significance, but also an objectification of human intrinsic strength. Han Xiao· Lanting Pavilion Sequence, with the core of classical calligraphy, aims to tell people the multiple expressions of Lanting Pavilion Sequence in the background of modern culture.	



出路

Outlet

180cm × 288cm / 宣纸 · 国画颜色 / 2010

Xuan paper;Traditional Chinese painting pigments 2010

自康德、尼采肇始，经马尔库塞、福柯至德里达的全面结构，以个体存在取代了连续、权威、单一的中心规律，以非在场心态参与社会生活，而消除、否定真理进步的价值，最终导致了当下精神危机和道德失范。以贵族精神和士大夫精神的核心价值为代表的人文理性与后工业时代的科技理性的结合，能成为通往人类幸福生活的光明之途吗？

From Kant, Nietzsche, Marcuse, Foucault to Derrida; from structuralism, deconstruction to post-structuralism, knowledge changed dramatically. Individual challenges authority; people live in a society but don't want to be deeply involved. Finally, elimination and negative of progress of truth led to ideological crisis and immorality. Which path is the one to happiness of all human? The combination of human rationality of Chinese scholar-bureaucrat culture and western noble spirit and technological rationality of post-industrial age may be the bright path.









2011年1月11日孔子像矗立在天安门广场    The Statue of Confucius Stands on Tian'anmen Square on January 11,2011

68cm × 136cm / 综合材料 · 宣纸 · 广告色 · 丙烯 / 2011 / **Tomprenhensive materials; Xuan paper; Arcylic paint; Propylene 2011**

千年的历史上，似乎儒学一直被专宠，在历史专制体系下，儒法二家在政治领域形成严密的结构性呼应，国家机器的文化形态和集权体制彼此成为对方的精密镜像。令其他学派成为附庸。然而孔夫子的孤独，千年以来在于被世人的错误解读。他的人本主义思想从未受到世人的正确理解，一直以来他的先秦哲学同仁，总是遭到统治者的剿杀，令其失去对话契机，从而沉沦于完全孤立的状态。作为华夏文化的软实力表征。千年以后的孔夫子依然承载着无人理解的历史阵痛。

In the thousand-year history of Chinese culture, Confucianism seems to win all rulers' favour. Under centralism, only the Legalist School could stand with Confucianism in political realms. The culture type is like the opposite part of centralization system and vice versa, just like mirrowimage. The loneliness of Confucius, however, has been misread for thousands of years. Confucius, whose humanistic thinking cannot be understood fully, had no one to share his purposes and spirits because most of his colleagues were killed by rulers. Thousands of years have passed. Confucius, who has already been a symbol of Chinese culture's soft power, still feels painful.



萱 Dim

34cm × 34cm / 宣纸 · 国画颜色 / 2011 / Xuan paper; Traditional Chinese painting pigments 2011

天地如此静穆，明与暗，生与死中翻滚着一股哀愁。失眠的长夜，惊醒已失落的霓虹。摇曳半生的烛火，微弱的希翼，摇晃着不安的旋律，去迎接下一个黎明。

Serenity stays in the heaven and earth; sorrow arises from dark and bright, and death and life. A white night awakens the lost neon. The flickering candle flame, just like a tiny hope, dances with nervous melody to meet the next dawn.



祈 Pray

34cm × 34cm / 综合材料 · 宣纸 · 墨 · 金粉 / 2011 / Comprehensive materials ; Xuan paper; Ink; Gold dust 2011



氤 Vapour

34cm × 34cm / 宣纸 · 丙烯 / 2011 / Xuan paper; Propylene 2011





殇 Die --Prematurely

34cm×34cm / 宣纸·国画色·洗洁精 / 2011 / Xuan paper; Traditional Chinese painting pigments; Cleanser essence 2011

岩下板桥流水，幽意深沉；岩畔虬枝盘曲，活色生香，寻幽探微。高岩中要淡定恒远，这注定是一个漫长的过程。用粉身碎骨来换取一点点圣贤气象又何妨？

Under the rock, stream runs through Slab Bridge; by the rock, tree branches curl. This painting displays a peaceful and secluded place with lively spirit and extraordinary expression. Living in the depth of rocks must be a long process and requires maintaining a placid heart and a quiet mind. If I can have such an anchoretic life, die prematurely will be fine.



