

劉大鴻個展
《代代紅：共和十二月》

**Liu Dahong Solo Exhibition
*Forever Red: The Twelve Months of the Republic***

藝術家出席酒會 2016 年 6 月 10 日（週五）下午 6 到 8 時
Artist's Reception Friday, 10 June 2016, 6 to 8pm

展期 2016 年 6 月 10 日至 7 月 16 日
Exhibition Period 10 June – 16 July 2016



劉大鴻 《留園》 LIU Dahong *Lingering Garden*
2010 布面油畫 Oil on Canvas 90 x 136 cm
圖檔由藝術家及漢雅軒提供 Image Courtesy of the Artist and Hanart TZ Gallery

漢雅軒
香港 中環 畢打街十二號 畢打行四零一室

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

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劉大鴻個展《代代紅：共和十二月》訂於 2016 年 6 月 10 日（週五）晚上 6-8 時在畢打行漢雅軒開幕。

劉大鴻的最新作品，展示藝術家積累多年對毛澤東年代的記憶和思考。劉大鴻以巧妙而犀利的寓言方式詮釋歷史，褒貶社會和政治文化。針對文革和後文革時期，深刻地揭露意識形態政治所隱藏的時代隱喻，作為文革五十週年（1966 年到 1976 年）的反思。



劉大鴻 《中山路》 LIU Dahong *Zhongshan Road*

2013 布面油畫 Oil on Canvas 68 x 180 cm

圖檔由藝術家及漢雅軒提供 Image Courtesy of the Artist and Hanart TZ Gallery

策展引言

紅序

張頌仁

在時代中行走的人不容易看清自己在大歷史中的意義。孫文的名言：「革命尚未成功」還是須要斟酌。改朝換代的革命可以談成功失敗，但是西洋的「revolution 革命」是單線歷史觀的歷史「計劃」，原則性的不設終點。Revolution 把歷史懸空擱置，因為那不是革天命，而是企圖從歷史出走，自成歷史「元點」。

劉大鴻在毛澤東的革命（尤其是文化大革命）這個「元點」徘徊，縱眼古今，以滑稽小說家的諧趣睿智馳神六合，彌縫天機。對劉大鴻來說，毛澤東即位的二十八年有如春秋經的二百四十二年，是「元歷史」，涵蓋了人界政治的一切典型，成為華夏文明的法典。因為是「元歷史」，所以到了今天，在人民共和六十七年尚待持續的、尚「未成其功」的事不

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是革命，而是詮繹和筆削。也因為是「元歷史」，駕御在革天命與 revolution 的雙重軌道上的毛澤東年代無法簡單地遁入線性的紀年史，而只能成為不朽的「紅曆」經典。



劉大鴻 《米壽堂》 LIU Dahong *The Hall of Millet Longevity*

2010 布面油畫 Oil on Canvas 100 x 100 cm

圖檔由藝術家及漢雅軒提供

Image Courtesy of the Artist and Hanart TZ Gallery



劉大鴻 《廬山》 LIU Dahong *Lushan*

2012 布面油畫 Oil on Canvas 100 x 100 cm

圖檔由藝術家及漢雅軒提供

Image Courtesy of the Artist and Hanart TZ Gallery

重訪「元歷史」的民間演義於是大有作為，可以充份發揮想像，從天下大事到軼事傳聞，一概可以在民間智慧的演繹下放大為神話的永恆。褒貶在此中已非重點，重要的是通過一家之妙想來譜系表面斷裂的文明統緒。「日月換新天」之後的世界如果要與革命前的文明前後連續，這又必然有賴文學式的想像賦予意義。宮廷鬥爭與大人物的生活小習慣、意識形態政治與文史的索隱傳統；種種雞毛蒜皮小事間透露了歷史真諦的蛛絲馬跡。諸神的個性決定了搏鬥的型態，也決定了新紀元的特性。劉大鴻從革命史現場尋找超越時空的時代寓言、歷史神話，把歷史的猛獸迎上祭壇的封神榜，讓諸神的搏鬥與天地神力永久同在。孫文所謂未竟的革命本來是飄遊的幽靈，最終在文革的狂潮中被完成為「元歷史」，才在乾坤倒轉的渾沌中落地，於諸神的演義找到最終的歸宿。

人民共和六十七年五月十六日文革五十週年

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Hanart TZ Gallery proudly presents *Forever Red: The Twelve Months of the Republic*, a solo exhibition of new paintings by Liu Dahong, opening on 10 June 2016.

Liu Dahong's imaginative paintings draw on both Chinese folkloric vernacular and classic Western technique to articulate his individual memories and imagination as he bears witness to and evaluates the history of China's modern era, with the Cultural Revolution as his nexus. These new works are in effect Liu's response to, and marking of, the 50th anniversary of the outbreak of China's Great Proletarian Cultural Revolution (1966-76).



