



# 名家名品 • 方力钧

FAMOUS ARTIST  
FAMOUS WORKS

Fang Lijun

浙江人民美术出版社

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# 作

为画家，方力钧具有地道的手艺人的种种脾性。他工作有条理、有序而冷静，他喜欢清晰、均匀平整的画面感。他的绘画像织物一般可以让人细细的近看。

看方力钧的绘画，你会注意到他对任何琐碎的东西都没有兴趣。他面对画布时，总是一方面耐心细致地描绘形象；另一方面同时也在不断减掉妨碍形象力度的细节，简约与细腻在他看来是可以并行不悖的。他讨厌各种带有随意色彩的“绘画性”成分，在绘画过程中，他不允许有出乎意料之外的效果产生。他相信“控制”这个词而不愿深究其多含意。他追求一种不露声色的表达方式。在他看来，绘画是一项可以没有激情的劳动，还有，他也看重“写诗是一门手艺”这句老话。

看方力钧的绘画，第一眼常常令你惊讶，进而会给你以不安的感觉。是由于那些巨大到失真程度的人物形象？或是色彩方面没有顾忌的单纯？其实，这种感觉并不仅仅来自于他创造的那些人物的形象与色彩，在他最有魅力的作品中，令人不安的情绪，仿佛像看不真切的某种菌类繁殖在画面的各个角落里，甚至隐在麻木经纬的凹凸之中。这让你无法带着不经意的心情从他的绘画前轻轻走开。

他的绘画题材无一例外的是人。他好像习惯于把人物形象投放在极为精简的环境中。在他的绘画里，人是绝对的主体，以致可以看做是他惟一关注的景色。这样说并不过分。

因此，他绘画中的含意，应该更多地从他描绘的人中去寻找。

方力钧提供给我们的人物形象看上去肌体健壮、精力充沛，脸上常常洋溢着饱满的笑容，这些统统被描绘得醒目而真切，同时又简约得缺乏细节。这样，你会发现他如此呈现给我们的形象好像具有了目的性，只是为了过分强调类似躯壳的肉体么？是否可以说，人在方力钧的绘画中被挖空心思物质化了呢？不管怎么说，在他的绘画中人物的躯体成了实在性的对象。此外，方力钧还习惯用光影显示躯体的实在感，不过，光影同时也将他所描绘的人的目光巧妙地隐藏了起来——眼睛变为一个暗淡的洞，他的那些人物常常具有一双像洞穴一般的眼睛，既暧昧又难以琢磨，而这洞穴般幽暗的目光，或许此刻，正在注视着我们的隐私，使我们变得尴尬，我们自身似乎成为了他的绘画所审视的对象。由此在他的坚实又空洞的巨大形象面前我们变得忧心忡忡，感到某种难以言说的羞耻感。因为他的绘画的确跟我们有关：还因为，我们打算努力摆脱却又无力摆脱的痛楚，被他以按部就班、缺乏热情的冷酷方式呈现出来。

在方力钧的绘画面前，我们能够得到慰藉么？不能。不仅如此，我们还要忍受他的甜兮兮的残忍和冷漠。他这些费时繁工的绘画，有力地告诉我们，在失重的时刻，绘画甚至可能变得毫无慰藉可言。

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works. Once facing the canvas, he depicts figures *passively and carefully* on one side. meantime reduces continuously details that obstruct the creation of figures. To him, conciseness and exquisiteness can be mentioned in the same breath. He hates all sorts of random elements of painting, and does not allow any unexpected effects in the course of working. He believes the word control, whereas refuses to go deep into the varied meanings of the word. He pursues a way of expression that will not show his feelings and intentions. In terms of his theory, painting could be a labor without enthusiasm, hence he also values the old saying: Writing poems is a craftsmanship.

You will be surprised at the first glance of Fang Lijun's paintings, and then feel uneasy. Does it because of those human figures so huge that lack fidelity, or of the pure colors he used without scruple? Indeed, the uneasy feeling does not arise only from the figures and colors he created. Even in his most charming paintings, it reproduces in all corners of the tableaux like a certain kind of fungus, conceals in the uneven warp and woof of the canvas, which make you feel impossible to leave his works carelessly.

The subject of his works is human being without exception. It seems that he is accustomed to put those figures into extremely simple circumstance, thus human being becomes such an absolute subject that it could be regarded as the only scene to which he pays close attention consequently. It is not excessive to say so.

In this context, the implications in his works should be mostly found in the figures he portrayed.