索 Seek

34cm × 34cm / 宣纸 · 墨 / 2011 / Xuan paper; Ink 2011

后其身而身先，外其身而身存。非以其无私邪？故能成其私。精神之绪四顾茫然，如七彩霓虹，出没于长空，如飘渺飞絮，隐形于巷隅。时空之残垣断壁，渐随岁月入寂静平和。

"Therefore the Sage puts himself in the Background, but is always to the fore; Remains outside, but is always there. Is it not just because he does not strive for any personal end that all his personal ends are fulfilled?" Wandering around, the mind like a rainbow stretches into the sky sometimes; while sometimes it hides in alleys like catkin. Dilapidated walls left by history have slept in peace.



眷 Attachment

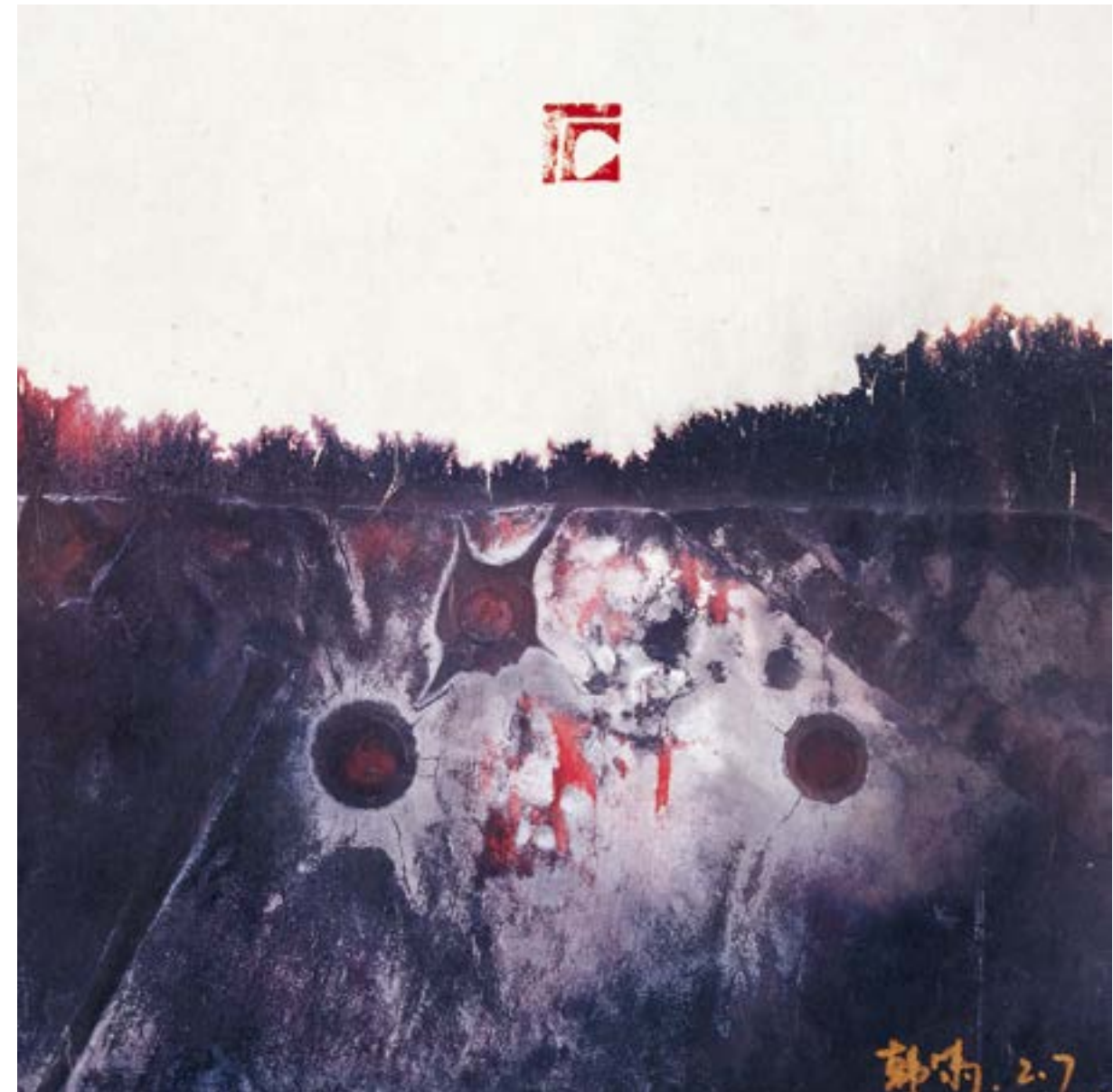
34cm × 34cm / 宣纸·明矾·国画色 / 2011 / Xuan paper; Alum; Traditional Chinese painting pigments 2011





