

ANTENNA SPACE

黄宇兴
HUANG YUXING

河流
吞噬了
树丛

接着
吞噬
你

THE RIVER'S GOBBLED UP
TREES
AND
HE'LL SWALLOW
YOU
NEXT

黄宇兴个展 河流吞噬了树丛 | 接着吞噬你

开幕时间：16:00—19:00, 13/9, 2014
展期：13/9—20/10, 2014

2014年9月13日天线空间将非常荣幸地推出黄宇兴个展：河流吞噬了树丛 | 接着吞噬你。河流、树丛、气泡以及陨石等是黄宇兴近五年来绘画中常出现的内容。而综观艺术家一贯的创作，黄宇兴的绘画根本上是知觉的一种记录，在为我们带来感观的愉悦和刺激之外，再现知觉的来源令他的工作具有理性的形状。在最新的“河流”系列中，画面通常由具有“视平线”意味的直线一分为二，显得平衡稳定；然而远处的树丛往往是不具实形的，流淌融化中的物质如同一个正在坍塌消失的世界；奔流的河水被艺术家赋予了变化且永恒的形态，漩涡中透出迷幻的光芒在画面中无限无休地蔓延。艺术家或可通过感觉思考，这是一系列精确、重复、恒常而连贯的动作。如同跟随河水的流淌，在“河流”系列的发展过程中逐渐出现了一些“气泡”的形象，它们或许是水底腐生生物分解出来的二氧化碳，抑或是鱼类游过水面时吐出的泡泡，这些象征了生命存在却又的确脆弱易逝的形象一开始是“河流”的“附属”——艺术家尝试运用各种综合材料将“气泡”与“河流”拼贴在一起。更进一步地，随着创作的推移，“气泡”与“河流”发生了主题的疏离而成为独立的“气泡”。“河流吞噬了树丛 | 接着吞噬你”，用分隔符号“|”断句即是从字面形象上象征展览内容的组成与分隔：展览将由“河流”与“气泡”两部分组成，从“河流”到“气泡”是一个生命及事物的更迭过程。

“河流吞噬了树丛 | 接着吞噬你”摘自Valerie Bloom (b.1956, 牙买加) 的诗，黄宇兴将其隐蔽地抄录在一幅画作中，转译成一种深沉的喃喃自语。“河流”的毁灭性与生命力并存，不同于此前“改变中的生命史”或是“光芒”中艺术家透露的某种狂喜，黄宇兴将强烈的、复杂的情绪转移到了某些经典的知识上，使得艺术家控制了他的情绪：尽管面对世事如“舒缓或湍急的河流，而没有退路”是令人惆怅的，但至少霍金提出的观察方式论证了“水分子的移动和迁徙无法证明时间不可逆转的特性，它们永不变化、永不消亡”，这或许才是黄宇兴“河流”的原型。而当艺术家遭遇到“理论物理中‘膜’的样子”，“气泡”对应的即是宇宙：“膜如同水中升腾的气泡，膜的表面是我们生存的宇宙空间”。当然，这些理论物理概念并不是什么骇人的知识，艺术家的兴趣终不至于拘泥于此，但有趣的是，这种面对知识的背景状态或许最终仍将投射在黄宇兴画作中的绘画性中，并在这个由着天性和本能创作的艺术家身上发展下去。

展览将展出黄宇兴最新的布面油画系列，并特别包括一组艺术家最新创作的版画《河流与e》。黄宇兴在无理数 e (2.7182818284.....) “无限不循环”的定义中找到了某种可与“河流”相对应的性质，制作了这组10套色版画。艺术家分别在10张菲林片上描画了“河流”的图像，为每一张菲林专门设定颜色，并将这10张菲林标记序号。随后黄宇兴将这组版画的生成交给了 e ：从这个无理数小数点后的数字中依次选取10个数，作为该件版画的套色和版序，如同“没有人会两次踏入同一条河流”，无限不循环的数自动地生成了不同的“河流”。“河流吞噬了树丛|接着吞噬你”，从艺术家的知觉感性出发，在展览的最后，我们将看到艺术家最新近的状态，一种绘画与认知的临界。

黄宇兴，1975 生于北京，2000 毕业于中央美术学院壁画系。部分个展：河流吞噬了树丛|接着吞噬你，天线空间，上海，2014；黄宇兴，北京公社，北京，2012；革命者的花园——黄宇兴绘画 2011-2012，Galerie Paul Freches，法国，2012；光芒——黄宇兴绘画展，红桥画廊，上海，2010；“奇遇”黄宇兴油画个展，索卡艺术中心，北京，2003。部分群展：越界，沪申画廊，上海，2014；天线空间上海开幕展，天线空间，上海，2013；解禁之后——新一代的性与爱，798时态空间，北京，2012；70S菁锐进行式，大未来林舍画廊，台北，2011；15日——合作制绘画，白盒子艺术馆，北京，2011，手感4——学习方法，视界艺术中心，上海，2011；渡 - CROSSOVER，周围艺术空间，上海，2010；我就是这样——有态度影展，北京方家胡同，五道营胡同内咖啡，北京，2010；新界面IV——春天来了，红桥画廊，上海，2009；少年中国——青年艺术家展，红桥画廊，上海，2008；找自己，民生美术馆，上海2008；合谋——中国当代先锋艺术展，琨空间，上海，2008；星档案——见证二十一世纪中国艺术的文献库，别处空间，北京，2008；新界面——UP一代登录展，红桥画廊，上海，2006；一卡通，泰康顶层空间，北京，2005；对话？100年？对话——百年国际绘画展，索卡艺术中心，北京，2002；盛夏的果实——中国年轻艺术家九人展，索卡艺术中心，北京，2002；灵性的踪迹——黄宇兴与TAWAN作品展，唐人画廊，曼谷，泰国，2002，等。

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Solo Exhibition of HUANG Yuxing THE RIVER' S GOBBLED UP TREES AND HE' LL SWALLOW YOU NEXT

Opening: 16:00—19:00, 13/9, 2014

Duration: 13/9—20/10, 2014

ANTENNA SPACE is delighted to present a solo exhibition of HUANG Yuxing, THE RIVER' S GOBBLED UP TREES AND HE' LL SWALLOW YOU NEXT, on 13th, September 2014. Rivers, trees, bubbles and meteorites are the elements found often in HUANG Yuxing' s paintings for the recent five years. Taking an overview of his creation, HUANG' s paintings are basically records of his consciousness, touching beyond the pleasure and excitement of perceptions and probing the source of human consciousness. That gains his work the form of reasoning. In the latest series RIVER, the painting, divided in two by a horizon-like straight line, is balanced and stable. While the trees far away are usually not in shapes, melting and floating like a world that is collapsing and disappearing. The running river is endowed with variety and permanence, in the whirlpool revealing psychedelic glows extends endlessly in the picture. Through the perceptions, the artist might be pondering, for he has been acting with preciseness, repetition, constancy, yet continuity like the flowing river. In the RIVER series, some "bubbles" emerge, which might due to the carbon dioxide released from the saprophytes in the bottom of the river, or the fish breath. They are presence of life existence, yet fragile indeed. In the beginning, the artist collages them together with the "rivers" as they are affiliated to them. As the creation develops, the "bubbles" are gradually getting independent for the theme is moving far away from the "rivers" . A delimiter is used in the Chinese title to match the separation of the actual exhibition content, consisting of two parts, the "rivers" and the "bubbles" . From the former to the later, is the alternation of life and matter.