Fang Lijun provides us healthy and strong figures, which seem to be full of vitality with broad smiles on faces, and are all eye-catching and vivid by his portrayal, yet too simple to have details. Thereby you will find he shows those figures to us as if he has somewhat of a purpose. Does he want to lay undue emphasis on the outer form of a body? Or could we say that Fang Lijun cudgels his brains to make the human being become physical? Anyway, the human bodies in his paintings have become a material object. Besides, it is his use to present the material bodies with light and shadow, which meanwhile conceal the figures' eyesights ingeniously—their eyes become dark holes. So his characters always have equivocal eyes like caves, difficult to understand. While these cave-like dark eyes maybe are watching our secrets at this time, we are embarrassed for ourselves seem to have become the object that his paintings are examining. Therefore we feel heavyhearted and indescribable shame before his solid yet empty huge images, not only because his paintings are related to us, indeed, but also because the pains we make great efforts to cast off, but finally feel powerless to cast off are now presented by his callous way, following the prescribed order without enthusiasm.

Could we seek consolation in Fang Lijun's paintings? No. Moreover, we have to endure his sweet cruelty and indifferent. These time-consuming paintings tell us convincingly that painting could be so much helpless to us when we are suffering a defeat.

Wang Yin

## 方力钧简介:

1963年12月4日生于河北省邯郸市。1972年至1980年就读于邯郸铁路子弟学校。1980年至1983年就读于河北轻工业学校陶瓷美术专业。1985年至1989年就读于中央美术学院版画系。

## 个人展览及参展记录:

1993: 参加“东方之路”威尼斯双年展(意大利); 参加中国新艺术展(英国伦敦玛勃洛画廊)

1994: 参加世界道德艺术展(瑞士巴塞尔艺术厅); 第四届亚洲艺术展(日本福岡美术馆); 参加中国新艺术展(台湾台北汉雅轩画廊); 参加圣保罗双年展(巴西圣保罗)

1995: 举办方力钧作品展(法国巴黎Bellefroid画廊、荷兰阿姆斯特丹Serieuse Zaken画廊)

1996: 举办方力钧作品展(日本东京日本基金会)

1998: 举办方力钧作品展(荷兰阿姆斯特丹Stedelijk博物馆、美国纽约Max Protetch画廊)

1999: 参加“开放的边界”第48届威尼斯双年展(意大利); 参加“新世纪的新现现代化主义”艺术展(美国旧金山Limn画廊); 参加第五届亚洲美术展(日本福岡美术馆)

2000: 举办方力钧作品展(新加坡斯民艺苑)

2001: 举办方力钧作品展(德国柏林亚洲当代艺术画廊)

2002: 举办方力钧作品展(德国Ludwig Forum)

2002: 举办方力钧、约尔格·伊门道夫艺术展(上海); 参加“图像就是力量”艺术展(深圳何香凝美术馆)

## Brief introduction of Fang Lijun:

Born in Handan, Hebei Province on December 4, 1963. Studied in Railroad School of Handan in Hebei Province from 1972 to 1980. Studied in Ceramic Art Department of Hebei Light Industry College from 1980 to 1983. Studied in Print Department of Central Institute of Fine Arts in Beijing from 1985 to 1989.

## Records of putting on his own exhibitions and attending exhibitions:

1993: Attended the Biennial Venice Exhibition named "Oriental Road" (Italy); attended Chinese New Art Exhibition (Marlborough Art Gallery, London, UK)

1994: Attended World Moral Art Exhibition (Basel Art Hall, Switzerland); attended the Fourth Asian Art Exhibition (Fukuoka Art Museum, Japan); attended the Chinese New Art Exhibition (Hanart T.Z. Gallery, Taipei, Taiwan); attended the Biennial San Paulo Exhibition (San Paulo, Brazil)

1995: Put on Fang Lijun's Works Exhibition (Bellefroid Gallery, Paris, France; Serieuse Zaken Gallery, Amsterdam, Netherlands)

1996: Put on Fang Lijun's Works Exhibition (The Japan Foundation, Tokyo, Japan)

1998: Put on Fang Lijun's Works Exhibition (Stedelijk Museum, Amsterdam, Netherlands; Max Protetch Gallery, New York, USA)