殁 Destruction

34cm × 34cm / 皮纸 · 国画色 · 丙烯 / 2010 / Mulberry paper; Traditional Chinese painting pigments; Propylene 2010



坐像1号：空 Seated Statue 1: Nothingness

68cm × 136cm / 宣纸 · 丙烯 · 广告色 · 洗洁剂 / 2011 Xuan paper; Propylene; Acrylic paint; Cleanser essence 2011



坐像2号：启示 Seated Statue 2: Inspiration

68cm × 68cm / 宣纸 · 丙烯 · 国画颜色 / 2011 / Xuan paper; Propylene; Traditional Chinese painting pigments 2011



坐像3号：叩问      Seated Statue 3: Inquiry

26cm × 122cm / 宣纸 · 丙烯 · 国画颜色 / 2011 / Xuan paper; propylene; Traditional Chinese painting pigments 2011





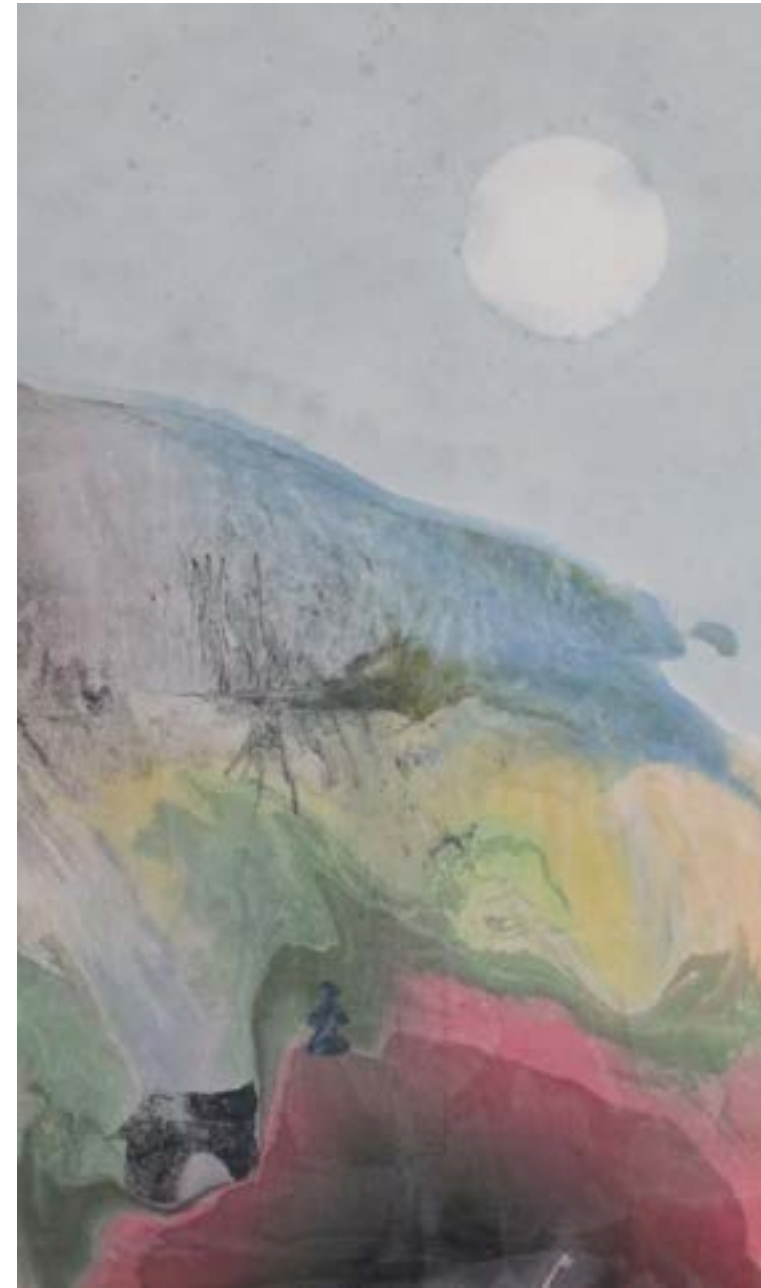
槃 Nirvana

68cm × 68cm / 宣纸 · 墨 · 国画颜色 / 2011 / Xuan paper; Ink; Traditional Chinese painting pigments 2011



痕 Trace

68cm×136cm / 丙烯·水粉·国画颜色 / 2010 / Propylene; Traditional Chinese painting pigments; Gouache 2010



思 Thoughts

37cm × 64cm / 宣纸 · 丙烯 · 国画颜色 · 墨 / 2011 / Xuan paper; Propylene; Traditional Chinese painting pigments; Ink 2011



炫 Dazzle

39cm × 39cm / 宣纸 · 国画颜色 · 墨 / 2011 / Xuan paper; Traditional Chinese painting pigments; Ink 2011





问 Enquire

