



旷野巨人 | *Giant of the Wilderness* (局部 | Detail), 2026. 布面丙烯上光 | Acrylic on canvas, varnished. 180 x 240 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

王梵僧 新世界

开幕: 2026 年 3 月 14 日 (星期六)
2026 年 3 月 14 日至 5 月 23 日

贝浩登(上海)欣然举办中国艺术家王梵僧的全新个展“新世界”，标志着艺术家与画廊的首次合作。此次展览梳理了王梵僧自 2008 年起至今的绘画实践，呈现了艺术家持续数年关于“后东方主义”与“非图像化生存”的讨论；无论是职业生涯早期基于山水绘画传统的绮丽想象与“戏仿”，还是其后对于非现实形象的深入探查与历史“引用”，王梵僧链接凡俗与圣意，系统性地搭建出自然与人、与虚无空间融合一体的画面，展现出坦然而通融的世界观与艺术哲学。

王梵僧的作品除了是一部想象力的珍贵笔记之外，还是一本世界哲学的论著。从山水题材作品系列“齐谐山志”开始，艺术家打算复活一种被文人画改造前的山水传统。“志怪”系列中形象的丰饶，寓言的奇异，象征的怪诞，令人叹为观止。在中国早期历史观中，怪异不等于虚假，“怪异之事，可以入史”。把世界作为整体来想象的神秘主义世界观，可以追溯到先秦的《山海经》：神怪和山川并不相互独立，它们一起构成了一个完整的超自然世界。神怪与山水定位世界的结构，通过志怪来理解地理，通

FANSENG WANG NEW WORLD

Opening Saturday March 14, 2026
March 14 – May 23, 2026

Perrotin Shanghai is pleased to present “New World,” a solo exhibition for Chinese artist Fanseng Wang, marking his first collaboration with the gallery. The exhibition surveys Wang’s painting practice from 2008 to the present, foregrounding his sustained inquiry into Post-Orientalism and modes of non-iconic existence. From early reconfigurations of Chinese landscape painting through lush reimagining and subtle pastiche, to later works that turn toward invented forms and historical references, he methodically forges connections between the profane and the sacred. His canvases stage a convergence of nature, the human condition, and metaphysical space, articulating an artistic doctrine defined by composure and capaciousness.

Beyond serving as an invaluable archive of imagination, Wang’s work reads as a philosophical treatise on the structure of the world. Beginning with the landscape series “Records of Qixie Mountains,” the artist seeks to revive a landscape lineage that predates literati codification. In the “Zhiguai” series, abundant forms, fantastical allegories, and eccentric symbolism produce a disquieting richness. In early Chinese historiography, the anomalous is not opposed to truth, and *zhiguai*, or the accounts of the strange, are granted historical legitimacy. Such a



驮载星辰的大象 | *An Elephant Carrying a Sky Full of Stars*, 2025. 布面丙烯上光 | Acrylic on canvas, varnished. 150 x 120 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin



三女神 | *The Three Graces*, 2026. 布面丙烯上光 | Acrylic on canvas, varnished. 100 x 80 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

过地理来构建世界。而在王梵僧自 2020 年开始创作的全新绘画系列“新世界”中，艺术家将山川地理与人物神怪统一成一个世界空间，一个有着漂亮和纯粹色彩的、感官快乐的世界。万物欣欣向荣，怪物们庆祝存在的快乐，彼此分享生命的喜悦。“新世界”是一个亘古存在、与世俱来的原生世界。

其中，作品《旷野巨人》指向佛学中“芥子须弥”的观念。画面中伫立于旷野的巨大人物剪影，既似人形，又如塔庙或神殿，呈现出一种脱离功用与叙事的、近乎“无意义”的神圣性。王梵僧的笔触与皴法在偶然性中不断推进，近观可见大量细小人物的描绘；这些“巨人”随之转化为山石般的存在，层层变形，最终指向的并非实体，而是“一切皆为幻境”的揭示。画面中嵌套着多个世界：小三角形中所描绘的真实旷野，作为世界的表象，被包裹进巨人的境域之中，成为通往另一层现实的通道。在这一近乎四维的空间里，时间失效，画框的矩形自成一个封闭而自洽的世界。以“巨人”为引，王梵僧将绘画推向其个人实践中的极限尺度，将在此次展览中展示其迄今为止为规模最大的的一组创作。

