

"Software Factory / 軟件工場", 2016
Acrylic on canvas / 布面丙烯
9 1/2 x 108 1/4 inches / 202 x 275 cm
Courtesy Galerie Perrotin



"Maternal Body / 母體", 2016
Acrylic on canvas / 布面丙烯
31 1/2 x 23 5/8 inches / 80 x 60 cm
Courtesy Galerie Perrotin

HUANG YUXING "AND NE FORHTEDON NÁ"
Galerie Perrotin, Hong Kong
September 1 - October 15, 2016

Galerie Perrotin is pleased to present "AND NE FORHTEDON NÁ", the first solo show of the young Chinese artist HUANG Yuxing with the gallery. Showcasing about 12 pieces, the exhibition gives an in-depth view of the artist's recent works.

The sentence "And ne forhtedon ná" comes from the epitaph of the 20th-century Argentinian writer Jorge Luis Borges. Originating in the Anglo-Saxon poem The Battle of Maldon, it has much obsessed Huang in his recent creative work. Throughout his lifetime, Borges had never ceased to stand up for his dreams. In literature, he strived to free himself from reality by transcending space and time. Politically, he defied the discourse-dominating powers in the meanest language. And even when plagued by illness, he refused to submit to life's hurdles. "And ne forhtedon ná" is not only the writer's ultimate answer to his own dreams; it is also the creative and meditative source for Huang as an expressionist painter. A subtle connection between the artist and the literary giant has made possible a spiritual communion between the two, unjustifiable as it might appear.

In the exhibited work "New Order Hurling Down the Proletariat", we see again fragmented human forms. The dynamic colours and the skulls inside crystals are reminiscent of the props used on the Day of the Dead in South America. They symbolize the penniless proletariat, or countries calling themselves "proletariat unions". The fancy space made up of colourful geometric pieces is relentlessly stormed by large gemstones/meteorites and all sorts of signs of new life, which break into the world of the proletariat. Confusion, avarice...in the fierce attack by the new world, the proletariat are not only fallen and defeated, they also get endless pleasure. For while the two sides clash, lusts or feelings might burst out in a split second... "And ne forhtedon ná." – this is Huang's footnote to the moment.

Starting from this series, Huang began to sketch the world afresh from a new perspective, following his own interpretation. All along he

黃宇興《AND NE FORHTEDON NÁ|不應恐懼》
貝浩登 (香港)
2016年9月1日至10月15日

貝浩登很榮幸為中國當代青年藝術家黃宇興舉辦個展《AND NE FORHTEDON NÁ|不應恐懼》。該展覽共展出約計12件作品。這是黃宇興在貝浩登的首次個展，同時，也是他新近創作作品的切入式展現。

「AND NE FORHTEDON NÁ (不應恐懼)」源於二十世紀阿根廷偉大文學家博爾赫斯墓碑正面的銘文，出自盎格魯-撒克遜詩歌《莫爾登戰役》，也是黃宇興近來繪畫工作揮之不去的內心「迴響」。博爾赫斯的一生無一不在捍衛理想：對於文學，他凌駕於時空之上，意在擺脫現實的束縛；對於政治，他不畏話語權的主導者，以最刻薄的語言回擊當權派；對於疾病，他極力抵抗，旨在回擊生命的阻隔。「不應恐懼」，成為博爾赫斯人生最終願望的答复，也成為黃宇興這位表現主義藝術家創作與冥想的源泉。這種難以名狀的關聯，讓藝術家與文學巨匠的接近，得以摒棄和依憑一切辯證的合理性，在精神上達致契合。