68cm × 68cm / 宣纸 · 国画颜色 · 丙烯 · 明矾 / 2011 / Xuan paper; Traditional Chinese painting pigments; Propylene; Alum 2011



幻    Illusion

68cm×136cm / 国画颜色·丙烯·水粉 / 2011 / Traditional Chinese painting pigments; Propylene; Gouache  2011

无边无际的动荡与坚硬，幻化做艺术家的思维的抽象，象征奶粉事件的巨大符号和动荡岩层里的婴儿，给人以巨大的震撼。新生命与旧记忆的强烈对比，暗示了人类的残酷和道德的阴暗。思考者将人类的思考引向了对社会秩序以及生命的拷问、透视、尊重、敬仰。倡导建立一个法制与人文关怀并举、传统与时尚共存、礼仪廉耻分明、行为与道德准则并行不悖的和谐统一的一个社会环境，让黑暗和伤害扼杀在母体中，不再为害。

Upheaval and hardness will bring endless imagination to artists. In this painting, the huge symbol is to indicate the milk incident and the infant locked in rocks is to give people great shock. The sharp contrast between new life and old memories indicates the cruelty of people and the obscurity of morality. Thinkers lead human thoughts to a new way: to question, analyze, regard and admire social order and life. With this painting, the artist initiates into the foundation of a society in which law and humanistic care, tradition and fashion, sense of propriety, justice, honesty and honor, and behaviour and moral code could run harmoniously together. Living in this society, no one would get hurt any more.