以下文字由汪民安为此次展览撰写。

堆叠的迷宫
——关于王梵僧的绘画

1. 在王梵僧这些色彩绚烂的画布上，有各种各样的怪诞图像——我们很难给它们一个确定的身份。有些看起来像器物，却无法看出器物的功能；有些看起来像动物，但没有动物的奔逐；有些看起来像人体，但没有人的面孔；有些看起来像神怪，但没有神的威力；有些看起来像鬼魂，但没有鬼魂的怪怖——它们似乎处在物、兽、人和神之间。它们非物非人非兽非神但同时又是物是兽是人是神。正是如此，它们也似乎处在生和死之间，它们同时是死物也是活物。更重要的是，王梵僧将它们密集地堆叠在一起，他让画面中的这些面目不清的图案变得更加繁杂和混淆——这加剧了它们的不可辨识性。画面中的图像，在努力地抗拒将自

cosmology—one that imagines the world as an indivisible totality—finds precedent in the pre-Qin *Classic of Mountains and Seas*, where deities, creatures, and terrains coalesce into a unified supernatural continuum. The mystical and the topographical together structure the world: geography is grasped through *zhiguai*, and it in turn provides the matrix through which the world is conceived.

Since 2020, Wang's ongoing series “New World” consolidates landscape, geography, human presence, and mythic beings into a cohesive whole, rendered in luminous, unadulterated color and suffused with sensual delight. Everything thrives; creatures, however strange, revel in their existence and the joy of life. “New World” evokes a primordial condition, intrinsic and prior to all division.

Among the works, *Giant in the Wilderness* alludes to the Buddhist notion of “Mount Sumeru contained within a mustard seed.” The towering figure set against the open field oscillates between human form and sacral architecture, resembling a pagoda or shrine. It projects a form of sanctity severed from utility and narration, verging on a semantic void. Wang's textural strokes advance through calibrated contingency; up close, one encounters a proliferation of tiny figures. The giants thus dissolve into rock formations, transforming in strata and deflecting attention away from material form toward a single insight—that all phenomena are but illusion. Several worlds interlock in the composition: the wilderness depicted inside the small triangular form, the surface of the world, and the giant's territory together open onto another stratum of reality. In this almost four-dimensional space, time is suspended, and the rectangle of the frame constitutes a closed, self-sufficient world. Taking the giant as its point of departure, Wang pushes painting to an extreme of scale in his own practice. And the exhibition brings together the most expansive group of works he has produced thus far.

The following essay was commissioned from Wang Min'an for this exhibition.

A Labyrinth of No Exit:
On Fanseng Wang's Pictorial Practice

1. Fanseng Wang's chromatically radiant canvases teem with uncanny forms. Each eludes definition. Some resemble artifacts, yet betray no discernible function; others suggest animals, yet remain without

己表现为某种确定的形象。王梵僧致力于非形象的图像——之所以说它们是图像，还因为它们确实并非抽象的线条（就像各种类型的抽象绘画那样），它们似乎也在努力完成和抵达某种形象，只不过这种形象是我们从未见过的形象，是非现实的形象，是怪诞形象。我们也可以说，他通过画布创造了属于他自己的怪诞图像。

2, 他怎么在画布上创造他的怪诞图像呢？这是他的几种方式。首先是异质性的生成：他让一个似乎完整的图像不断地生成异质性，从而打破这个图像既定的完整性。也就是说，他让图像不间断地生成另外的图像。蘑菇状的躯干上，突然生出山石的轮廓；山石的轮廓在生成花苞，圆润的花苞又生成出几个蜷缩的人形，微型的人形在生成器物；那些看起来似乎是肢体的图像也在不断地生成：一条弯曲的腿、一只伸出的手掌、一张扭曲的脸孔，它们在夸张地自我生成和变化，也总是和各种各样的非生物元素结合生成新的莫名的复合体。正是这种异质性的生成，也导致了另一种无狭缝式的嵌套和链接：不同的图案和形状有一种特殊的链接：一个形态的末端是另一个形态的开端，一个形状的凹陷镶嵌着另一个形状的凸起，一个褶皱里包裹着另一个褶皱，同时它也被另一个褶皱所包裹——画面上大量的曲线确保这些嵌套的重复性和包裹性。正是这样的链接，使得每一个细小和局部的图案和形状都融入到一个整体之中——图案和图案之间没有切割没有中断没有缝隙，它们构成一种链接的总体，这个总体和局部在没完没了地玩一种嵌套的游戏：没有开端也没有结束，没有入口也没有出口。不仅是生成和嵌套，有些图像还蛮横地交错和叠拼在一起，它们相互挤压，它们在画面上如此之密集，以至于抹平和压制了景深空间，将所有图像都拉向了一个表层平面。它们不仅没有出口入口，甚至没有内外之别，没有深浅之别。它们通向的是一种繁复而累赘的平面化。正是在这种扁平化的过程中，每个物体都以强烈的体积感和重量感在画面上涌现：球体、锥体、圆柱体相互竞争，它们都试图引人注目，但又在这种繁复中彼此吞噬彼此消耗彼此掩盖。