在此次展覽的作品《新世界砸向無產者》中，碎片化的人形再次出現，極度跳躍的色彩、伴生於結晶體中的頭骨，都令人想到南美洲亡靈節裏的道具，這是對一無所有的無產者、或者以「無產者聯盟」為標榜的國度的符號化表徵。無數經由色彩積染的、幾何塊狀體凝結出一個紛繁而又富有機體感的空間。這個空間被大塊的寶石（隕石）和各種象徵著新生活元素的符號毫無忌憚地襲擊，狠狠地襲入無產者既有的世界。混亂，貪婪……在新世界無所保留的侵襲當前，激烈的衝擊帶給無產者的不僅僅是墮落與屈服，也有無盡的快慰，在新世界與無產者們混亂不堪的碰撞之中，一切情慾與情緒都有可能在頃刻之間迸發而出時，「不應恐懼」，卻成為了黃宇興為此時添加的一個註腳。

這意味著基於這一系列作品出發，黃宇興開始從新的視域，順應自己的理解去重新勾勒這個世界，並不斷試圖開闢一條通往生命中心的道路。「人」的生命形態被黃宇興置於一種與主觀化「世界」互動關係的探討之中。在《成熟之樹》

has tried to open up a path to the core of life, exploring how “man” in his manifestations of life interacts with a subjectivized “world”. In “Trees of Maturity”, a thriving grove is “alienated” into upside-down organisms with bones and structures developed from the “heads”. The dynamic, overlapping colours echo an attitude to “growth, maturity and death”, one of endless passion and hidden mockery derived from a strong-and-weak belief in the “essence of life”. “And ne forhtedon ná”, Huang’s “grove” never stops getting over the limitations, constraints and oppression imposed from outside. The “heads”, whether joyous, inhibited or disappointed, enjoy the pleasure of coming ever closer to grandeur, till they meet “death” in maturity.

Fragmented human and material elements are invested with the meaning of “life source” in Huang’s visual language, différencing a “neither...nor...” mode of discourse as expounded by Jacque Derrida. Being “physiological organs”, they will grow and decay as life goes on. Yet as “spiritual subjects”, they will not disappear outright but will be reborn on a different level. In other words, they are neither completely “eternal” nor completely “fallen”. So in the face of life, “fear” is but futile. In “Swaddle”, new-born babies float in a silent space, as if in the river of life. They hide and grow inside crystal capsules. It is life at the beginning, and also the starting and finishing points of a journey.

Similarly, in some smaller works, against a somewhat mellow backdrop of uneven colours, fancy skulls with clear or distorted outlines fill up the whole picture or are partly implanted into amber-like crystals. Under Huang’s colourful treatment, the otherwise frightening or horrible images are toned down to invite a fresh look – again with a reassuring “And ne forhtedon ná”. Each of these life-carrying organs is an objectified keeper of the experiences of the living person, consolidating his existence from birth to death, his feelings as well as resistance to external happenings, perplexity and even “growth” itself.

Here it is increasingly clear that body “organs” are the “relics” of Huang’s personal reflections. In fact, organs as “relics” have long underlain the artist’s paintings, as he once said, “One’s history and its course are manipulated and controlled by so many things external to life,” and substances like “organs” “can stand against such manipulation”. In “Software Factory”, we can see more clearly a world of space and fields made up of “organs” and all sorts of geometric “treasures”. The subjective interplay of space and geometry and Huang’s sense of texture render these treasures an aura of bubble-like transparency and, in the way of tenons and mortises, they make up an environment extending beyond the picture. According to Huang, this is “the distribution centre of spiritual life, a symbolic place for mental workers to waste out their lives”. Here people live on their brains honestly, passing from one generation to the next, which is an epitome of individuals spending their whole lives in society. High above the architecture are strong colours streaming down, as bright as rainbow and as gorgeous as sparkling fire. They combine with the architecture to form a magical poetic space, apparently void yet full of awesome “vigour” and “fervour”. Here decadence, disillusion, nihilism, pessimism...are all dissolved under the “And ne forhtedon ná” postulate.

