

hanart
TZ Gallery
漢雅軒

毛旭輝 MAO Xuhui

家長倒下 Toppled Parent



《永遠·星空 II》 Eternity • Starry Night II, 2011, Acrylic on canvas, 200×200 cm

Opening Reception with Artist
Friday 13 June 2014, 6pm – 8 pm

(Exhibition until 12 July, 2014)

藝術家出席開幕酒會

2014 年 6 月 13 日 (週五) 下午 6 到 8 時

(展覽至 2014 年 7 月 12 日)

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漢雅軒畢打行毛旭輝個展《家長倒下》訂於 2014 年 6 月 13 日（週五）開幕，展期到 7 月 12 日，展出藝術家近年系列作品。“家長”這個意象陪伴了毛旭輝三十年的創作生命，它帶著歷史文化的情感走過這個重要的歷史時代，以家長、權力座椅、旗幟、剪刀等造形出現，成為中國當代藝術的一個時代象徵。“家長權力”的說法一方面回顧了五四以來中國人一直打壓傳統，即所謂“封建權威”的話語，一方面又帶出了極權的近代政治現實，是一個錯綜複雜的意念。《家長倒下》再次打開了社會秩序的權力思考。把宗族秩序簡單化為封建權威，本來只是為了政治革新開路的話語，但宗族結構的瓦解卻讓“封建”的說法一直等同於極權，變成現代國家極權主義的背書。家長倒下了，但家長沒有消失，改變的是家長的意義。宗族的家長的確是傳統文明的座標，但這個座標是以五倫的經緯維持的。而民族國家改而把權力體制，所謂權利義務，作為家長的座標。在國危邦亂的非常年代，極權的利義推翻了五倫的道義，以致極權代替了天命。毛旭輝的家長既指向民族國家的世界，也指向五倫的天下。倒下的家長座標還待扶持，但等待扶持的不是權勢，而是天理人倫。

Hanart TZ Gallery is proud to present Mao Xuhui's solo exhibition "Toppled Parent", opening on 13 June till 12 July, 2014. The upcoming exhibition will showcase recent works by the artist. Symbols of the Parent have accompanied Mao Xuhui's artistic journey for three decades, and they have stirred strong cultural sentiments along the way. The artist has represented the Parent as the father figure, the seat of power, the flag and the scissors; all of which have been recognised as iconic artistic imageries that symbolise this era of tumultuous transformation. "Power of the parent" harks back to the language of early modern China when the traditional family order was attacked as "feudal" and oppressive, and such criticisms have evolved with national politics into the eventual totalitarianism of China's modern state. It is a loaded imagery requiring unpacking. The Marxist interpretation of "feudalism" was grafted onto the traditional Chinese family clan social system, and with the collapse of the old social order, clanship was made the scapegoat of modern authoritarianism to symbolise "feudal oppression". The Parent has toppled, but it hasn't gone away; what has changed is its modern meaning. It is undisputable that the toppled Parent will continue to determine the locus of reference for the human world, but the aesthetics of the toppled monument points to a different order of beauty. The Parent was indeed the pivotal reference of traditional social order based on clanship, but that pivot was founded on the principle of the "five moral pillars". The modern nation state has debunked the old moral principle in favour of a power structure based on the principle of "rights and duties", now made the new basis of the Parent's rule. Authoritarian state power was understandable in the days of national emergency, but it has also toppled the role of moral order and usurped the Mandate of Heaven. Mao Xuhui's Parent brings with it the memory of this earlier moral order while it comments on recent politics. It is undisputable that the toppled Parent will continue to determine the locus of reference for the human world, but the aesthetics of the toppled monument points to a different order of beauty.



《昆明組畫·故居》 Kunming Series • Old House, 2012, Acrylic on canvas,

180 x 220 cm



《半把綠色剪刀和花》 Half Pair of Green Scissors and Flowers, 2010-11,

Acrylic and oil on canvas, 200 x 200 cm

毛旭輝一九八二年畢業於雲南大學藝術學院油畫系，其後與潘德海、張曉剛、葉永青組成「西南藝術家研究群體」，是中國“八五美術新潮”的主要藝術群體，高名潞命名為“生命之流”。九十年代以來，毛旭輝繼續關注社會現實，透過日常生活提煉出具象徵意象的符號，主要包括《家長》和《剪刀》系列。他曾於紐約現代藝術博物館 PS1、中國美術館、上海美術館等著名國際機構展出，於二零零七年在香港藝術中心舉辦大型回顧展“家長的黃昏：毛旭輝創作三十年”。亞洲藝術文獻庫邀請參予“未來的材料：記錄 1980-1990 當代中國藝術”研究計畫。毛旭輝的作品廣泛被國內及海外各大博物館和私人收藏。

A 1982 graduate of the Oil Painting Department of the Yunnan Academy of Fine Arts, Mao Xuhui formed the “Southwestern Art Research Group” with Pan Dehai, Zhang Xiaogang and Ye Yongqing, which was recognized as a key art group of the seminal ‘85 New Wave Movement that swept across China. (Art critic Gao Minglu has characterized the conceptual approach of the group as “Stream of Life” painting). In the 1990s, Mao continued to pursue his artistic ideal of capturing social reality, through distilling symbolic imagery from daily life. He has held major shows in premier institutions such as New York’s PS1, Shanghai Art Museum, National Art Museum of China and the large-scale retrospective show *Mao Xuhui: 30 Years as an Artist*, held at the Hong Kong Arts Centre in 2007. He was invited by Asia Art Archive to be one of the participating artists in the project *Materials of the Future: Documenting Contemporary Chinese Art From 1980-1990*. Mao Xuhui’s works have been acquired by major museums and private collections both at home and abroad.



《倒下的椅子・床・桌子》*Fallen Backed Chair • Bed • Table*, 2011, Acrylic on canvas, 120x300 cm

剪刀是毛旭輝從他在「後八九」期的坐椅家長的權力意象轉化而來：被權力位置濃縮為尖角利器的家長，一變成為剪刀法器。法器造型鋒險攝魄，足以闢邪鎮魔。這是世紀末最有圖騰力量的圖象之一。

張頌仁 《漢雅一百：偏好展覽》(2014)

Mao Xuhui first depicted a pair of scissors as a figure sitting on a throne: a surrealistic representation of paternal power. As his iconography developed, the image of the scissors was released from its throne to become a surreal presence making rude intrusions into domestic interiors and urban landscapes. During the 1990s, the scissors gradually became a completely distilled figure, purified of its background; and it emerged as one of the most convincing iconic images to have evolved from the pictorial work of this era. In this singular iconic form is concentrated the innuendos of power, worship and exorcism.

Chang Tsong-zung, *Hanart 100: Idiosyncrasies*, 2014

“毛旭輝——85 時期西南群體領軍人物。通過早期的‘身體’和後來的‘身邊瑣物’始終堅持對‘存在’的質問。是一個真正的不聲不響的存在主義者。一個不肖名利的生命體驗者”。

高名潞 《中國當代藝術最具影響的 100 位藝術家肖像》(2005)

“ In 1985 Mao Xuhui was a leading artist in the Southwestern Group. Beginning with ‘Body’, his earliest work, and continuing through, ‘Bric-a-brac’, Mao has never ceased to address the question of “existence”. An exemplar of the taciturn existentialist, he remains indifferent to fame and fortune.

Gao Minglu, *The 100 Most Influential Artists in Chinese modern Art*, 2005



《躺著的椅子·午后》*Fallen Backed Chair • Afternoon*, 2011, Acrylic on canvas, 120x300 cm