3, 正是这种异质性的生成，反复的嵌套包裹和平面化的繁琐叠拼，使得王梵僧的画面有时候看起来像一个迷宫。画面看起来既没有起点也没有终点，既没有枢纽也没有边缘，既没有层级也没有重心，人们的目光有时不知着落在画面的哪个地方。你盯着其中一个环节，视线会立刻被牵引到另外的环节，这不是让人专注的画面，也不是让人心神涣散的画面，而是让人无所适从的画面。人们在这里像是掉进没有出口的回廊，推开一扇门后还有另一扇门，凿开一面墙后还有竖立着另一面墙，人们找不到底部、终点和结局。没有中心性统治着画面，没有明确的透视，没有固定的有迹可循的通道和方位，那些物像是悬浮在画布上，既不着地，也不升空，只是以一种“悬置”的状态存在着——这是绘画的迷宫。人们不仅找不到空间路径，也找不到时间路径——在这些画面中，时间失去了方向，时间不是线性的，而是随着嵌套不断循环往复，时间的通道就像迷宫的路径一样，不停地折返，弯曲，回归，交错。或者说，时间是以停滞的方式在运动，以变化的方式在循环。不仅空间和时间在循环，图像本身也在重复性地循环：同一个形象，同一个图案和几何形，同样的曲线和直线，甚至同样的装配，都会在画面中的不同部位重复出现，也可能在另外的画布上重复出现，它们或许稍有差异——这是差异性的重复。

4, 差异性重复的还有色彩。王梵僧画面中令人印象深刻的还有那些丰富而饱和的色彩。各种不同的色彩依附在画面的不同图案上剧烈地闪耀。色彩如此绚丽，以至于它和图案的形状构成了张力。图案本身是中性的，它们在各种异质性的生成中失去了清晰的路径和出口。但是，色彩可能让它大声表达。与其说给图像铺上了色彩，不如说明亮的色彩甚至会压抑图像的形状。画面带有一种兴奋而浓烈的色调——粉蓝、鹅黄、浅紫、柔绿，它们在画面上交相辉映闪耀不息。它们如此闪耀，就是为了让每一个图像借助色彩都能从画面繁杂的背景里跳脱出来，但另一种闪亮的图像色彩又会和它竞争，又在努力掩饰和平衡它的光亮，这就是画面上色彩的竞赛。结果色彩越来越多样，越来越明亮，越来越炫目，越来越动荡，画面不仅构筑了时间和空间的迷宫，也陷入色彩的迷宫。这些明亮饱和的

motion; some evoke the human body, yet bear no human face; others recall deities stripped of divine power, or specters devoid of menace. They occupy a liminal space between objecthood, animality, humanity, and the divinity. Just so, they hover at the threshold of life and death, at once animate beings and inert matter. Wang further compounds this ambiguity by stacking them in dense profusion, allowing these motifs to multiply and overlap, thereby heightening their illegibility. The forms strain against settling into any determinate image. And what emerges is a mode of quasi-figuration. They qualify as images because they are not mere exercises in abstract form; rather, they seem driven toward figural resolution. Yet the form they arrive at is one we have never encountered, untethered to the real and marked by the strange. Wang might be said to create, on canvases, an iconography of the strange uniquely his own.

2. How, then, does this iconography of the strange take shape? Several strategies are at work. It begins with heterogeneity: a seemingly complete image is compelled to generate difference from within, undoing its given integrity. Wang renders the image metamorphic, so that one form perpetually evolves into another. A mushroom-shaped torso gives rise to the outline of stone; the stone sprouts a bud; the bud yields clustered, crouching figures; the tiny figures in turn become vessels. Images suggestive of limbs likewise remain in flux—a bent leg, an outstretched palm, a contorted face—each proliferates in excess, merging with inorganic elements to generate enigmatic amalgams.