Huang’s creativity has come a long way. His early works like “Carnivorous Species: Ailuro-poda Melanoleuca” and “Dairy” appropriated, adapted or subverted ready-made images to elicit interpretation of chance “episodes” of a virtual world. They were then followed by cool reflections on the interrelated “physiological study” and “life history” in “Life History in Changing” and “Physiologist Portrait”, from which the artist began to give up ready-made images and conceptual painting; the growth of a visual language and style in “Habitat”, “Light” and “River”; the ever separation, isolation and bonding of ovals in a crystalized geometric space in the “Treasure” series...With no consistent semiotics, Huang does not restrict himself to a single, monotonous way of signifying. Yet, underlying his artistic

中，挺拔成簇的樹叢異化為一種經由「頭顱」，一步步生長和結晶出骨骼與結構的倒立生物體。色彩的疊加跳躍，呼應著對於「成長、成熟與死亡」的態度，無盡熱烈，而又暗含嘲弄，這依賴於對「生命體」無限強大卻又無限脆弱的雙重確信。在黃宇興的「樹叢」中，怀揣著「不應恐懼」去無休止地衝破這個世界對它的規範、束縛與壓制。即便「頭顱」上偶爾顯現出歡樂、壓抑，抑或是失落的神情，它依舊享受著不斷接近絢爛和更加絢爛的快感，在不斷的逼近成熟中接近「死亡」。

碎片化的人和物質元素，在黃宇興的造型語言中被賦予了「生命之本源」的意涵，延異出德里達所標榜的「既非.....又非.....」的話語模式。作為「生理的器官」，它將沿著既定的生命軌跡不斷生長，隨個體生命的逝去而逐漸走向腐化，作為「精神的本體」，它又終究不會徹底的隕滅，而是在另外一種意義上重獲新生。它既非完全的「永生」，又非完全的「墮落」。因此，面對生命，「恐懼」永遠都是徒勞的。在作品《襁褓》中，混沌初開的嬰兒，如置身生命的河流，漂浮在靜謐的空間中，他們在被包裹的透明結晶體之中隱匿、生長。這是生命的原初，又是旅程的起點與終點。

同樣地，在幾件微小尺幅的作品中，藝術家在反復而不均勻的顏料沖積下顯現出略柔和的底色，色彩迷幻的頭顱或完整地佔據畫面，或被局部地鑲嵌於一個個猶如琥珀質感的透明結晶中。它們或保有明確的輪廓，或呈現出扭曲的狀態。在黃宇興流光溢彩的色彩構成和分外溫潤的色塊融匯之下，一些原本驚愕或令人惶恐的圖像被漸次消解，而被重新冠以「毋須恐慌」的審視。作為人類生命承載的物質器官，它是每一個個體所有經歷的對象化存在，凝結著一個人在生理層面的「生老病死」，在精神層面的「喜怒哀樂」，以及就生命本體而言，對於所有外界境遇、困惑以及「成長」自身的對抗。

無疑，在這裏，身體的「器官」越來越明晰地顯現為負載著黃宇興個人思考的「遺跡」。而這一「遺跡」，實質上又早已棲息於黃宇興的繪畫之中，正如他一早就曾提到，「一個人的生命史和它生存的軌跡，總在被各種各樣生命以外的東西來回擺佈和操作著」，而「器官」這些實體的東西，恰恰「對待著這種擺佈」。在作品《軟件工場》之中，我們更能明晰地看到由「器官」、各種幾何塊體「寶藏」所共同集合而出的、帶有空間和場域的世界。感性的空間框架與幾何體交織，加之藝術家對質感的細微把握，證明出彷彿氣泡般的透明肌感，繼而如榫卯結構般，構建成一個蓄意向畫外延伸的環境。在黃宇興的個人界定中，這是一處「精神生活的集散地，一個腦力勞動者消耗生命」的寓意性存在。在這裏，人們不遺餘力地轉動大腦，循規蹈矩地生活，同時，也自然演化著交迭更替，這是個體在社會中消耗一生的舞台式的縮影。正如建築上空那向下不斷流淌的濃烈色彩的痕跡集合，一如雨後長虹折射而出的耀眼光芒，又如天邊那一剎煙火瞬時爆發而出的絢爛。它們與堆積而出的建築體共同交織成一個瀰漫著魔幻主義氣息的詩意空間，顯現出看似虛空，實則充斥著令人無比敬畏的「雄渾」與「激越」。在此，頹廢、幻滅、虛無、悲觀.....同樣被有效地消解於「不應恐懼」的設定之中。