"The river' s gobbled up trees and he' ll swallow you next" is a quotation from Valerie Bloom' s (b.1956 , Jamaica) poem, which HUANG Yuxing copies on one of his paintings inconspicuously, and turning into a profound murmuring.

"River" represents the coexistence of destruction and



vitality. Different from the euphoria revealed from the previous series CHANGING HISTORY OF LIFE or LIGHT, this time, the emotion has been controlled. Huang transfers his strong but complicated feelings to classic knowledge – though facing with a world that is like “the river, flowing slowly or rapidly, but has no room to retreat” brings melancholy, he finds a prototype for his “rivers” in Hawking - “the moving and migrating of water molecules are unable to evident the irreversibility of time, they never change nor disappear”. While encountering “the membrane theory in theoretical physics”, he parallels the “bubbles” with the cosmos – “the membranes are like the rising bubbles in the water, the surface of them are the cosmetic space we are living”. Certainly, they are not physical knowledge and theories that people have never heard, neither are they the final destination of the artist’s creation. But it is interesting that this way of treating knowledge as the background could finally be projected onto HUANG Yuxing’s painting and get developed on this artist, who works basically with nature and intuition.

This exhibition is a display of HUANG Yuxing's latest works, oil on canvas, and a group of special prints "River and e". Huang found certain characteristics in the definition of irrational number e (2.7182818284.....) “ that is parallel to "river", and made this ten chromatic prints out of it. The artist painted "rivers" on ten films respectively with unique planned tones and numbered them. Then Huang leaves the production process to e – for each piece, how many colours are topped and how many copies will be made both depend on the figures to ten decimal places of e successively. Echoing the saying that "no man ever steps in the same river twice", the non - repeating and non - terminating decimal number automatically produces different "rivers". The exhibition "THE RIVER’S GOBBLED UP TREES AND HE’ LL SWALLOW YOU NEXT" departs from artist's consciousness and perception. At the end of it, we will find the artist is currently approaching the edge of painting and knowing.

HUANG Yuxing, born in 1975, graduated from the Department of Mural at the Central Academy of Fine Arts in 2000. Selected solo exhibitions: THE RIVER’S GOBBLED UP TREES AND HE’ LL SWALLOW YOU NEXT, ANTENNA SPACE, Shanghai, 2014; HUANG YUXING, Beijing Commune, Beijing, 2012; JARDIN DES RÉVOLUTIONNAIRES, Galerie Paul Frèches,



Paris, 2012; LIGHT – HUANG YUXING'S DRAWING EXHIBITION , (Red Bridge Gallery, Shanghai, 2010; ADVENTURE, Soka Art Center, Beijing 2003. Selected group exhibitions: PRESENT, SHANGHAI GALLERY OF ART, Shanghai, 2014; OPENING EXHIBITION OF ANTENNA SPACE, ANTENNA Space, Shanghai, 2013; LUST AND LOVE OF THE YOUNG AND LIBERATED, 798 SPACE, Beijing, 2012; 705 PRESENT CONTINUOUS, Lin & Lin Gallery, Taipei, 2011; 15 days: cooperative painting, White Box Museum of Art, Beijing, 2011; LEARNING METHOD: HANDS ON NO.4,V Arts Centre Space, Shanghai, 2011; DU – CROSSOVER, Around Space, Shanghai, 2010; NEW INTERFACE IV – HERE COMES SPRING, Red Bridge Gallery, Shanghai, 2009; YOUTH CHINA, Red Bridge Gallery, Shanghai, 2008; LOOKING FOR ME, Minsheng Art Museum, Shanghai, 2008; PLOT TOGETHER- EXHIBITION OF CHINESE AVANT GUARD, Kuang Space, Shanghai, 2008 ; XING ARCHIVE-WITNESSING CHINESE ART IN THE TWENTY FIRST CENTURY, Beyond Art Space, Beijing, 2008; NEW INTERFACE 2, Red Bridge Gallery, Shanghai, 2006; DIALOGUE, 100 YEARS? , Soka Art Center, Beijing, 2002; MIDSUMMER FRUITS: NINE YOUNG CHINESE ARTISTS, Soka Art Center, Beijing, 2002; TRACE OF SPIRITUALITY-HUANG YUXING & TAWAN VATTUYA, Tang Contemporary Art Center, Bangkok, Thailand, 2002, and etc.

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黄宇兴：激活野性之后

文 杨紫

受过美术教育系统训练的人都知道，画家使用丙烯或油画颜料时，要从深色画起，之后逐渐过渡到浅色，最后用覆盖力强的纯白色点出高光。这种画法要求艺术家在下笔之前对绘画的结果有相对明确的预期和较强的控制意图。换句话说，绘画的过程也是将脑海中图景逐渐显现的过程，艺术家的工作即是准确地让理念道成肉身。与此相反，黄宇兴的绘画并不受制于某一个理想形象的规定，却是从绘画内部自然生长出来的。

这并不是说，他的实践以超越物象为己任，试图达到绝对纯粹的境地。从他最早期的实践直到现在，水、漩涡、树林、矿石、晶体乃至建筑均是他钟爱的母题。即便他从未花费精力忠实地再现这些意象的形象，但他也没有完全抛弃现实世界中的物象。黄宇兴甚至还试图还原这些物体给人们造成的心理印象——在一条河流面前，人们常常会出神，不自觉地发起呆来；而黄宇兴堆砌出斑斓色彩，也能让观众们沉浸在类似的精神状态之中。

由于大量使用纯色，也会有一部分观众对他的解读近于印象派后期“点彩派”的尝试。事实上，与“点彩派”不同，这位艺术家没有被动地等待观众们的眼睛混合那些纯色，而是通过一层层的覆盖和一遍遍的调整，最终达到自己满意的状态。与文章开头提到的“学院派”画法相反，黄宇兴先用荧光黄和梅红等透明度较高、饱和度较低的颜色打底，再往上叠加一层略为厚重的蓝和红。以此类推，不断渐强，层层深入。最终呈现出的深色，往往都是由十几遍乃至几十遍不同色彩叠加而成。

黄宇兴如此地设置绘画进程，旨在激发绘画内在的活力。在一开始，画家的工作是“漫不经心”的。他故意表现出一种“轻敌”的状态，不打草稿，更多凭借直觉和心情，选取一种轻盈的颜色在画布上涂抹。而当画家进展到之后程度的色彩时，画面节奏上的断裂和失衡就很容易地被“引诱”出来。这时候，艺术家需要给出种种方案，调节和“挽救”他的绘画。比如说，将一抹深蓝色画成一个椭圆形的气泡，使它在形状上略显柔和；或者，用玫瑰红来覆盖它，混合成一块紫色；或者，在画面的另一边增添新的色块加以平衡。总之，色彩、形状和构图的被动调整牵引着艺术家的行动，令他无暇停歇地应对着；而在这一过程中，绘画获得了鲜活而自足的生命和不断