Such heterogeneity produces another condition—a seamless nesting and linkage. Each form passes into another: an ending becomes a beginning; a concavity accommodates a protrusion; folds contain folds while being contained themselves. The dominance of curves sustains this recursive logic of embedding and enclosure. These linkages fold each small, partial shape into an encompassing totality. No rupture, no break, no fissure separates one motif from another; they form a seamless continuum. The whole and its parts engage in an unceasing play of embedding, without beginning or end, entry or exit.

Beyond proliferation and embedding, certain images intersect and splice with brute insistence. Crowded to excess, they level and negate depth, forcing the entire field toward the surface. Interior and exterior collapse, along with any residual depth. The result is a dense and overgrown flatness. Paradoxically, flattening intensifies corporeality. Each form emerges with palpable volume and heft—spheres, cones, cylinders compete for visibility, only to engulf, exhaust, and eclipse one another amid the density.

3. Heterogeneity, recursion, and planar accumulation lend Wang's paintings the semblance of a labyrinth. The composition offers neither start nor finish, neither axis nor periphery. Hierarchy gives way, and with it any fixed center; the gaze wanders restlessly across the surface. Attend to a single detail, and the eye is at once pulled toward another. The image neither fosters concentration nor induces aimless drift; it leaves the viewer at a loss. One moves here as though trapped in a corridor without exit: behind one door stands another, beyond one breached wall rises the next. No ground is reached, no terminus, no conclusion. No center presides over the field, no clear perspective structures it, no discernible path charts its space. The forms float upon the canvas, neither anchored elevated, held in suspension. This is painting as the construction of a labyrinth.

The disorientation is not merely spatial but temporal. Within Wang's paintings, time forfeits its vector; it ceases to unfold linearly and turns back upon itself through recursion. Its trajectory mirrors the labyrinth it inhabits, turning, bending, looping, and crossing without end. Time proceeds in stasis, revolving through transformation. Circulation governs not only space and time but the imagery itself. Shared forms, recurring patterns and geometries, familiar curves and lines, even similar configurations resurface in various parts of the composition and across separate works. Yet repetition does not replicate; it transforms.

4. Heterogeneity reiterates itself through color. Wang's paintings are distinguished by their rich and saturated palette. Varied chromatic intensities cling to distinct motifs and flare across the surface, establishing a dynamic tension between color and form. The motifs themselves remain neutral, their pathways undone by incessant mutation. Color, however, grants them voice. It does not merely fill in form; its brilliance can dominate the surface, even subduing the shapes beneath its intensity. The pictorial field radiates with an exuberant vibrancy: baby blue, pale gold, soft lavender, and muted green flash and reverberate against one another. Each image relies on their glow to



持国乐园 | *Paradise of the Dharma Protector* (局部 | Detail), 2025. 布面丙烯上光 | Acrylic on canvas, varnished. 120 x 150 cm.. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

色彩有时候和图像本身形成一种尖锐的反差：神秘的山石机体的轮廓被裹上奶油般的粉色，扭曲的肢体被晕染成糖果的暖黄。这种反差既是画面褶子的折叠与展开的动力，也构成一种怪诞的视觉效果——山石不是导向恐怖，而是导向怪诞。显然，色彩在这里与其说是对现实的真相复刻，不如说是对对象的虚幻感觉，色彩加深了怪诞，瓦解了真实，最终导向了幻象。

5. 这些生成、嵌套、叠拼和循环，幻象组成的画面意味着什么呢？就图像的几何构成而言，它当然有塞尚的影子，就是将具体的形象瓦解为图形，瓦解为柱形，锥形和椭圆形，这是对形象的瓦解；就图像的组织而言，它当然有超现实的影子，人们在画面中看到了现实的不可能性，看到了梦境和幻觉的诞生，看到了隐秘的无意识的涌现；就图像的内容而言，人们有时候会感觉到幽灵的诡异，感觉到变形的蛮力，有时候甚至能感觉到拥挤的活力——这当然透露出表现主义的激情驱动。就此而言，王梵僧并没有完全摆脱现代绘画的影响。

