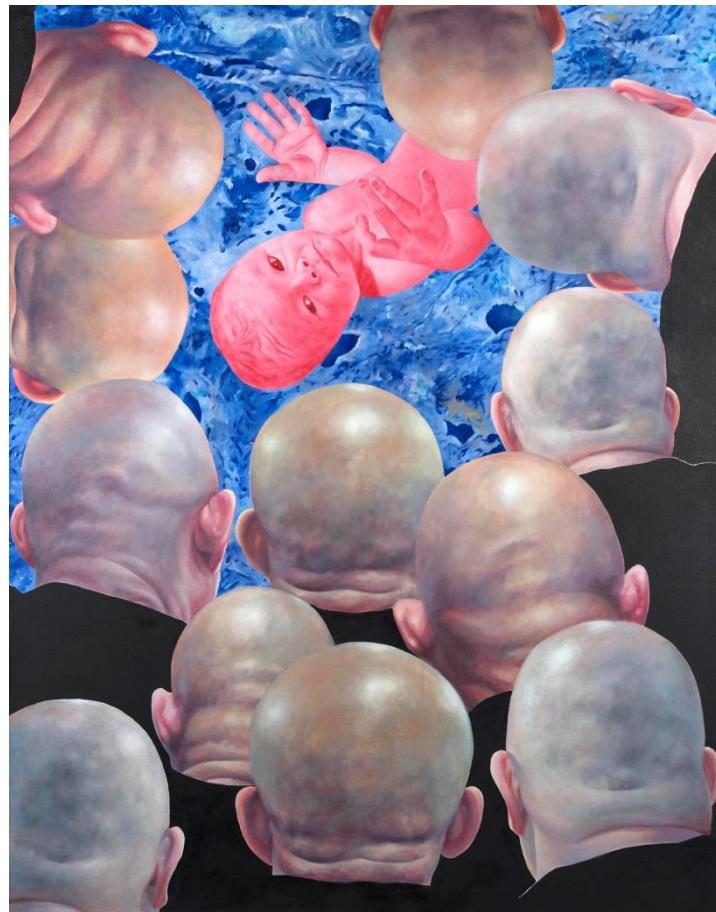


方力鈞  
人間世

Fang Lijun  
This All Too Human World

藝術家出席酒會 2017 年 11 月 3 日 ( 週五 ) 下午 6 至 8 時  
Artist's Reception Friday, 3 November 2017, 6 to 8pm.

展期 2017 年 11 月 3 日至 12 月 2 日  
Exhibition Period 3 November - 2 December 2017



方力鈞 Fang Lijun 《2016 秋》 2016 Autumn  
2016  
布面油畫 Oil on canvas 180 x 140 cm

圖檔由藝術家提供 Image Courtesy of the Artist

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Hanart TZ Gallery  
401 Pedder Building, 12 Pedder Street, Central, Hong Kong

方力鈞個展《人間世》訂於二零一七年十一月三日於畢打行漢雅軒開幕。

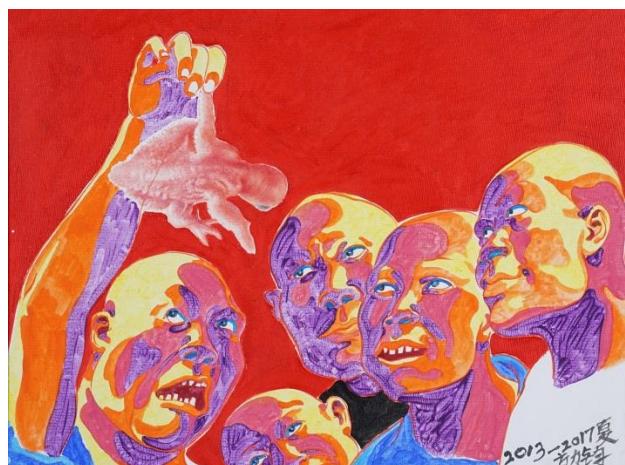
展覽展出方力鈞近年新作，以現實批判的勇氣和力量揭示出了轉型社會所帶來的焦慮與陣痛，回應急劇變化的中國社會。他通過新的思考和解釋，完成一個個預示著社會轉型思維變革的視覺圖景。（展期至十二月二日）。