生长的主动性。这也解释了为什么黄宇兴喜爱选用纯色——在“较力”过程中，纯色使得绘画获得更多开放性的筹码，而调好的复合色则限制了画面的发展。顺着这个逻辑，观众也可以将他偏爱的题材视为配合其绘画方法的量身定做之物——水、树林和矿石都没有一定的形状，易于调配和改造。

在最新展览“河流吞噬了树丛/接着吞噬你”中，黄宇兴努力地推进他之前的种种创作方法。比如说，今年6月，黄宇兴在上海沪申画廊展出作品《气泡不会消灭/时间也不会流向未来》。艺术家选用了废弃的双人木床板作为“画布”，在上面绘制了许多椭圆形的气泡。床板的木条之间连接的缝隙刚硬而笔直，中和了气泡曲线的柔和轮廓；而在在最新展出的“河流”系列中——例如《河流 | 漩涡》——向下滴落的水渍肩负起木板原本的功能；而在《河流 | 水花与漩涡》中，艺术家将垂直的树木线条与水平排列的椭圆形的河水涟漪分离开来，再把树木的倒影嵌入河流中，加强了圆形与直线、垂直与水平之间的戏剧冲突。而在《气泡不会消灭/时间也不会流向未来》这个案例中，木板对颜料的承载和表现能力相对画布而言较差，着色发灰；这一倾向在最新展览中也有所体现——在《河流 | 白色的树丛》中，黄宇兴使用了更多的白色，突出了画面的朦胧感。

我们可以将展览“河流吞噬了树丛/接着吞噬你”视为艺术家工作的重要节点——他刚刚完成工作方法上的摸索，并开始了从各个不同角度切入的实验，以激发出这一套方法最大的效能。换句话说，当黄宇兴知道如何纯熟地挑逗出驯顺的绘画内在的野性时，下一个工作的重点便是如何更有效地制服这只野兽。其实，保持绘画的每一个成分都释放着能量，又处于平衡、和谐之中，是中国现代主义绘画阶段的前辈们并未彻底解决的一个课题，黄宇兴在充斥观念和知识生产的当代艺术系统中偏偏挑这个硬骨头啃，并获得了初步的成功，让我们不得不佩服他的勇气和执着。

HUANG Yuxing: After Waking Up the Wild

By YANG Zi

It is known to those who have been trained in fine art that when painting with acrylics or oil paint, one should depart from the dark colors, gradually move to the light ones, and dot with pure white for the highlights. This requires the artist to have a relatively clear picture of the image before taking the first stroke and own the power strong enough to control it. In other words, the painting is the realization of the picture in mind. And artist's work is to precisely visualize the idea. On the contrary, HUANG Yuxing's work is not limited to the standard of a certain ideal image, but grows naturally from inside the painting.

This is not to say that HUANG aims his practices at going beyond the shape of the objects and reaching the land of absolute purity. From the beginning till now, water, whirlpool, forest, mineral, crystal and even architecture have been his favorite motifs. Although he has never tried to precisely represent these objects, he has neither absolutely abandoned their shapes in the real world. Moreover, HUANG even attempts to reconstruct the impression of these objects. When standing in front of a river, people usually tend to stare blankly without realizing it. The colors that HUANG Yuxing loads on the canvas immerse the audience in the same blankness.

Due to his frequent use of solid colors, some read his practice as Pointillism of post-impressionists. But in fact, different from the Pointillists, this artist never passively waits for the audience's eyes to mix the solid colors, but overlaps the colors and adjusts them over and over to finally reach his satisfaction. Contrary to the academic way mentioned at the beginning, HUANG Yuxing applies light but low saturated colors like fluorescent yellow and magenta as the ground, and covers with a layer of blue and red, which is a bit heavier. So on so forth, as the layer grows, the color grows stronger. In the end, the dark parts of the painting are actually the results of more than ten or even dozens of overlaps.



The reason why HUANG Yuxing strictly sets the painting process is that he intends to activate the energy from inside of it. At first, the artist does not work with care. He pretends to "underestimate the enemy". Without a sketch, he chooses light colors simply out of his intuition and mood. When the artist proceeds to the later stages of coloring, disruption and imbalance of the image are easily "elicited". At this moment, the artist is required to propose various solutions to modify and to "save" his paintings. For example, a stroke of blue is painted to an oval bubble, so that it looks gentler in shape; or cover it with the color of rose and mix it to a chip of purple; or add a new chip of color to balance the image. In all, the modification of colors, shapes and compositions have taken control of the artist and kept him busy. While it is during this process that painting gains for itself a life of freshness and self-sufficiency, and the motivation for permanent growth as well. This well explains HUANG Yuxing's preference of solid colors – when "coping with the power", solid color offers the picture more possibilities to be open, while mixed colors limit the development of it. Following this logic, the audience could also consider his favorite themes – water, forest and mineral stones – as objects designed to fit his way of painting, for they are all things that do not occupy a fixed shape but are flexible in form.