劉大鴻 《鴛鴦廳》 LIU Dahong *The Mandarin Duck Pavilion*

2013 布面油畫 Oil on Canvas 90 x 136 cm

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Curatorial Statement

FOREWORD IN RED

Chang Tsong-Zung

Political titans striding across tumultuous eras are not always aware of their role in the larger historical picture. Sun Yat-sen famously claimed that 'the revolution is yet incomplete', but this statement is disputable. One may speak of a 'conclusion' to the process of dynastic change expressed in China's traditional concept of *ge ming* (the same two characters later used to translate the European word 'revolution'), which means a 'revolving' that seeks a fresh mandate from Heaven; but in European terms 'revolution' is a historical 'project' founded on the precept of a linear history. In principle there is no historical end point for 'revolution'. Revolution is not about a mandate of Heaven: rather, it endeavours to put the past in suspense, and escape from history, so as to become its own pristine historical progenitor.

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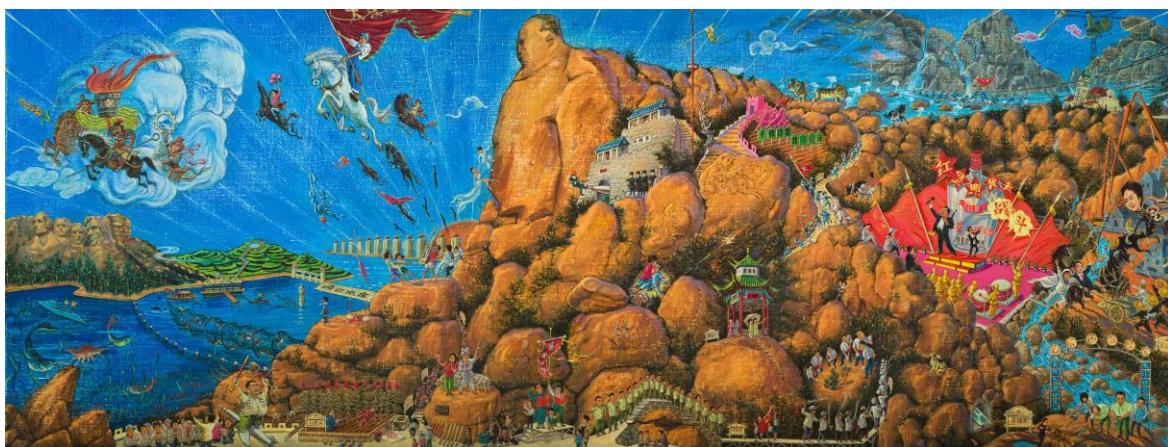
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For decades Liu Dahong has been pondering the 'primordial history' of Mao Zedong's *ge ming*, casting his gaze across vistas past and present. With the wit and perceptiveness of a fantasist and satirist, he lets loose his imagination in uncharted space-time. Liu treats the 28 years of Mao's reign as the pre-modern scholar would have treated the 242 years of imperial reign recorded in Confucius' classic *Spring and Autumn Annals*. Both histories are their own form of 'primordial history', as each represents the complete paradigm of human politics, and therefore becomes the ultimate reference for the legitimacy of the Chinese world of its time. Even today, in the 67th Year of the People's Republic, the 'primordial history' of Mao's reign continues to be revisited and revered as the locus of modern history. However, what is demanded of us mortals today is not 'completing' the revolution, but unremitting hermeneutics and critical appraisal. Mao's era was both dynastic *ge ming* and 'revolution', and hurtling along this dual trajectory, it cannot settle down comfortably within a linear historical narrative. Thus, as Liu Dahong understands, it must by necessity be elevated into a kind of atemporal classic, a 'Red Annals', like the one charted here in Liu's paintings and narratives.

To construct the 'primordial history' of Mao's era by means of folklore and ballad promises exhilarating possibilities; a fertile imagination can discover mythological drama in every major political struggle and the most subtle court intrigue. Historical morality is beside the point in this type of 'history writing'. What is important about this kind of personal effort is the invention of a genealogy that seeks to mend the broken bridge to China's civilizational past. The world that dares to ask 'its planets to change a new heaven' (from a poem by Mao) would require an equally daring literary imagination to grasp the truth of its epic transformation. Court intrigues and the personal habits of political titans can be as important as ideological politics and China's obfuscating political-literary tradition; and the true meaning of history can be hidden between the cracks of minute daily news entries. The characteristics of power struggle during this era were determined by the personalities of its players, which decisively set the terms of politics for China's new age. Liu Dahong has constructed episodes of mythological drama that transcend moral tales of politics by engaging the minutiae of its struggles, to deliver its titans up to the pantheon of the gods, so that they become as immortal as forces of nature. The unfinished 'revolution' of Sun Yat-sen was like a lost soul biding its time amidst the storms of history, waiting for Mao's revolution to complete its 'primordial history'. In time it is in the ballad of folk memory that this 'primordial history' finds its abode.