方力鈞標誌性的光頭是自我分析的工具，對圖像中人物的審視、排列、次序，他不斷通過視覺圖像去解剖這個社會，同時也在解剖他自己。他的圖像世界奇異怪誕，似人非人、似鳥非鳥、似魚非魚，有結隊的光頭男孩，有旋渦狀的大氣、雲彩，亦有長出翅膀作陶醉狀飛翔的孩子。這種非現實的空間，超自然想象，無疑寄寓人們一種精神理想，更包含各種自由和夢想。他的作品裡面，人的現實世界與神話、童話世界相互交織，以期建構一個美麗新世界。他大膽的想象和哲思有種恰到好處的幽默與狡黠，但所構築的童話世界的歡樂表象間，呈現出隱含著的種種無奈與傷痛。

方力鈞以圖像探索人類及自我在這個時代的生存困境，探索在全球化背景下人的生存現實，進而直面人類的精神危機。當方力鈞以新的角度審視我們的生存現實、生存處境時，他不僅確立了屬於自己的文化坐標，亦建構起自我的一種藝術人生態度和方氏美學體系。



方力鈞 Fang Lijun 《2013 - 2017》 2013 - 2017  
2017  
布面油畫 Oil on canvas 40 x 50 cm



方力鈞 Fang Lijun 《2013 - 2017 夏》 2013 - 2017 Summer  
2017  
布面油畫 Oil on canvas 30 x 40 cm

圖檔由藝術家提供 Image Courtesy of the Artist

Hanart TZ Gallery proudly presents ***Fang Lijun: This All Too Human World***, a solo exhibition of recent paintings and prints by celebrated Beijing-based artist **Fang Lijun**, opening on 3 November 2017. The exhibition will run through 2<sup>nd</sup> December.

Fang Lijun here turns his razor-sharp critical eye and unflinchingly honest gaze to the anxiety and pain felt by those living in the midst of a transforming society, shaped by rapid and critical change. He seeks to understand and analyse China's social transformation through a new lens, creating visual pictures that at once reflect and predict the types of ideological change engendered by this transformation.

Fang Lijun's iconic bald head appears frequently in these works as a kind of tool of self-analysis, both of society and of the artist himself: here this feature is applied to the different subjects who are inspected, organized and categorized in his pictures. At the same time, boldly imaginative visualizations and bizarre fantasies permeate Fang's world of images. In some works, ambiguous forms appear, variously resembling humans, birds or fish, while others feature neat rows of bald-headed boys, whorls and cloud-like forms, and even children who have sprouted wings and seem to exuberantly take flight. These unreal spaces and fantastical imaginings symbolize a realm of human spiritual idealism, of yearning for freedom and of the fabric of dreams. In Fang's works, the world of human reality is interwoven with the worlds of myth and of children's tales, representing the desire to construct a beautiful new world. Fang Lijun's bold imaginings and critical postulations are expressed with a perfectly tuned overlay of humour and cleverness; yet behind the entertaining narrative of every child's fairy tale there lurks an element of helplessness and pain.

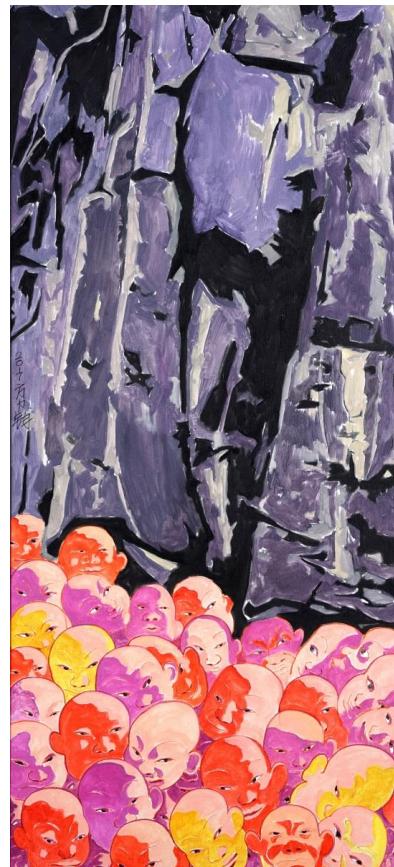
Fang Lijun uses his visual strategy to investigate the pitfalls and crises of contemporary life in our time, both on the macroscopic level of human civilization and on the microscopic level of the self. His investigations into the reality and truth of contemporary existence also are conducted against a background of globalization as he directly addresses the spiritual crisis facing us today.