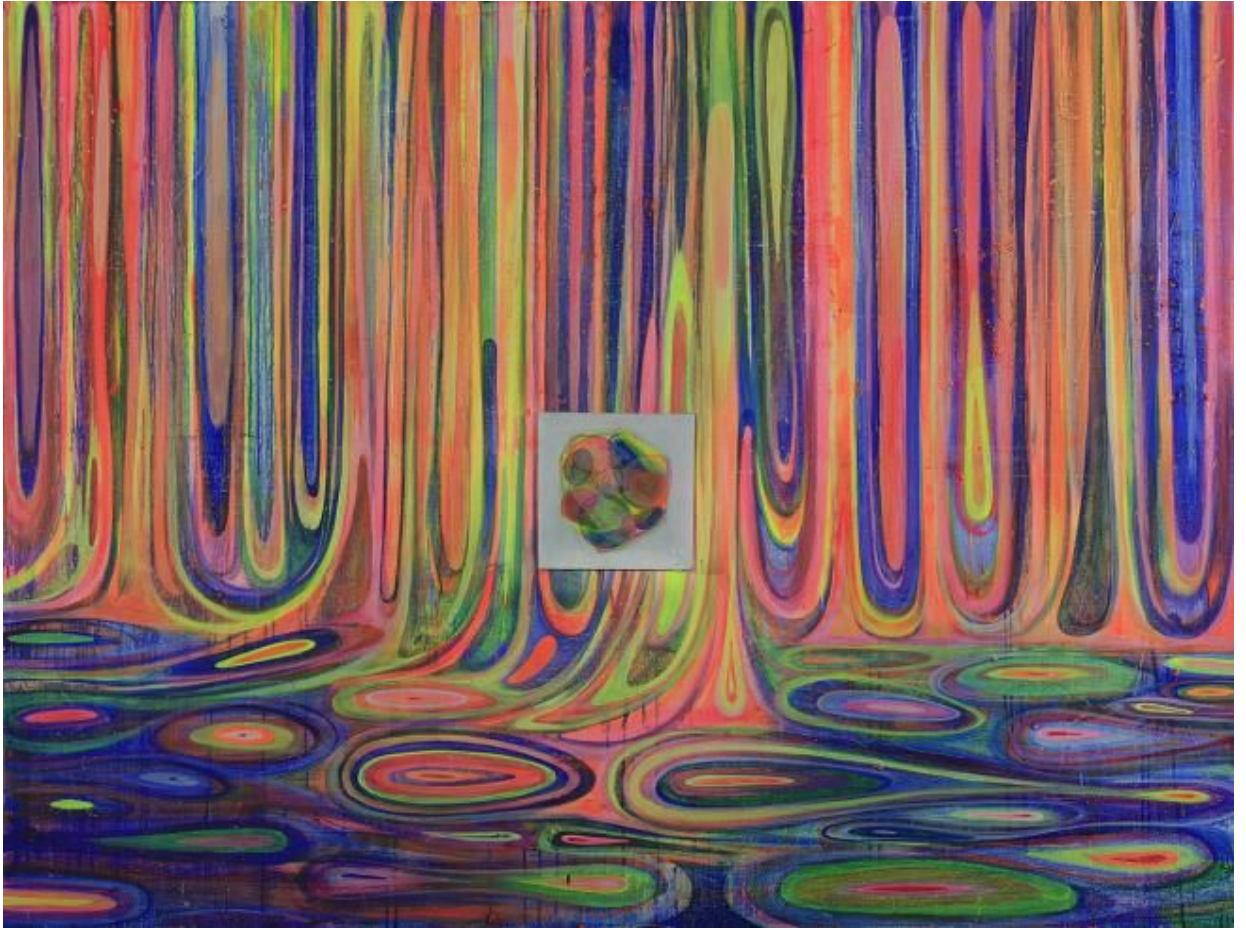
In the latest exhibition THE RIVER'S GOBBLED UP TREES AND HE'LL SWALLOW YOU NEXT, HUANG strives to push forward the way of painting he has previously started. For instance, in the series *The Bubble Will Not Break, and the Time Will Not Be Following From the Past to the Future*, shown at the Shanghai Gallery of Art this June, the artist chose an abandoned double – bed plank as his "canvas", and on it painted many ovular bubbles. The cracks in the plank are hard and straight which perfectly balances the gentle outlines of the curved bubbles. While in the River series shown recently, such as in *River / Whirlpools*, the water stain took over the original function of the plank. And in *River / Spray and Whirlpools*, the artist separates the vertical lines of the trees from the horizontal oval ripples in the river, and inserts the reflections of the trees into the river, which enhances the dramatic tensions between circle and



lines, and the verticals and the horizontals. But in the case of *The Bubble Will Not Break, and the Time Will Not Be Following from the Past to the Future*, the ability of the planks to support and display the paints is worse than that of canvas – the resulting colors skew gray. This tendency could also be spotted in this latest exhibition. In *River / White Bushes*, HUANG Yuxing employs a lot more white to emphasize the dim atmosphere.

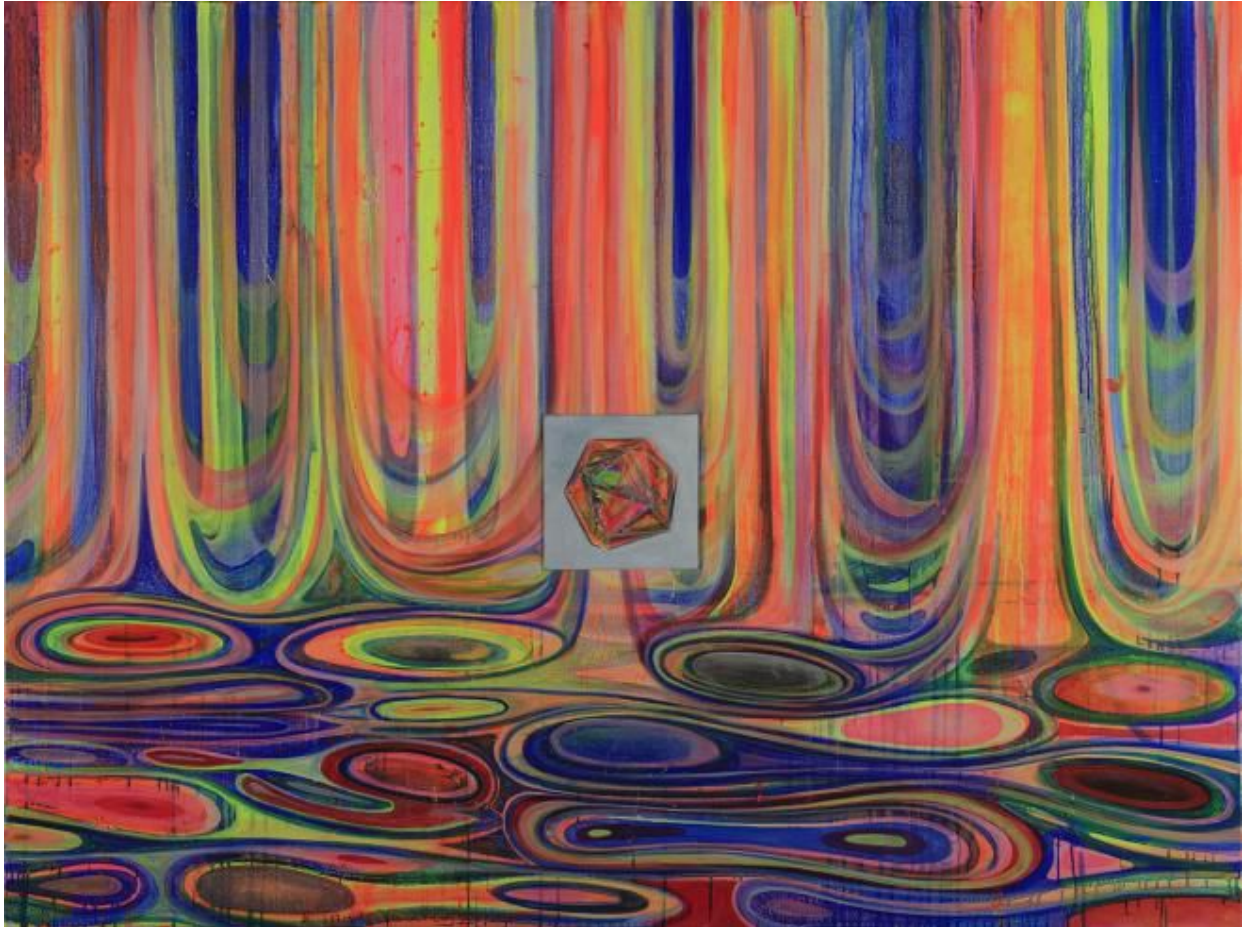
To some extent, we could see this exhibition, *THE RIVER'S GOBBLED UP TREES AND HE'LL SWALLOW YOU NEXT*, as an important mark of the artist's creation – he has just finished exploring this working method and started to experiment from various angles in order to make the most of this methodology. That is to say, having mastered skills of intriguing the wild inside of the docile painting, the next thing HUANG Yuxing needs to focus on is effectively control this beast. As a matter of fact, endowing every part of the image with energy, and maintaining the picture under balance and harmony has always been an unsolved task left by the precursors of Chinese modern art. However, in this realm of contemporary art, which is full of concepts and knowledge production, HUANG Yuxing surprisingly selects this tough work and succeeds for the first stage, which is convincing people of his courage and persistence.