Written on the 50th anniversary of the Great Proletariat Cultural Revolution, 16th May, 2016



劉大鴻 《毛公山》 LIU Dahong Mt. Mao 2013 布面油畫 Oil on Canvas 68 x 180 cm
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《代代紅：共和十二月》創作感言

偉大領袖毛主席教導我們說：「中國應當對於人類有較大的貢獻。」

在我看來，上個世紀中國對人類的最大貢獻，便是發生了「文化大革命」，同時出了個毛澤東。這也難怪斯坦福大學教授文以誠編的《中國文化與藝術》的最後一章，「二十世紀」的開篇使用了我畫的毛《四季—春》（一九九一）。伴隨十年文革的是中國的百年近代史（從太平天國洪秀全到中華民國孫中山）和中共的黨史。這一切形成了我的關注點，當然也是興奮之源，創作之母。近三十年來，我有許多作品都是沿著這條紅線前行的。《雙城記》（一九九八），《祭壇》（二〇〇〇），《十六大》（二〇〇三），《紅曆二十四節氣》（二〇〇五）。……現在展示的這組新作（二〇一〇—二〇一五）更是集中體現了「三史」（文革史、黨史、中國近代史）合一的大氣象。這是我最想牢牢抓住的「中國夢」，是對文革相伴的那個我的「革命精神」的發揚光大。在地球人都在暈頭轉向倒時差的二〇一六（人民共和六十七年），我們重溫一九六六（人民共和十七年）「五·十六通知」引爆的那顆精神原子弹，顯得尤其重要，毒草最終將變成肥料，這是我努力的方向，也是我要畫出寫出展出的動因。

「毛澤東思想是威力無比的精神原子弹。」— 林彪

劉大鴻
人民共和六十七年（二〇一六·五·十七）



[局部 details]

劉大鴻 《冠雲峰》 LIU Dahong *Guanyun Peak*

2012 布面油畫 Oil on Canvas 90 x 136 cm

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“Forever Red: The Twelve Months of the Republic”: Artist's Statement

The Great Leader Mao Zedong instructed us that 'China ought to make a greater contribution to humanity'.

From my perspective, China's greatest contribution to humanity over the last century was the Great Cultural Revolution, and the simultaneous emergence of a Mao Zedong. No wonder that in the book *Chinese Art & Culture*, edited by Prof. Richard Ellis Vinograd of Stanford University, the final chapter on 'The Twentieth Century' opens with an illustration of my Mao painting *Four Seasons: Spring* (1991). Along with the historical decade of the Cultural Revolution, are the hundred years that span the history of modern China (from the Taiping Heavenly Kingdom's Hong Xiquan to the Republic of China's Sun Yat-sen) and the history of the Chinese Communist Party. This entire historical span has been my artistic focus, a wellspring of stimulation, and a motherlode of creative inspiration. Over the past thirty years. I have created a number of works that trace this Red trajectory, including *A Tale of Two Cities* (1998), *Sacrificial Altar* (2000), *Sixteen National Congresses of the CPC* (2003), and *Red Calendar – Twenty-four Solar Terms* (2005). My new series of paintings in this exhibition, completed between 2010-2015, are an even more extreme atmospheric integration of these 'three histories' (the history of the Cultural Revolution, the history of the Chinese Communist Party and the history of modern China). These works represent the 'Chinese Dream' that I have most sought to capture, and they are also the ultimate expression of my own brand of 'revolutionary spirit' as a person who himself grew up alongside the Cultural Revolution. On Planet Earth people are confused and disoriented by a weird sense of time lag occurring in 2016 (the 67th year of the People's Republic of China), as we once again revisit the spiritual atom bomb set off by the 'May 16 Notification' of 1966 (the 17th year of the People's Republic). Clearly the most urgent task is to find a way to ultimately transform poisonous weeds into fertiliser. This is the goal I've been working towards so relentlessly, and it is the main reason I continue to paint, to write and to exhibit.

'Mao Zedong thought is a spiritual atom bomb of infinite power.'—Lin Biao

Liu Dahong
67th year of the People's Republic (17 May 2016)
(Translated by Valerie C. Doran)

簡歷

劉大鴻 (1962年生)

劉大鴻，1962 年出生於山東青島，1981 年畢業於山東藝術學院美術系油畫專業，1985 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 80 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。1991 年的《四季》組畫，透過《後八九中國新藝術》巡迴展（1993-1997）廣被大眾所認可。

2000 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。

Artist Biography

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.

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.