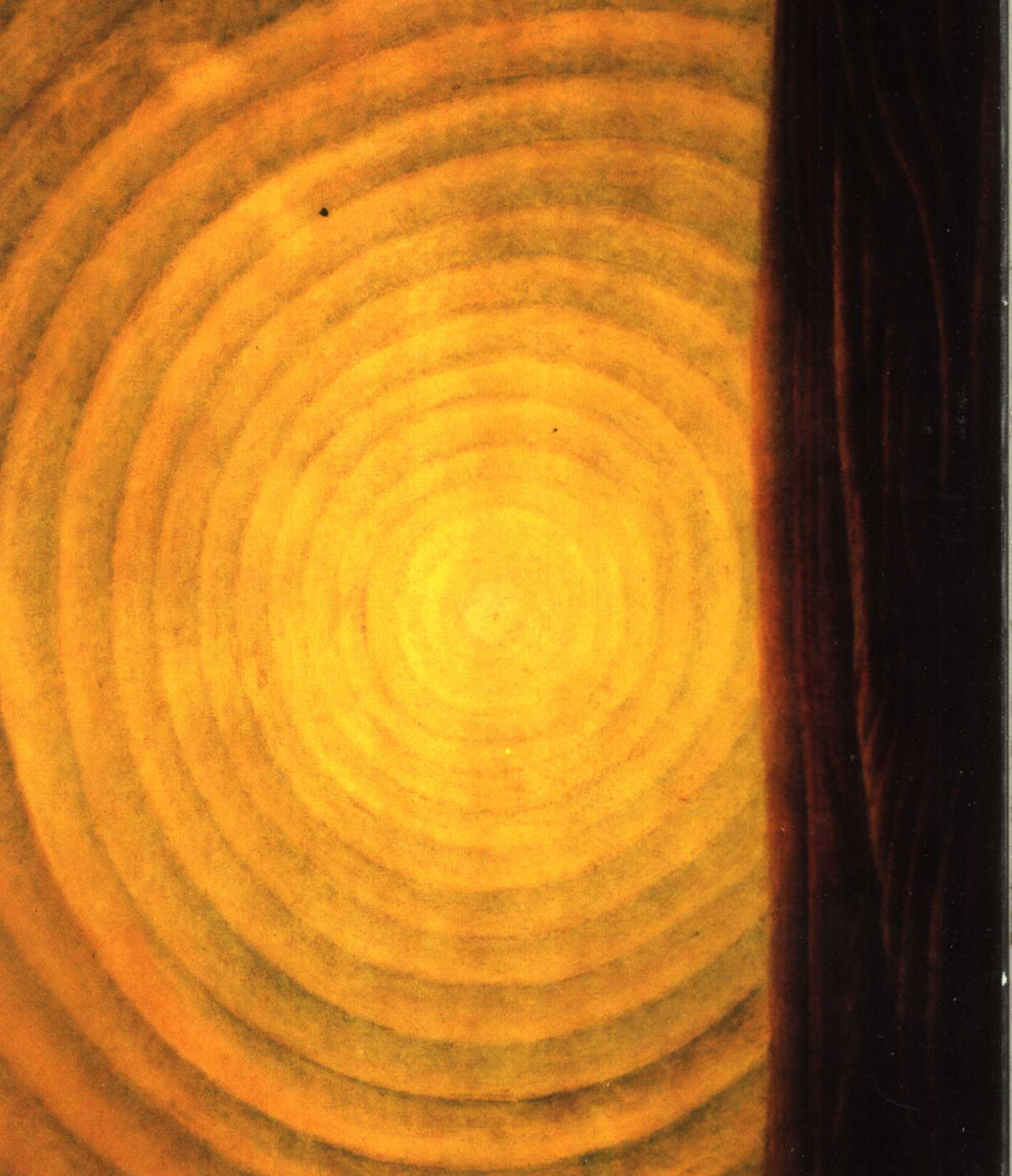
1999: Attended the 48th Biennial Venice Exhibition named "the Open Boundary" (Italy); attended the "New Modernism in a New Century" Art Exhibition (Limn Gallery, San Francisco, USA); attended the Fifth Asian Art Exhibition (Fukuoka Art Museum, Japan)

2000: Put on Fang Lijun's Works Exhibition (Soobin Art Gallery, Singapore)

2001: Put on Fang Lijun's Works Exhibition (Asian Contemporary Fine Arts Gallery, Berlin, Germany)

2002: Put on Fang Lijun's Works Exhibition (Ludwig Forum, Germany)

2002: Put on the Fang Lijun and Jorg Immedorff Art Exhibition (Shanghai); attended the "Image is Power" Art Exhibition (He Xiangning Art Museum, Shenzhen)



*Fang Lijun*

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方力钧 ·

无题 No Title

60cm × 60cm 1984

纸上水粉 gouache on paper







*Fang Lipu*

方力钧

素描(之四)(局部) Sketch IV(part)

54.8cm × 79.1cm 1988

纸上铅笔 pencilling on paper



*Fang Lipun*

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方力钧

素描 (之二) (局部) Sketch II (part)

54.7cm × 79cm 1988

纸上铅笔 pencilling on paper



*Fang Lijun*

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方力钧

素描 (之五) (局部) Sketch V (part)

75.6cm × 110cm 1989-1990

纸上铅笔 pencilling on paper





Fang Lijun

方力钧

系列之一 (之三) (局部) One of Series III (part)

80.2cm × 100cm 1990-1991

布面油画 oil on canvas



Fang Lijun

方力钧

系列之一 (之三) (局部) One of Series III (part)

80.2cm × 100cm 1990-1991

布面油画 oil on canvas