

《劉大鴻：紅仙》

藝術家出席開幕： 2019年11月7日（週四）下午6:00 – 8:00

漢雅軒： 香港中環畢打街12號畢打行401室

展期： 2019年11月7日至2020年1月4日

劉大鴻個展《紅仙》訂於二零一九年十一月七日於畢打行漢雅軒開幕。展覽將展出其近年及最新油畫及裝置作品，展覽至二零二零年一月四日。

劉大鴻今年年初在英國劍橋大學耶穌學院完成其駐留項目《今天的中國繪畫》。

與歷史同在

劉大鴻的「雙百工作室」標舉「百花齊放、百家爭鳴」，把中國百年革命最激變的毛澤東時代，作為工作方法的參照。到今年五四運動一百歲，這工作室正好持續了三十年。貌似過氣的革命立場，可是又不斷帶入當代思潮的持續反省，這就非常不尋常。貌似跟不上全球化時代，可是對百年歷史不離不棄，反而圈點了當下最熱門的文化命題，就是「當代性」標舉的多元在地關懷。

中國百年革命把歷史截斷於中流，但任何一個完整的文明思維都不可能是斷層的，文化記憶埋伏在社會生活中，隱藏在思維的基因裡。於是，經過了大變革的時代，文化工作者就被賦予大任，必須肩負彌補革命的時空分裂，重新建構完整宇宙，化零為整。劉大鴻的藝術狂想既有穿越，也有穿鑿。附會的無釐頭與寓意的洞察在他的作品中往來交織，維持了不同時代的政治正確與政治不正確，維持了百年歷史對當下和「前現代」的聯絡。正因為這樣，劉大鴻持續的工作終於成就了一家之言的歷史神話。

大人虎變君子豹變乃為了「治曆明時」，小人平民的藝事則為了成就史詩寓言。兩者共同的時代任務是彌補天地，要把變得不可理喻的歷史時空重新帶進文明的統緒。於是，畫家以《紅仙》展覽回顧中國百年革命，並為香港求賜一符。

《紅仙巡禮》劉大鴻祝詞：

神州逢九，利貞悔亡*
紅仙賜符，港九鎮蕩
紅曆白曆，雙修陰陽
畢打設醮，山泰海安

¹* 《革》卦「已日乃孚，元亨，利貞悔亡」
「天地革而四時成」，「君子以治曆明時」

詳細資料，請聯絡 For more details, please contact

劉大鴻 (b. 1962)

劉大鴻，一九六二年出生於山東青島，一九八一年畢業於山東藝術學院美術系油畫專業，一九八五年畢業於浙江美術學院（現中國美術學院）油畫系第一工作室，同年於趙無極大師繪畫班學習。

於八十年代後期，劉大鴻以生動巧妙而深刻諷刺的「歷史畫」嶄露頭角。「歷史畫」兼用了西方和中國的繪畫傳統，以編年史般的經典手法為時代作註。作品褒貶社會文化和政治「傳奇」，尤其針對文革和後文革時期，別開蹊徑地詮釋意識形態政治所啟示的時代意義。

劉大鴻在風格形成的初期，所顯露的是一種風俗化的抒情調式，故鄉青島的地域風情和童年記憶得到了細緻而紛繁的表現。一九九一年的《四季》組畫，透過《後八九中國新藝術》巡迴展（一九九三至一九九七年）廣被大眾所認可。

兩千年創作的大型組畫《祭壇》，形式上擬仿凡·代克兄弟的《羔羊的祭拜》，以歐洲基督教的世界觀圖式揭開「文化大革命」的深層精神結構，凸顯出中國當代史的西方神權政治學特質。於是，油畫被落實到原來的西方宗教語言，再被劉大鴻轉化為當代政治的寓言。

劉大鴻同時是位妙語生花的作家，他喜歡以「課本」形式出版畫冊，以自己的創作敘述剖析並補充圖像的意念。他多次被邀請參加國際展覽和雙年展，並廣被私人及學術機構收藏。

劉大鴻現在於上海工作生活。

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Liu Dahong: Immortal Red

Artist's Reception: 7 November 2019 (Thursday), 6–8 pm

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

Exhibition Period: 7 November 2019 to 4 January 2020

Hanart TZ Gallery is pleased to announce the opening of Liu Dahong's solo exhibition "Immortal Red", taking place on 7 November 2019. The exhibition will run through 4 January 2020.

In spring this year, Liu Dahong completed his artist residence, "Painting in China Today: the Art of Liu Dahong", at Jesus College in the University of Cambridge in the United Kingdom.