栖息地中的气泡
Bubbles in Habitat

布面丙烯
Acrylic on Canvas
200×149.5cm
2014



栖息地中的陨石
Meteorolites in Habitat

布面丙烯
Acrylic on Canvas
202x151cm
2014

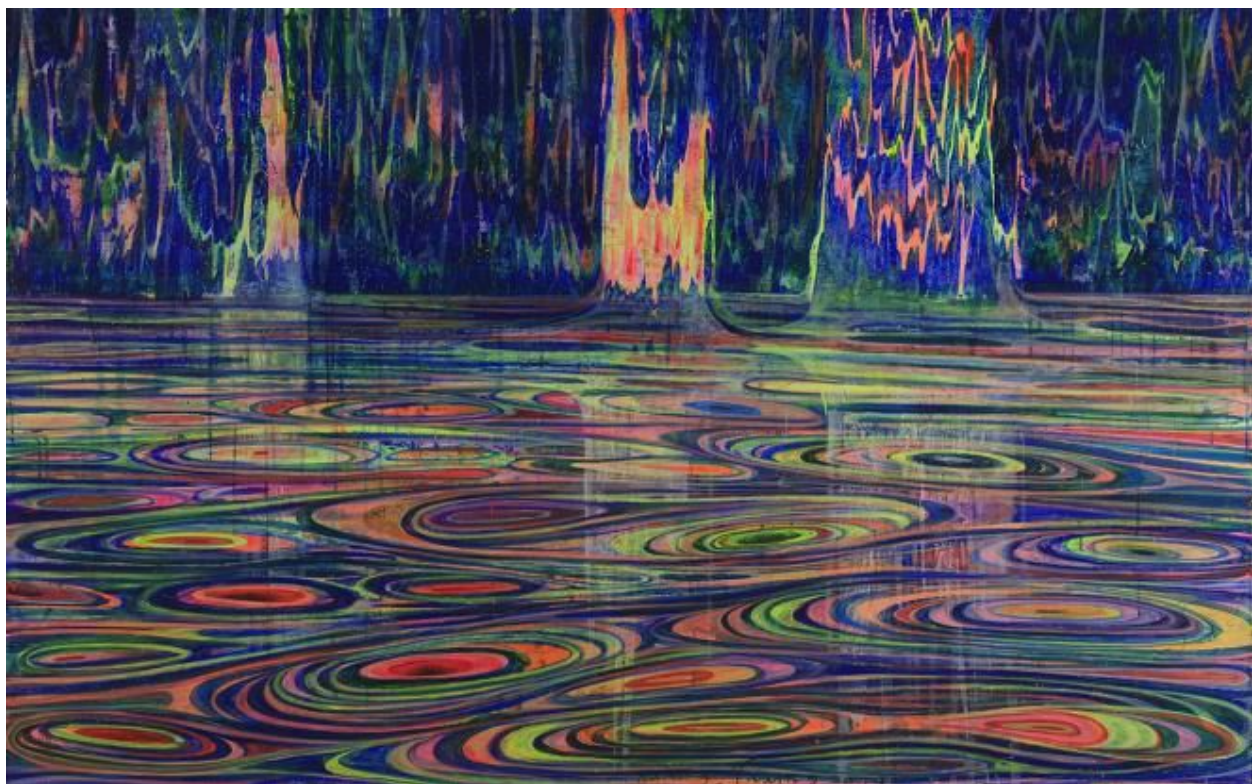


栖息地中的气泡（局部）
Bubbles in Habitat (Detail)

布面丙烯
Acrylic on Canvas
200×149.5cm
2014

栖息地中的陨石（局部）
Meteorolites in Habitat (Detail)

布面丙烯
Acrylic on Canvas
202×151cm
2014



河流 | 水花与漩涡
River | Spray and Whirlpools

布面丙烯
Acrylic on Canvas
200×125cm
2014



气泡
Bubbles

布面丙烯
Acrylic on Canvas
230×135cm
2014



气泡 (局部)
Bubbles (Detail)