6. 尽管如此，王梵僧还是有自己的特殊取向和支撑。这些没有中心和边缘，没有内在和外之分的表层绘画，这些无穷无尽的链接生成的嵌套绘画，这些任意和虚幻色彩争先恐后的显现和表达的绘画，它们到底意味着什么？这是纯粹形式主义的游戏吗？或许我们可以从德勒兹的角度来看待这些绘画。王梵僧画面中的这种无止境的嵌套生成游戏，外在性的肆意扩散，对确定性的逃离，对固化的摧毁，对任何深层的本体或高高在上的超验的拒绝，对色彩幻象的肯定，以及这种无止境的迷宫一般的平面链接和流动过程本身，就是德勒兹的思想图像。不过，尽管这里有显著的德勒兹主义，但王梵僧的这些绘画，其背后的观念可能更多来自佛教——我们也许在这里可以通过王梵僧的绘画将佛教和德勒兹关联起来。这是一个人们很少关注的领域。对德勒兹而言，没有笛卡尔式的主体，主体都被流变所吞噬和瓦解，只有永恒流变的前-主体。德勒兹

step forward from the visual thicket. Still, another shimmer answers it, challenging and tempering its radiance. The painting therefore becomes a site of chromatic contention. Color builds toward incandescence, flickering with instability, until the image becomes as labyrinthine in hue as in space and time.

At times, these bright, saturated hues stand in sharp contrast to the motifs they envelop: cryptic rock formations are coated in creamy pink, and misshapen limbs are swathed in syrupy yellow. Such disparity propels the folding and unfolding of the pictorial creases, engendering a peculiar visual effect—the mountainous forms do not verge on horror, but on the strange. Here, color does not so much replicate the truth of reality as conjure a sense of unreality. It heightens the strange, disassembles the real, and ultimately ushers the image toward illusion.

5. What, then, is at stake in such a labyrinth of metamorphosis and illusion? In its geometric articulation, the work nods to Cézanne. Concrete forms are abstracted into cylindrical, conical, and elliptical units, an analytic deconstruction of figuration. Pictorially, a Surrealist shadow lingers. It reveals the implausible lodged within reality, the genesis of dream and delirium, the surfacing of a latent unconscious. The imagery at times conveys spectral unease, a ferocious deformation, and even a teeming vitality—impulses resonant with Expressionism. In this sense, the modernist legacy continues to inform Wang's practice.

6. Nevertheless, Wang's practice is anchored in a direction uniquely his own. These paintings of pure surface, of infinite linkage, of colors vying for presence, what are we to make of them? Is this simply formalism at play? Through Deleuze, the dynamic becomes legible: endless becoming, no center, no depth, no transcendence—only chromatic illusion, surface, linkage, and flow—an image of thought.

Yet for all its Deleuzian resonance, the conceptual impetus here may derive more fully from Buddhism. The paintings suggest an affinity between Buddhism and Deleuze rarely examined. For Deleuze, there is no Cartesian subject. What endures is perpetual becoming, of which the subject is only a transient configuration. His thought bears an unexpected kinship to the Buddhist refusal of attachment. And the

无意接续了佛教的“破执”。佛教的缘起性空，就是对德勒兹生成流变的一个远古响应。临时性取代了永恒性，过渡取代了终点，变化取代了静止，偶然取代了必然，事件取代了本体，幻象取代了现实——王梵僧绘画中的这些特性也因此挖掉了任何的霸占性主体——无论是画面本身的主体还是观众主体。画面不仅像迷宫那样毫无规律地流变，而且空间平等，万物平等，诸法平等（这正是通过平面性的迷宫来表达的），这也是一个诸行无常的动态生成过程。对画面而言如此，对观众而言也是如此。观众也无法获得获得一个整体性视野，他的观看经验也是一个不断变化的生理过程、情绪感受、意志冲动和意识知觉。

7, 佛教和德勒兹共享的是对主体（我）和恒常的摧毁，德勒兹用情动或欲望来瓦解主体；而佛教则用“五蕴”表明“我”是身心现象因缘和合的短暂聚合。但是，他们摧毁主体的目的不同。德勒兹摧毁主体是要解放欲望，是生成的狂欢，是肯定差异去创造充满活力的生命。而佛教在摧毁主体之后，指向了“涅槃”的寂静——止息由“我执”产生的所有烦恼与业力，这是一条超越轮回、追求解脱与平静的路径。