The new perspective Fang Lijun uses in his re-examination of contemporary reality is founded on his ability to accurately establish his own cultural coordinates, through the critical construction of a strongly personal attitude towards the meaning of life as an artist, and of a concomitant aesthetic system that is uniquely his own.



方力鈞 Fang Lijun  
《2017》 2017

2017  
布面油畫 Oil on canvas  
50 x 60 cm



方力鈞 Fang Lijun  
《2017》 2017  
2017  
布面油畫 Oil on canvas  
80 x 36 cm

圖檔由藝術家提供 Image Courtesy of the Artist

## 策展引言

### 「人間世」

張頌仁

方力鈞近兩年的新畫給觀眾驚喜之外，更強烈的是震驚：今天的世界到底變成了一個什麼世代？人食人難道是標準的遊戲規則？人慾橫流是自然狀態？方力鈞讓我們看到一個時代劇變之下的人心世界。人際關係既流動不居，社會組織又風雲幻化。生活在這個時代裡，人性慾望是如何被建構、被引導的？世界景觀如何被營造出來？社會理想又該如何理解？

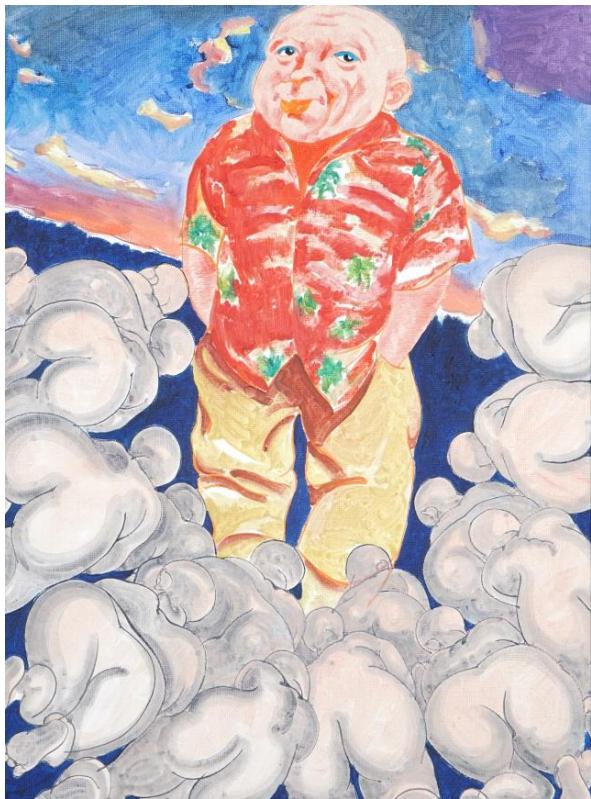
在「後八九」的藝術家群裡，方力鈞尤其具有歷史感。「歷史感」在現代中國的意義來自社會主義的極端西方中心思想。（由於這種「歷史感」源自歐洲上世紀的前衛政治，所以說是西方中心。）那就是說，一個把社會和全民投進一個前所未有的歷史計劃的「歷史感」。為了「未來」、為了完成這個「計劃」，過去的累積經驗或現實局限都被推貶為次要考量。這個「歷史感」建構於崇高的理想熱情上，於是也有賴於領導與從屬人民共同投入的自我犧牲，和不惜代價的社會實驗。「人間世」所刻劃的弱肉強食，無論觀念與抱負都與此截然相反。讓觀眾震驚的正是時代遷移下的強烈反差對照。

從一個帶著歷史使命的集體社會轉換到惶恐危微的個體生存感，這是方力鈞對這個時代的感受。而「人間世」這系列繪畫正是從集體社會轉型到個體生存的心理狀態寫真。一直以來，他的藝術感覺糾結於兩個構成矛盾的關係：一是集體和個人的互相依賴，二是兩者互相抗拒的協商關係。

集體共識和個人至上這兩種社會的模式，都有賴各自構成社會共識的條件，而且必須保持合理的彈性尺度，否則，極端的集體主義與極端的個人主義同樣不是好過的時代。所以「人間世」這種駭人聽聞的藝術想像有如警世危言，所反映的是時代轉型、共識瓦解之下被藝術誇張的心理寫照。初生嬰兒被四週虎視眈眈的目光敵視，生命前景著實堪虞。社會對未來的願景本應是為了世代傳遞所建設，可是初生嬰兒象徵的「未來」卻被今天的生存需求所吞噬。這是在生產力至上、消費為資本運轉服務的時代的真實陰影。現代人正在毫無制約地消耗未來一兩代人的資源。在畫家的視覺想像中，吞噬未來的意象構成了人食人的世代。