布面丙烯
Acrylic on Canvas
230×135cm
2014



气泡 | 漩涡中的气泡
Bubbles | Bubbles in Whirlpool

布面丙烯
Acrylic on Canvas
275.5×170cm
2014



气泡
Bubbles

布面丙烯
Acrylic on Canvas
80.5×60cm
2014



气泡 | 小
Bubbles | Small

布面丙烯
Acrylic on Canvas
25x25cm
2014



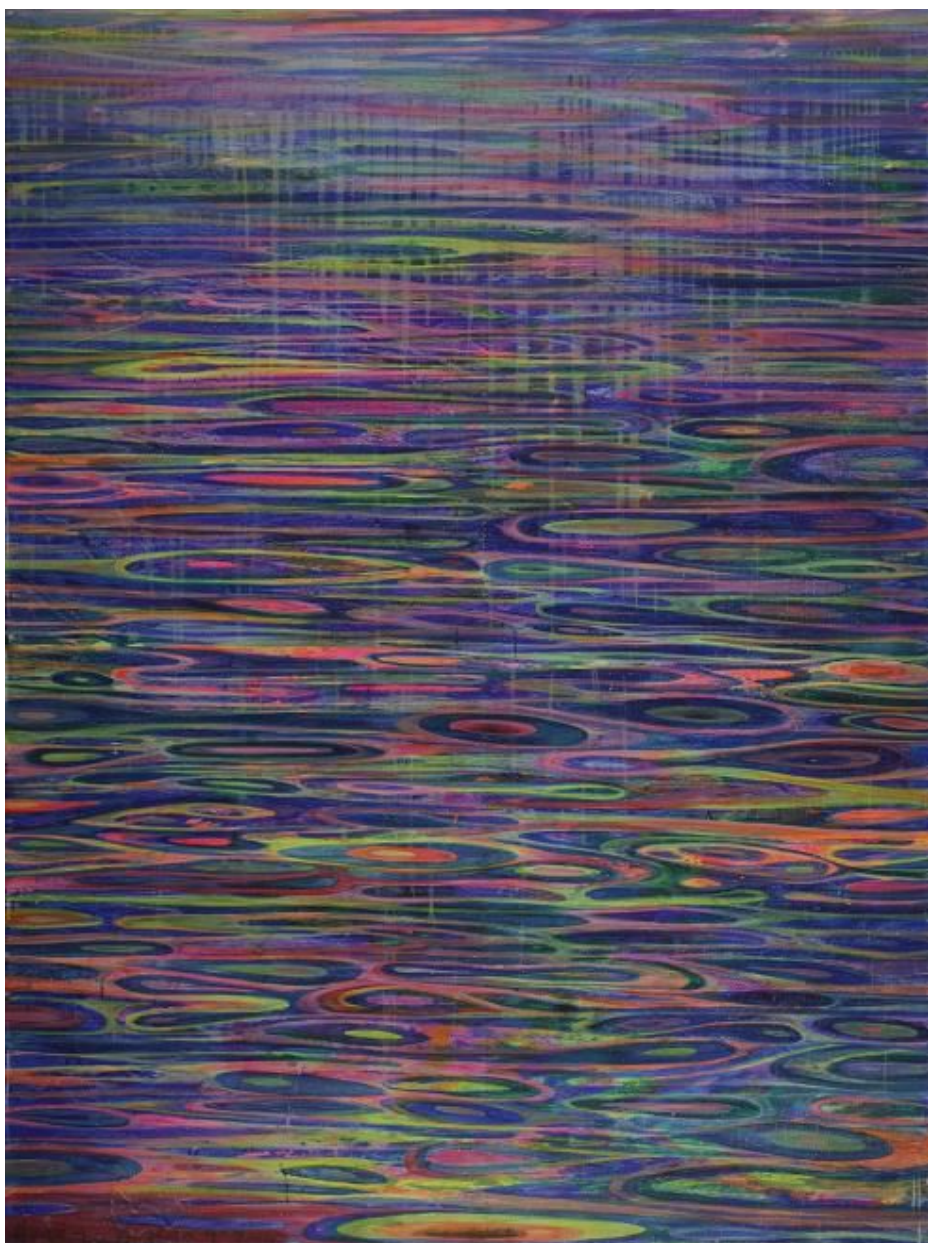
河流 | 白色的树丛
River | White Bushes

布面丙烯
Acrylic on Canvas
150.5×99.5cm
2014



河流 | 小的红色的漩涡
River | Small Red Whirlpools

布面丙烯
Acrylic on Canvas
80×59.8cm
2014



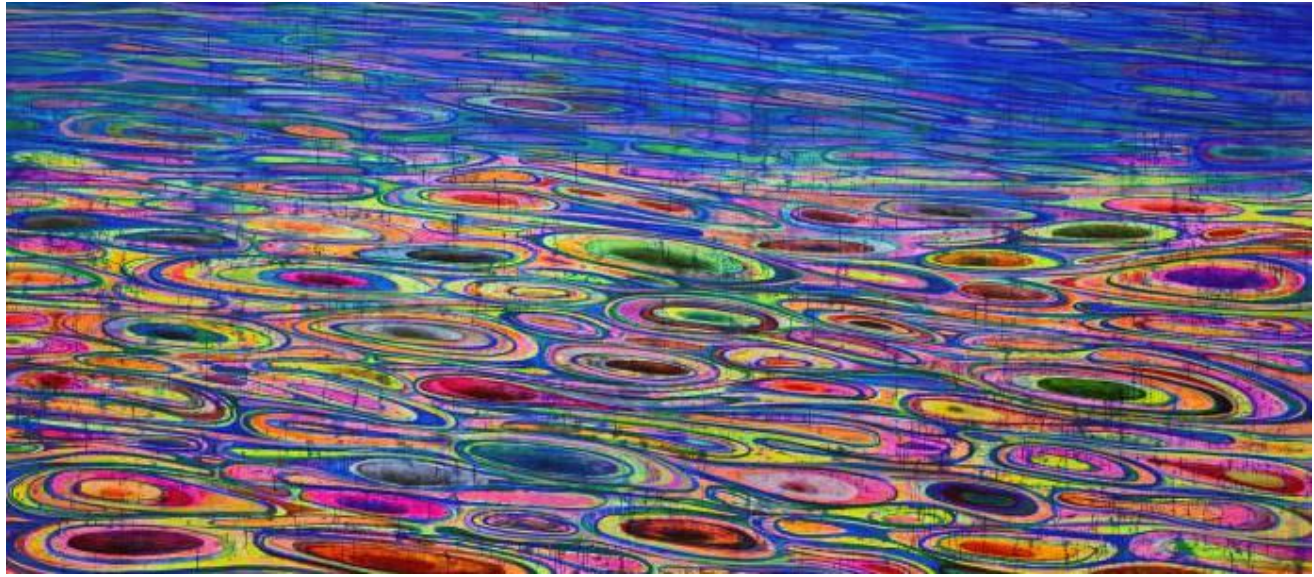
河流 | 大的红色的漩涡
River | Big Red Whirlpools

布面丙烯
Acrylic on Canvas
199.5×149.5cm
2014



日出
Sunrise

布面丙烯
Acrylic on Canvas
30x20cm
2014



河流 | 漩涡
River | Whirlpools

布面丙烯
Acrylic on Canvas
600x260cm
2014



河流 | 漩涡 (局部)
River | Whirlpools (Detail)

布面丙烯
Acrylic on Canvas
600x260cm
2014



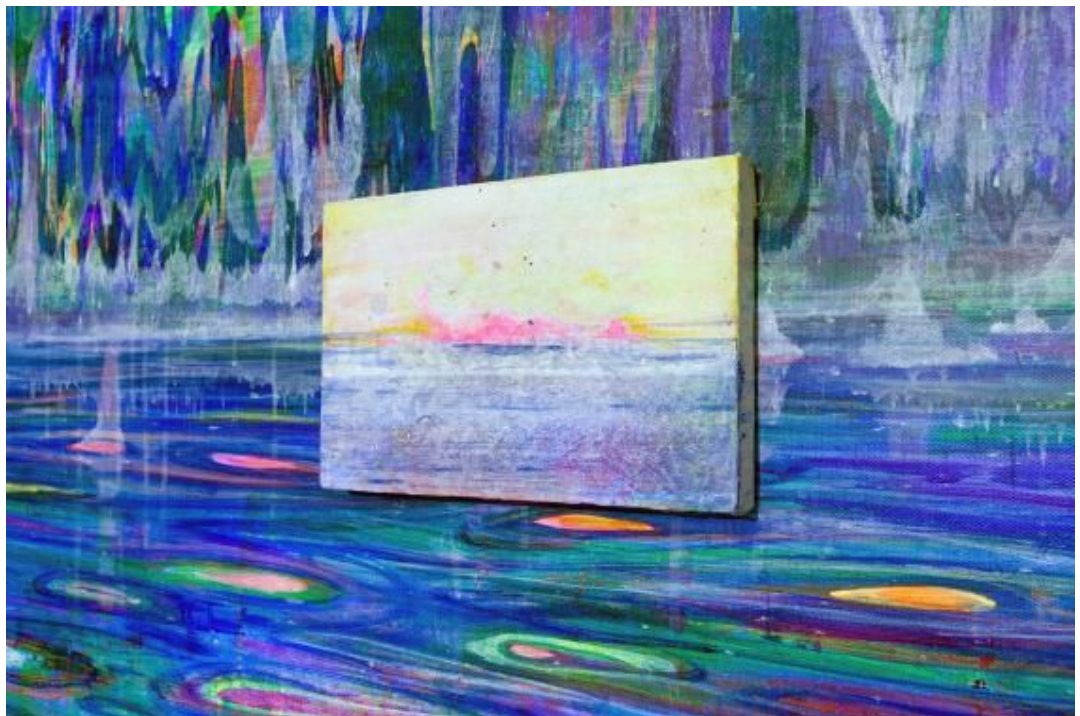
蓝床（及其局部）
Blue Bed (and detail)