8, 王梵僧的画面到底是让人产生狂欢式的快乐还是解脱后的平静？对王梵僧而言，可能是平静，对其他人而言，也许是快乐。

关于艺术家

王梵僧（曾用名王天璇）1984年生于辽宁省大连市，2008年毕业于鲁迅美术学院油画系并获得文学学士学位，现生活工作于北京。

王梵僧的艺术实践持续“后东方主义”与“非图像化生存”的讨论。从早期将自然与人兽的形象互相比拟，展现出自然和人、和虚无的空间融合一体的画面、通融的世界观，到为空虚的世界注入生灵万物。梵僧的图像反思更多来源于佛教对世间之相皆为空的警示。或者说他将两种怀疑论，西方绘画对图像的反思与佛教哲学中对相的反思联系在一起。他创造的众多“臆想”形象实际是对模拟真实的图像的反对。用他自己的话说：“分割解构陈旧落俗的具象，以期‘形象’获得涅槃重生。”

“新世界”系列雄心勃勃，不但总结融会了梵僧以往作品的题材和成果，而且深入绘画历史中的理念语境。该系列作品中能明显看到立体分析主义和弗朗西斯培根的心理肖像的影响；通过“意识放空状态下的笔触生长”，让几何形体在画布上自然重组，形成富有生命的抽象物，让随机与控制保持平衡：让看似无序，实则暗含塞尚式的空间秩序；最终通过建筑性构图与鲜艳色彩，呈现多维宇宙的秩序与混沌。梵僧在世俗间任性的建立了一块纯真净土，许愿做一个有关世界的梦，将梦中的世界之相、众生之相显现为图像。

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Buddhist idea of dependent origination and emptiness anticipates his philosophy of becoming.

And so, the provisional replaces the eternal; process dislodges conclusion; change subverts stasis; contingency overrides necessity. In Wang's work, these reversals erode any claim to a sovereign subject—whether that of the image itself or of the viewer who confronts it. Like a labyrinth without a guiding path, the composition disperses authority across the surface. Space is leveled, forms coexist without hierarchy, and distinctions lose their weight. All phenomena remain ephemeral. What unsettles the image unsettles the viewer as well. No vantage point is available. Perception operates as a fluctuating interplay of sensation, feeling, impulse, and consciousness.

7. Buddhist thought and Deleuze both dismantle the premise of a stable self and the illusion of permanence. For Deleuze, affect and desire disperse the self; in Buddhism, the five skandhas reveal the “I” as a brief composite of bodily and spiritual phenomena. Yet their aims diverge. Deleuze's destruction of the subject is an act of liberation—of desire, of difference, of becoming—calling forth a life animated by creative force. Buddhist thought carries the dissolution of the self toward stillness: nirvana, the cessation of the afflictions and karmic forces born of self-attachment, and a passage beyond the cycle of rebirth toward release and repose.

8. Do Wang's images give rise to rapturous delight, or to repose that follows release? For Wang himself, it is likely the latter; for others, it may well be the former.

About the artist

Wang Fanseng (formerly known as Wang Tianxuan) was born in Dalian, Liaoning Province, in 1984. He graduated from the Oil Painting Department of the Luxun Academy of Fine Arts with a Bachelor of Arts in 2008. He currently lives and works in Beijing.

Wang Fanseng's artistic practice consistently engages with discussions on “Post-Orientalism” and “Non-iconic Existence.” His work has evolved from his early period—where he juxtaposed nature with human and faunal imagery to manifest a world of fluid boundaries and a syncretic worldview—to his current phase of infusing a “void” world with myriad sentient beings. Fanseng's iconographic reflection draws primarily from the Buddhist precept that “all worldly phenomena are empty” (Sunyata). In his practice, he bridges two forms of skepticism: the Western painterly critique of the image and the Buddhist philosophical critique of “form” (Laksana). The numerous “imaginary” figures he creates serve as a rebellion against simulated reality. In his own words: “I deconstruct and fragment stale, conventional figurations in hopes that ‘form’ itself may attain Nirvana and rebirth.”

The ambitious “New World” series not only synthesizes the themes and achievements of his previous oeuvre but also delves deep into the conceptual context of art history. The influence of Analytical Cubism and Francis Bacon's psychological portraiture is palpable in this series. Through “the organic growth of brushstrokes in a state of conscious void,” geometric forms undergo a natural restructuring on the canvas, evolving into vital, living abstractions. He maintains a delicate equilibrium between randomness and control—presenting a visual language that appears disordered but inherently harbors a Cézannian spatial order. Ultimately, through architectural composition and vibrant palettes, he reveals the order and chaos of a multidimensional universe. Within the secular world, Fanseng has willfully established a “Pure Land” of innocence, dreaming a dream of the world and manifesting the myriad forms of existence into imagery.

More information about the artist >>>