方力鈞的繪畫有兩類主要的圖式結構，最為人傳頌的是以大風景為場景的群眾寫照。這類作品，無論氣氛是光明還是暗澀，都帶著一個大時代的宏觀視野，刻劃了一個集體社會在開拓新世代所呈現的世道人心。這是一個被歷史計劃的正午陽光所照耀的世代；這個世代有其殘酷、荒誕與極其無聊黑暗的一面，也有其樂觀、理想、甚至被陽光的光明所灼傷的一面。在方力鈞手裏，大風景的構圖不僅波瀾壯闊，而且寬宏駁雜，被鼓舞的眾生不單止各路英雄，連飛禽走獸到牛鬼蛇神都在歷史大潮中被沖洗成樣貌近似的群體。這些畫大多色彩繽紛，造型誇張奇誕，反映出理想主義的空中樓閣心態。

方力鈞另外一個圖式是幻覺化的眾生相。在流動的空間裡各種臉相在漩渦般轉動，構成迷幻的景觀。沒有固定的空間結構，無關遠近的前後移動，像噩夢，也像狂歡。只知道：平靜生活離開方力鈞很遠。近年的「人間世」所描繪的人心接近於狂暴，那是慾望橫流的世代，社會秩序讓位與暴力強權。幻覺的意像是沒有景深可言的圖式；也就是說，那是沒有視野的圖式。沒有歷史，沒有記憶，沒有遠觀。這是我們身處的年代。



方力鈞 Fang Lijun 《2013 - 2017》 2013 - 2017  
2017  
布面油畫 Oil on canvas 40 x 30 cm



方力鈞 Fang Lijun 《2014 - 2017》 2014 - 2017  
2017  
布面油畫 Oil on canvas 50 x 40 cm

圖檔由藝術家提供 Image Courtesy of the Artist

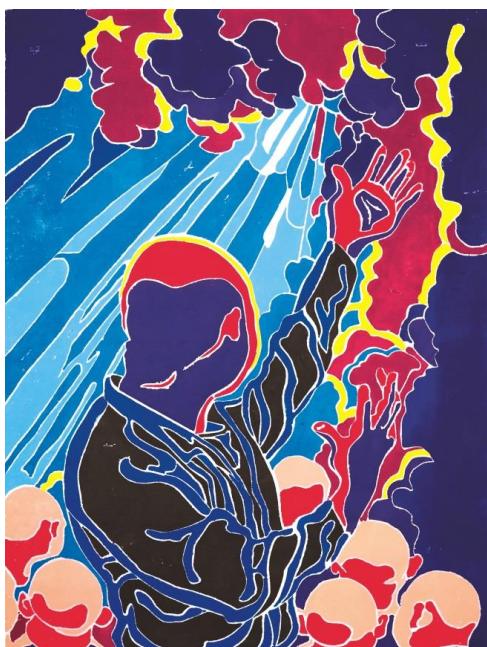
兩種繪畫視覺模式拉開了兩種社會模式的對比，可是圖式內容的造型手法，包括物像和尚像，在於兩種社會觀都極為像似。原因無疑由於出自同一個畫家手中的創作，可是一個畫家的手藝在應用於矛盾的主題的過程中也必定會引出一個人性主體（畫家本人）對矛盾現象的消化與融合。於是，在方力鈞的集體社會模式裡可以發現隱藏了極端個人主義的自私與殘酷，埋伏了對「未來」消耗的深埋種子。可是在這個模式中也發揮了個人對社會的向心力，個人對世界的責任道德心。在方力鈞的另一種對應個人主義時代的模式裡，雖說強調個人自我利益，可是也看到群體聯手對外的群體性，和通過朋黨勾結下發揮的惡性非道德力量。正面的是：個人主義調動了慾望與豐富的個人想像力，發揮了大風景之下的大一統無法攬括的細膩情緒，和容納大風景背後的一神教所沒有氣度容納的各路異端。