绘画装置
Painting Installation
199.5×79×52cm
2014



河流 | 河流吞噬了树丛
River | River's Gobbled Up Trees

布面丙烯
Acrylic on Canvas
85 (上边 Top) x115 (底边 Bottom) x150.5 (高 Height)
275x210cm
2014



河流 | 河流吞噬了树丛 (局部)
River | River's Gobbled Up Trees (Detail)

布面丙烯
Acrylic on Canvas
85 (上边 Top) x115 (底边 Bottom) x150.5 (高 Height)
275x210cm
2014



河流与e 系列
River and e Series

版画
Prints

Edition: 1/8
49.5×38.5cmx12Pieces
2014



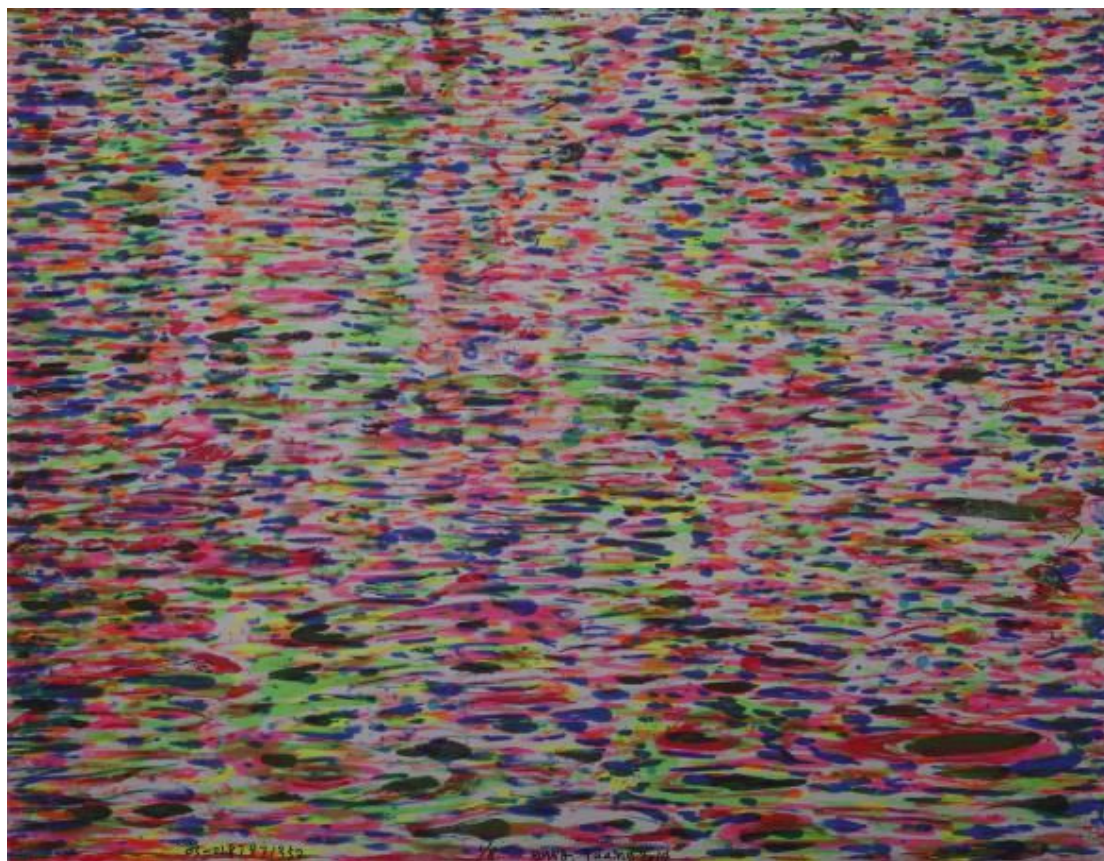
河流与e No.1
River and e No.1

版画
Prints
Edition: 1/8
49.5×38.5cm
2014



河流与e No.2