縱觀黃宇興的創作脈絡，從《食肉目：熊貓科》、《日誌》等早期作品中對於現成圖像的挪用、改寫或悖反，詮釋出另外一個虛擬世界的偶然「片段」，到後來《改變中的生命史》和《生理學家的肖像》系列衍生出對「生理學研究」與「生命史」交互作用的理性觀照，並由此開始放棄現成圖像和觀念繪畫的道路，再到《棲息地》、《光芒》、以及之後的《河流》，黃宇興循序漸進的結構了自己的繪畫語言和風貌。在「寶藏」系列中，橢圓球體置放於結晶化的幾何空間中接受不斷的分離、隔斷與熔結.....由於並不存在一種一以貫之的符號，黃宇興無意在圖像中鋪展單一和枯燥的符號形態，他的工作始終貫穿於一條關乎「身體」與「世界」的本質線索之中，從未背離。黃宇興的近作，在某種程度上成為「寶藏」系列的深度推

creation is a persistent interest in “the body” and “the world”.

In a sense, Huang’s recent works are a deepening of the “Treasure” series. Not just pictorially, but the imagery is more focused too. Fragmented “man” is put in centrepiece and human forms, as well as the crystal-like “treasures”, are ultimately to be viewed in an “And ne forhtedon ná” mindset. On one hand, Huang is keen to express such a perception of “man” and “wisdom”, which he feels should be universal but is often ignored. On the other hand, he tries to surpass the given meaning structure of “man” by making him highly dynamic in “Treasure”. To him, “man” can survive death of the body and continue his own historicity. Thus “man” (or “the body” for that matter) becomes the only thing to challenge “the world”, and the carrier of wisdom and history. Moreover, as “the world” in Huang’s works refers to the virtual and fantasy abstract, “man” is the only visible thing there. All this points to a visual translation of Merleau-Ponty’s idea of “corporealization of the world” – the world as the externalization of “the body”, or the outcome of its direct contact with “the external”. Alternatively, “the external” is what it appears to “the body”; hence an internalization. In Huang’s mind, “And ne forhtedon ná” has become a necessary task of “man”.