大家都知道，人食人的世代肯定無法構成一個社會，但是統一整齊的社會設計也絕對會扭曲人性，會逐漸把人改造為缺乏個人道德責任的狼群。於是，投向未來的兩種模式共同潛伏了錯誤，同樣帶著對人性的歪曲理解。這裡的錯落和矛盾，構成了畫家對當今世界的豐富想像。方力鈞對現世是熱情和迷戀的，他那豐盛的創作量來自真誠的好奇心與熱愛。方力鈞絕對不會排斥人性的慾望和迷狂的幻想，同時他也了解群體社會的規範與界線，懂得大群體的權力模式在面對全球博奕之下的無奈與必然。方力鈞的藝術有警世的敘述性、有時代的緊張感、也有熱愛圖畫和視覺快感的繪畫性。他是屬於這個時代的大畫家。

序於中華人民共和第六十八年深秋



方力鈞 Fang Lijun 《2016》 2016  
2016  
木刻 版畫 Woodblock print 244 x 366 cm  
Edn. A/P (Edition of 12 + 2 A/P)



方力鈞 Fang Lijun 《2016》 2016  
2016  
木刻 版畫 Woodblock print 80 x 60 cm  
Edn. A/P (Edition of 100 + 6 A/P)



方力鈞 Fang Lijun 《2017》 2017  
2017  
木刻 版畫 Woodblock print 80 x 60 cm  
Edn. A/P (Edition of 68 + 6 A/P)

圖檔由藝術家提供 Image Courtesy of the Artist

## Curatorial Statement

### This All Too Human World

#### Chang Tsong-Zung

The new works Fang Lijun has produced over the last few years have not only surprised his audiences: They have shocked them. In these paintings, Fang questions exactly what kind of era we are living in today, in the wake of China's intense cycles of social transformation. Is man eat man now the standard rule of the game? Is the overflow of lust and greed the natural condition? In the midst of a dramatically changing society, Fang Lijun opens a window into the world of the human heart. This is a time when human relationships are fluid and uncertain, and social structures are as unstable and erratic as the weather. Under such existential conditions, how is human desire structured and guided? What kind of world view is being created? How should social ideals be now interpreted?

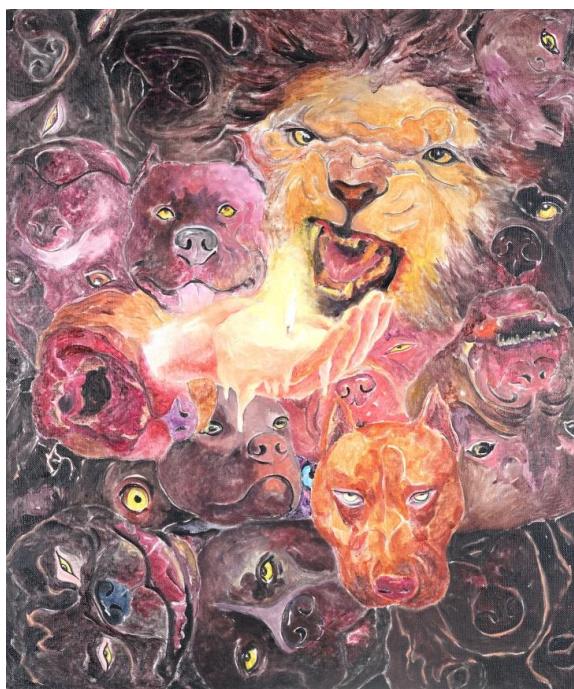
Among the 'post-89' generation, Fang Lijun is the artist most characterized by a strong 'sense of history'. In modern China, the 'sense of history' is rooted in a decidedly Eurocentric framework of thought. (I say 'Eurocentric' because it is a teleological conception derived from 20<sup>th</sup>-century European political avant-gardism.) This 'sense of history' pertains to the concept of an unprecedented 'historical project' which encompasses societies and indeed entire peoples.

For the sake of 'the future', for the sake of completing this project, all past experience and realistic limitations are cast aside as no more than irritating hindrances. The historical project is constructed on a foundation of idealistic passion, driven by the willingness to self-sacrifice on the part of both its leaders and their followers. In the end, it is a social experiment with no regard for human cost. On the opposite end of the spectrum, the savage picture painted by *This All Too Human World* is of a society ruled by the law of the jungle. What shocks Fang's audience is that the Darwinian situation exposed in his paintings goes completely against the former ideology that had characterized modern socialist China.

Fang is bearing witness to the change of eras, shifting from the era of the collective with a strong sense of historical mission to that of an individualistic society in which each fears for his/her own survival. Fang's new series of paintings thus comprise a psychological portrait of this historical transition. We see in retrospect that Fang Lijun's artistic sensibility has always been entangled with the relationship between the collective and the individual, which is at the same time both interdependent and antagonistic.