Living with History

The motto of Liu Dahong's *Duo Hundred Studio* is taken from Chairman Mao's famous admonition: "Let A Hundred Flowers Bloom, Let a Hundred Schools of Thought Contend." The political movements that took place in the Mao era, which were the most radical form of politics of China's past century of revolutions, have been absorbed into the methodology of Liu's seemingly politically retrograde art studio. This year Liu Dahong is celebrating his studio's 30th anniversary, and his celebration brings to mind the centenary of an earlier 'cultural revolution' that predated Mao's by almost fifty years: the May Fourth Movement of 1919. While to all appearances the *Duo Hundred Studio* seems completely out of touch with today's global world, Liu Dahong has in fact not only continuously refreshed Mao's old slogans with contemporary critique, he has also found favour in a very fashionable pursuit, which is to ground global concerns in local historical experience, thereby giving both spatial and temporal coordinates to cultural contemporaneity.

The Century of Revolution broke the back of China's proverbial historical continuity, and has also caused China's current cultural anxiety. One may find consolation in the knowledge that cultural memory never truly becomes lost, even though revival depends to a great extent on serendipity and creative genius. Therefore, the challenge for cultural workers emerging in the aftermath of great upheavals is to re-constitute broken memories and a shattered cultural cosmos. Liu Dahong brings to the situation his own wild enthusiasm and untenable ideas, by matching wordplay with historical fact, promising political incorrectness when caution should have been the way. Precisely as result of this indiscretion, Liu Dahong has maintained a channel of communication between pre-modern China and contemporary times. Through him we are now fortunate to be in the possession of a personalised mythology as well as a dramatised historical saga.

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The hexagram 'ge' (conventionally, and erroneously, translated into English as 'revolution') from the *Book of Change* tells us that at times of 'ge' the great man undergoes a 'tiger-change' while the gentleman undergoes a 'leopard-change', for the purpose of establishing both an operational cosmic calendar and seasonal regularity. At the same time, the ordinary folk pursue 'art' in order to fulfil the need for mythology and lore. The meeting ground of these two dynamics is the common mission to repair the disrupted workings of heaven and earth, and fulfil the need to make sense of disjointed historical times by bringing them into coherent civilizational narratives.

For this exhibition, while he revisits the past century of revolutions, Liu Dahong brings back the Red Immortals to quell wayward demons and bless the troubled streets of Hong Kong.

And thus Liu Dahong offers his *Prayer of Red Immortals*:

*The numeral 9 spells trouble for the Middle Kingdom,
Uprightness free from regret.
Red Immortals offer a spell to quell Hong Kong's woes,
Calendars Red and White teach the complementary powers of yin and yang.
At Pedder set an altar of purgation, and pray for peaceful Hills and calm Seas.*

LIU Dahong (b.1962)

Liu Dahong was born in 1962 in the city of Qingdao, Shandong province. He studied oil painting at the Shandong University of the Arts and at Zhejiang Academy of Fine Arts (now the China Academy of Art) in Hangzhou, where he was selected to participate in a master class taught by the seminal painter Zhou Wouki.

Liu first came to prominence in the late 1980s with his vivid, deftly executed and bitingly satirical versions of 'history paintings', in which he uses stylistic references from classic paintings of both the Western and Chinese traditions to chronicle, evaluate and sometimes lampoon social, political and cultural 'legends', particularly of the Cultural Revolution and post-Cultural Revolution period. In his own inimitable way, Liu Dahong opens up a new pathway for illuminating and evaluating the deeper significance of the political ideology of an era.

In creating his own unique painting language, Liu also incorporates the folkloric visual vernacular of his boyhood home in Shandong province, providing a meticulous and complex representation of the local life and his own childhood memories.

Liu's early painting series *Four Seasons*, completed in 1991, brought him wide recognition when it was featured in the international travelling exhibition *China's New Art, Post-1989* (1993-1997) and in the intervening years he has become one of the most prominent painters of his generation.

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Liu's 20-set painting, *Sacrificial Altar* (2000), brought the artist's uncanny ability to incorporate and transform diverse languages and historical pasts to another level: basing its formal elements on the famous Ghent Altarpiece in Belgium which features the masterwork of Dutch painting, *Adoration of The Mystic Lamb* by the van Eyck brothers, Liu's own version provides a kind of 'cosmic diagramme' of Communist ideology in a manner that exposes the symbolic link between European religion and its modern incarnation in political ideology. In the past decade Liu has further explored this ideological terrain in works that are both visually playful and subversively incisive.

Liu Dahong is also a brilliant satirical writer, and occasionally likes to present his painting catalogues as 'textbooks' in which his personal text narratives accompany the painting as supplementary commentaries. His works have been frequently featured in exhibitions and biennales internationally and are in many important institutional and private collections.

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