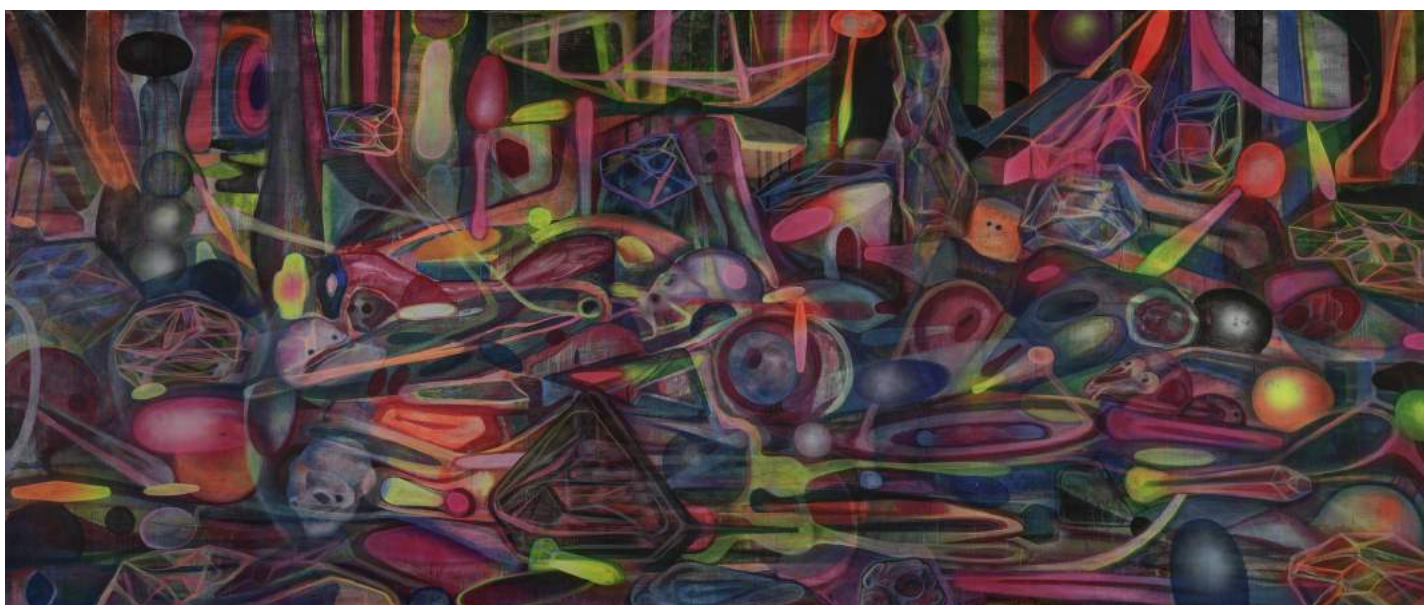
Today our everyday reality, cultural consumption and static perception are being largely disintegrated by the fragmentary and momentary present. It follows that we will soon lose our firm grip on the world, turn skeptical under the current perceptual mode, and not least lose ourselves in the struggle against overflowed ideas. Everything seems to disintegrate at an exponential rate. And yet anything unimaginable may fall on “man” at an unexpected moment, be it tragedy or comedy, acceptable or unacceptable. In art we must, and ought to, begin to take this fact: no “body” in the social receptacle can escape the grim reality. When we are troubled with anxiety, bewilderment, worries etc. – “And ne forhtedon ná”. Huang has provided us with a unique, aesthetic and perfect reference.

Wu Sijie

進，在延續「寶藏」系列的圖像樣式之外，也在畫面意象的微觀修辭上，更加強化著碎片化的「人」主角地位。畫中，與人相關的形態與結晶體狀的「寶藏」被組合進「不應恐懼」的終極結構之中。就黃宇興而言，他看重這一本應被普世化，卻往往遭遇人們忽略的、對於「人」與「智慧」的認知表達。同時，他也試圖超越著有關「人」的固定語義結構。在黃宇興所塑造的「寶藏」裏，它被賦予了超強的能動性，蘊含著即便是在生命隕落之後，依舊能於時間的沉澱下延續自身歷史的屬性。這讓「人」（抑或是「肉身」）成為挑戰「世界」的唯一基質，成為智慧與歷史的載體。加之，在黃宇興的繪畫中，「世界」被演繹為虛構的、奇幻的抽象所指。於是，「人」成為世界之中唯一可見的東西。這似乎呈現為梅洛·龐蒂「世界肉身化」概念的視覺化轉譯：世界作為「肉身」的外在物，綿延為「肉身」對「外物」的直接接觸；而作為世界的內在化，則是「外物」向「肉身」的顯現。在黃宇興的界定中，「不應恐懼」演進為「人」的必然使命。

如今，當碎片化、瞬息性的當下嚴重支解著人們以往慣有的日常現實、文化消費以及固態認知時，這不僅意味著我們將會在對世界的把握中失去自信，會在知識的既成模式中怀揣質疑，當然，也意味著會在觀念的氾濫中走向迷失與掙扎。這讓我們認識到，似乎一切都會以立方次的加速率走向瓦解，與此同時，任何一種僭越著我們想像的事物也將會在出人意料的某個瞬間降臨於每個「人」的頭上，或悲劇，或喜劇，或能夠接受，或難以接受。之於藝術，我們必須，也應該開始接受這樣的事實：在切膚的現實深刻面前，每個置身於社會容器中的「肉身」都難以迴避。而當焦慮、困惑、憂慮等紛至沓來之時——「不應恐懼」，黃宇興提供了一例相當獨特而又合乎美感的完美範本。

吳思潔



“New Order Hurling Down the Proletariat / 新世界砸向無產者” 2015-2016
Acrylic on canvas / 布面丙烯
84 5/8 x 203 15/16 inches / 215 x 518 cm
Courtesy Galerie Perrotin

HUANG Yuxing was born in 1975, Beijing, China. He lives and works in Beijing.