These two social modes are each constructed on its own logic and vision, and they both require a reasonable flexibility within that vision in order to create a society in which life is tolerable. Fang Lijun's shocking artistic imagination creates a kind of moral tale for our time, reflecting and dramatizing the psychological changes in two eras when the common agreed principles of each society start to break apart. A newborn baby is being threatened by staring predators on all sides, its future in peril. A society's vision of the future should always be about building a world for the sake of future generations. Fang Lijun now depicts the 'future' as a newborn baby who is about to be 'gobbled up' by the avariciousness of contemporary life. We now live in an era where production is king, and rampant consumerism is promoted for the sake of the constant recycling of capital. Society today is rapidly consuming the future resources for the next two generations, with no controls. In the imagination of the artist, this 'gobbling of the future' becomes a world of human cannibalism.

Fang Lijun's oeuvre is characterized by two principle sets of imagery. The first, and the most popularly lauded of his paintings, shows a 'grand' landscape among which masses of people are positioned. In these compositions, whether the mood is bright or dark, the vision is always broad and the passion exhilarating; the intention is to describe the mindset of a collective society that is opening up a new era for the people. This is an era lit by the midday sun, made possible by its historical project; this era has its dark, cruel, even monstrous side, but it also has its bright and glorious side. It has joy, idealism, and a brightness whose radiance often also burns. In Fang Lijun's hands, this big landscape encompasses a grand vision that is all-encompassing: heroic figures from every walk of life, beasts of the earth and birds of the air, and even evil monsters and 'bad elements' are all washed clean by the tide of history, all become generic masses with the same collective face. These paintings are dramatic visualizations of a psychology of fantastic idealism.



方力鈞 Fang Lijun 《2016 - 2017》 2016 - 2017  
2017  
布面油畫 Oil on canvas 60 x 50 cm



方力鈞 Fang Lijun 《2017》 2017  
2017  
布面油畫 Oil on canvas 60 x 50 cm

圖檔由藝術家提供 Image Courtesy of the Artist

Fang Lijun's other main type of imagery is represented by hallucinatory images of multitudes. People float in a fluid space, with their faces spinning in a kind of vortex. There is no sense of spatial structure, no sense of backward or forward momentum. These works have the appearance of nightmares, but they also exude a kind of frenzied excitement, like that of a carnival. One thing is crystal clear: Fang Lijun is far removed from a retired, peaceful life. In these new paintings the people are more violent, there is lust, greed, and desperate grasping for power. These hallucinatory images display no depth and no perspective, no history and no memory; there is no vision of the future. This is the world we are living in.

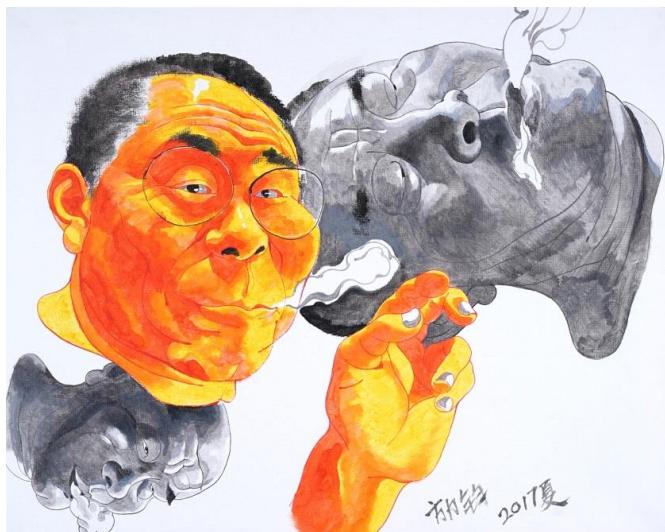
With these two types of visual presentation, Fang Lijun effectively polarizes the two different social modes; and yet there is a strong similarity between the two in the manner in which the artist depicts people and objects. This is not just a question of artistic style, but also an example of how, through the artist's craft, the representation of incompatible visions are being digested and integrated by an individual vision (that of the artist), to accommodate differences and contradictions.