枪 Sorrowful

68cm×136cm / 国画颜色·丙烯·水粉 / 2011 / Traditional Chinese painting pigments; Propylene; Gouache 2011

经济时代，为追求GDP的高速增长而不顾深陷图圈的苦难群体，矿难频出，生命泯灭。民主、民权、平等成为高昂的政治口号。即使在沙皇俄国统治的最黑暗时期，也有非常出色的艺术作品出现，难道中国艺术家不应该对此事反思吗？

People suffer in an economic era which purchases after the rapid growth of GDP. Repeated mine-accidents that killed many lives lets “Democracy, human rights and equality” only be a political slogan. Even in the darkest ages of Russia, abundance of excellent art work sprung up. Shouldn’t Chinese artists reconsider this?





梦     Dream

68cm×136cm / 国画颜色·丙烯·明矾 / 2011 / Traditional Chinese painting pigments; Propylene; Alum 2011

兰烬落，思里屏触梦飞绪。闲遇江南夜夜馨。清幽预止，蕾似自然之初。故元气无形不可名也，经云道隐无名，乃生于天地。美成深远之致，介存谓梦窗词之佳者，如“水光云影，摇荡绿波，抚玩无极也。”

As the candle-wick burned, the train of thought flied away and I fell to sleep vaguely, Night by night, I smelt fantastic fragrance while idly wandering around Jiangnan, south areas of the Yangtze River. This fragrance made everything quiet and beautiful and it seemed like the whole universe stopped moving. Dim, everywhere was dim and everything was back to the birth of life. An old saying of Taoism goes that vitality is invisible so that it is nameless and has no fame or gain. Another saying of *Tao Te Ching* goes that Tao is nameless so that it is hiding and born by the heaven and earth. Chou Pang-yen’s Tz’u (poems of Song Dynasty) got such achievement of depth and distance. Another Tz’u, which is said by Tzu Chou Ji the best among Wu Wenying’s Tz’u also contains Taoism. The main meaning of it is “Glinting water; contains brilliant sun rays and shadow of clouds. Lovely Ripple; tricks with idle breeze and green weed. I cannot help adoring this scenery ; thus I cannot get enough when in it.”











Since has been studying the natural sciences for many years, I get a very good knowledge of the biological-psychological-social transformation in modern medical model. And the clinical practices in the plastic and cosmetic surgery let me consider the sociality of beauty seriously. Sartre, the French existentialist philosopher, playwright, novelist, biographer, and literary critic, once said that: “The nuclear physicist who only ever pronounces on nuclear physics is not an intellectual; the physicist who argues for nuclear disarmament is.” The atheism trend of medicine makes our insignificant individual lives helpless. Thus, the lack of ultimate faith once made me find solace during Islam or Buddhism. Finally, I’ve gotten a soft spot for the philosophical reflection which was loved by both Chinese scholar-officials and European nobility. Since then, I have studied in China Academy of Art for 2 years and gotten another 2 years to join study tours in Peking University; I have visited museums of contemporary art in Basel, Venice and other European countries.

I always feel the impulse given by those unique life and educational experiences; thus I keep giving to the world my expressions—my artworks.



多年来一直从事自然科学工作，深知现代医学模式也从生物医学向生物—心理—社会医学模式转变。而整形美容外科的临床实践也使我认真思考的社会性问题。萨特说：只有当一个核物理学家在核不扩散条约上签字，他才是一个知识分子。：医学的无神论倾向使我们这些渺小的生命个体无依无靠，终极信仰的缺失使我曾在伊斯兰教或佛教中寻找慰藉，而最终在东方儒学士大夫和西方贵族所钟情的哲学思考上情有独钟。专注的在中国艺术研究院读了两年书，在北大游学两年，在威尼斯巴塞尔以及欧洲各国的当代艺术馆参观。

独特的生活经历和教育背景是我一直有表达的冲动，于是就有了这些作品。

## 后记

### Postscript