SOLO SHOWS (Selection)

- 2015 "Alluvial", Minsheng Modern Art Museum, Shanghai, China
"Huang Yuxing", YUZ Museum, Shanghai, China
- 2014 "The river's gobbled up trees and he'll swallow you next.", Antenna Space, Shanghai, China
- 2013 "Le cours d'un fleuve", Galerie Paul Frèches, Paris, France
- 2012 "Huang Yuxing", Beijing Commune, Beijing, China
"Jardin des révolutionnaires", Galerie Paul Frèches, Paris, France
- 2010 "Light - Huang Yuxing's Drawing Exhibition", Star Gallery, Beijing, China
"Light - Huang Yuxing's Drawing Exhibition", Red Bridge Gallery, Shanghai, China
- 2008 "Life History in Changing", Red Bridge Gallery H&H SPACE, Shanghai, China
- 2007 "Hole", Star Gallery, Beijing, China
- 2003 "Adventure", Soka Art Center, Beijing, China
"Trace of spirituality: Huang Yuxing & Tawan Vattuya", Tang Contemporary Art Center, Bangkok, Thailand

GROUP SHOWS (Selection)

- 2014 "Presenting recital louder than paint", Shanghai Gallery of Art, Shanghai, China
- 2013 "Flame and the Sea: Gao Weigang, Huang Yuxing and Ouyang Chun", Galerie Perrotin, Hong Kong, China
"Uneasy Trip in Asia III", CANS Tea&Books House, Taipei
Group exhibition for the inauguration of the gallery Antenna Space, Shanghai, China
- 2012 China-XinJiang the Contemporary Art Biennale, WuLuMuQi, China
"Lust and Love of the Young and Liberated", 798 SPACE, Beijing, China
- 2011 "70s Present Continuous", LIN & LIN GALLERY, Taipei, Taiwan
"Learning Method-Hands On No. 4", V Arts Center Space, Shanghai, China
- 2010 "DU- CROSSOVER" Around Space, Shanghai, China
- 2009 "Weaving A Chinese Dream - Chinese Elements in New Generation Art", Star Gallery Beijing, China
"From Zero to Hero", Star Gallery, Beijing, China
- 2008 "Rebuild", Star Gallery, Beijing, China
"Looking for Me", Minsheng Center for Contemporary Art, Shanghai, China
"Youth China", Red Bridge Gallery, Shanghai, China
"MAPPING ASIA 33 Young Asian Artists' Solo Shows", CIGE 2008, Beijing, China
"New Interface IV- Here comes Spring", Red Bridge Gallery, Shanghai, China
- 2007 "A Generation far away from Center", 798 Art District, Beijing, China
- 2006 "New Interface II", Red Bridge Gallery, Shanghai, China & Liu Haisu Art Museum, Shanghai, China
- 2005 "Naughty Kids", Star Gallery, Beijing, China
"Next Station, Cartoon?", Star Gallery, Beijing, China & He Xiangning Art Museum, Shenzhen, China
- 2002 "Dialogue? 100 Years?", Soka Art Center, Beijing, China
"Midsummer Fruits: Nine Young Chinese Artists", Soka Art Center, Beijing, China
"Three Person Exhibition", Soka Art Center, Beijing, China
- 2000 "Second Generation", Yunfeng Gallery, Beijing, China

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Media Preview Invitation:

A media preview will be taking place on
Thursday September 1, 2016 from 5pm to 6pm.

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