Thus in Fang's images, we find hidden within the collective social mode traces of the selfishness and cruelty of extreme individualism, planting the seeds of the present-day consuming of the 'future'. At the same time, in his depictions of individualistic society, although individual interest is emphasized, we also see people coming together collectively in a protectionist bid to defend themselves from outside interests, and forming cliques which foster immoral forces. On the positive side, we see how individualism also fosters passion, personal imagination, and subtle sensibilities discouraged within the 'big landscape' of collectivism. Individualistic society is also able to encompass heretics of different sorts, who would not be tolerated by monotheistic structures.

Everyone knows that it is impossible to build a society in a man-eat-man world; but at the same time a unified social project also can twist human nature and produce a pack of wolves lacking in personal morals. Therefore both social modes have hidden faults and are guilty of miscalculating human nature, spelling peril for the future—and providing the artist with rich fodder for his imagination. Fang Lijun shows he truly cares about the world, and his abundant creative power comes from genuine curiosity and passion for understanding. He would not lightly condemn humanity's innate lust and will to power, but he also understands the rules and boundaries that make a society possible, and recognizes the perils of surviving in a highly competitive global world. Fang Lijun's art contains narratives that shock us from our complacency; it is fraught with tension but also rich in imagery and passionate visuality. This makes him one of the great artists of our era.

Written in mid-autumn, in the 68<sup>th</sup> year of the People's Republic of China

*(Translation by Valerie C. Doran and the Author)*



方力鈞 Fang Lijun  
《2017 夏》 2017 Summer  
2017  
布面油畫 Oil on canvas  
40 x 50 cm



方力鈞 Fang Lijun  
《2014 - 2017》 2014-2017  
2017  
布面油畫 Oil on canvas  
50 x 40 cm

圖檔由藝術家提供  
Image Courtesy of the Artist



方力鈞 Fang Lijun  
《2016秋》 2016 Autumn  
2016  
布面油畫 Oil on canvas 180 x 140 cm

圖檔由藝術家提供 Image Courtesy of the Artist

方力鈞  
FANG Lijun

(一九六三年生於中國河北省邯鄲)  
(b.1963, Handan, Hebei Province, China)



圖檔由藝術家提供  
Image Courtesy of the Artist

## 簡歷

方力鈞一九六三年出生於河北邯鄲，一九八九年畢業於中央美術學院版畫系。畢業後，遷到北京圓明園，成為九十年代初期實驗藝術集中地「圓明園藝術家村」的一員。當年作品中出現的光頭青年成為「玩世現實主義」的標誌象徵，廣被國際評論界關注。之後的作品主題一直圍繞著社會批判的角度。一九九三年，方力鈞參展《後八九：中國新藝術》國際巡迴展，是展覽中最年輕的藝術家之一。現居北京創作。

方力鈞於國內外舉辦個展四十餘次，參加過威尼斯雙年展、聖保羅雙年展等。他的作品被美國紐約現代美術館、法國龐比度國家藝術中心、澳大利亞國立美術館、美國三藩市現代美術館、德國路德維希科布倫茨美術館、印尼CP基金會、日本福岡亞洲美術館、上海美術館、廣東美術館、民生現代美術館、何香凝美術館，以及其他重要收藏機構和個人收藏。

## Artist Biography

Fang Lijun was born in Handan, Hebei province in 1963, and graduated from the Printmaking department of the Central Academy of Fine Arts in Beijing in 1989. Soon after, Fang became a key member of the Yuanmingyuan artists' village in Beijing, a centre for experimental art in the early 1990s. Fang's stylized paintings of disaffected Beijing youth became iconic symbols of the so-called Cynical Realist movement of the early to mid-1990s, and gained him international attention early in his artistic career. Since that time, his creative work has continued to evolve with a strong element of social critique. In 1993, Fang was one of the youngest artists to participate in the seminal international travelling exhibition 'China's New Art, Post-1989'.

Since that time, Fang Lijun has held upwards of 40 solo exhibitions in major art institutions both East and West, and his work has been featured at major international art platforms, including the Venice Biennale and the São Paulo Biennial, as well as important gallery and museum shows in China and abroad. His works have been collected by The Museum of Modern Art (New York, USA), Centre de G. Pompidou (Paris, France), The National Gallery of Australia (Australia), the San Francisco Museum of Modern Art (USA), Ludwig Forum für Internationale Kunst (Germany), CP Foundation (Indonesia), Fukuoka Asian Art Museum (Japan), Shanghai Art Museum (China), Guangdong Art Museum (China), He Xiangning Art Museum (China), to name a few, and are in a number of important private collections.