River and e No.2

版画
Prints
Edition: 1/8
49.5×38.5cm
2014



河流与e No.3
River and e No.3

版画
Prints
Edition: 1/8
49.5×38.5cm
2014



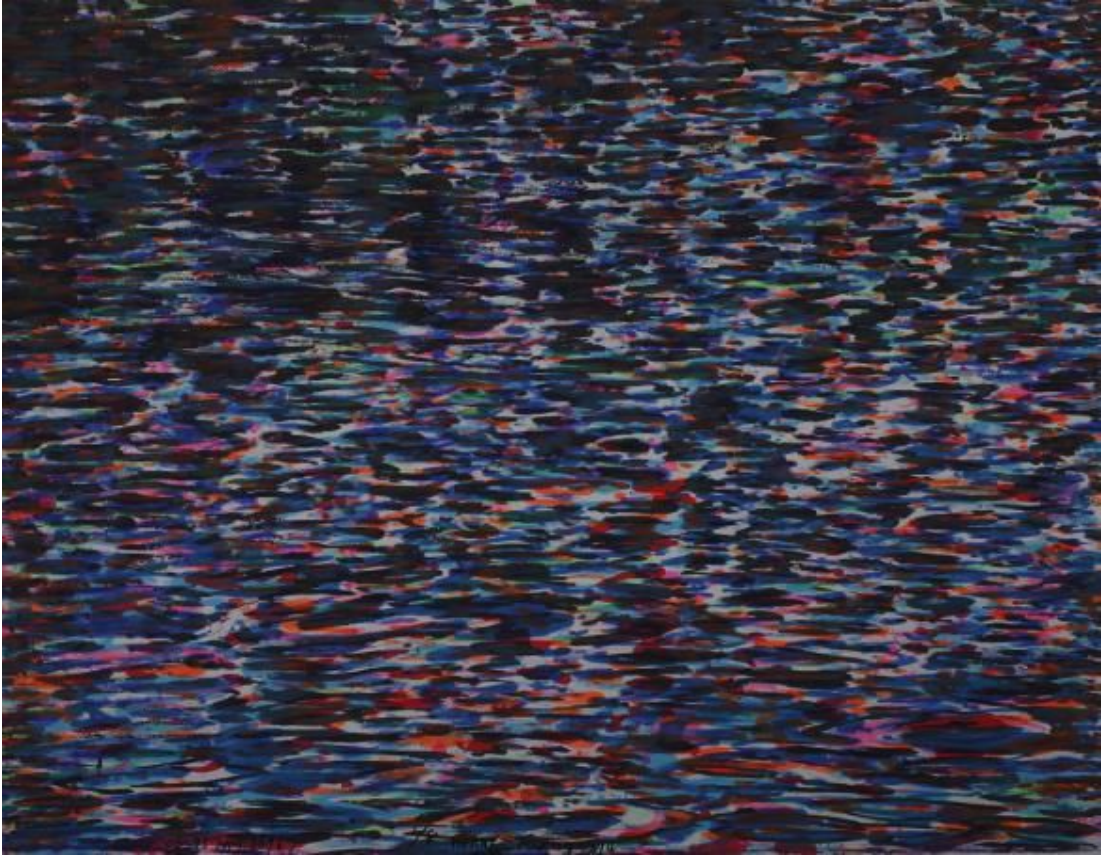
河流与e No.4
River and e No.4

版画
Prints
Edition: 1/8
49.5×38.5cm
2014



河流与e No.5
River and e No.5

版画
Prints
Edition: 1/8
49.5×38.5cm
2014



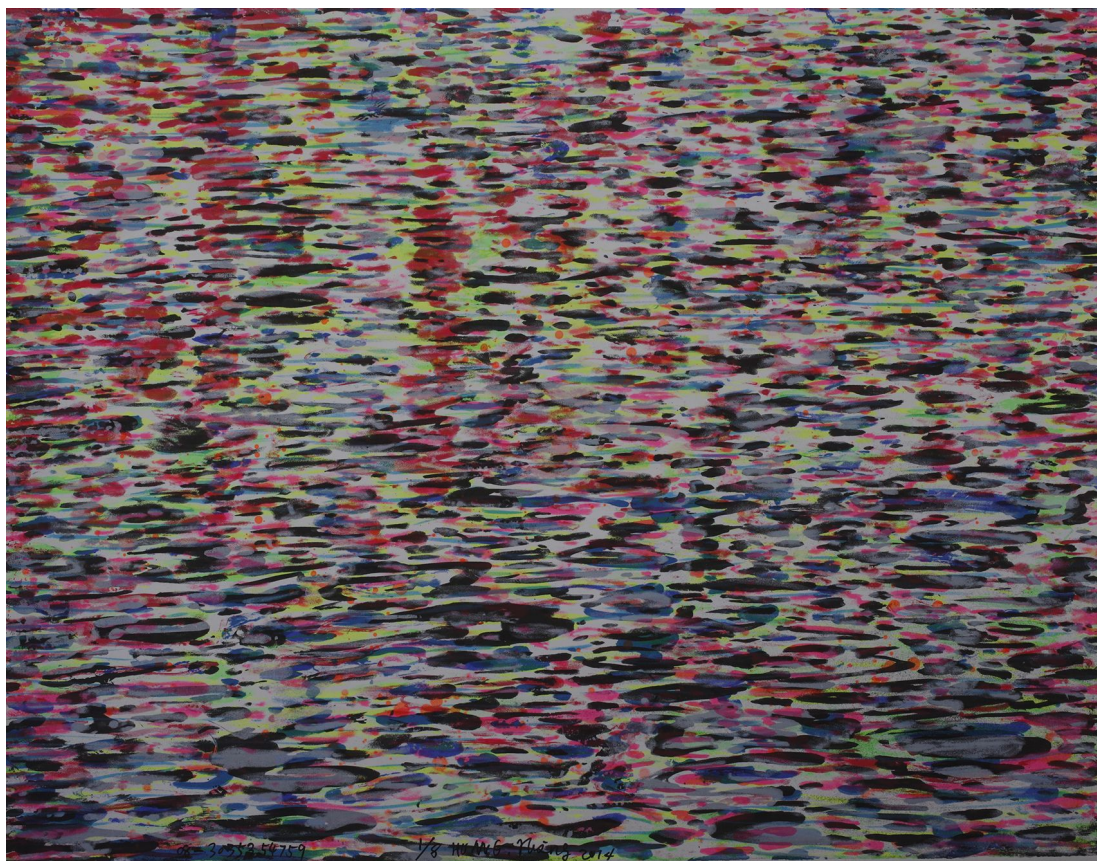
河流与e No.6
River and e No.6

版画
Prints
Edition: 1/8
49.5×38.5cm
2014



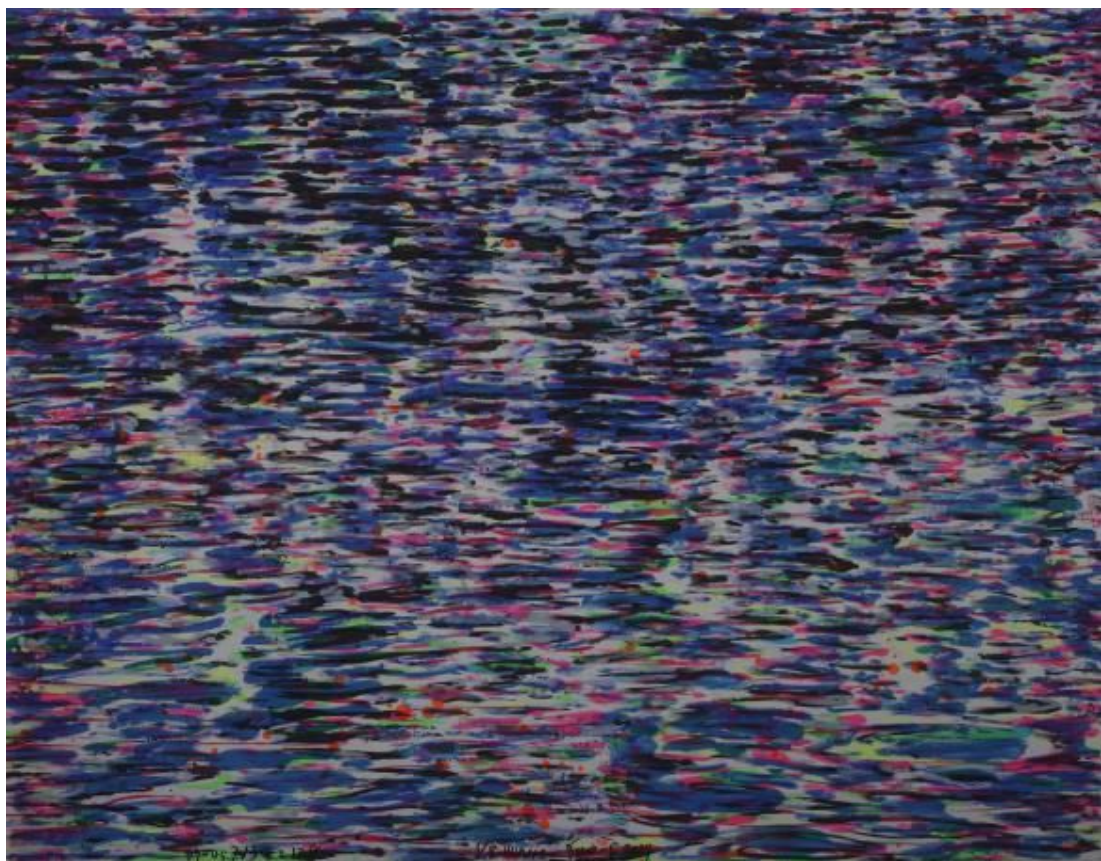
河流与e No.7
River and e No.7

版画
Prints
Edition: 1/8
49.5×38.5cm
2014



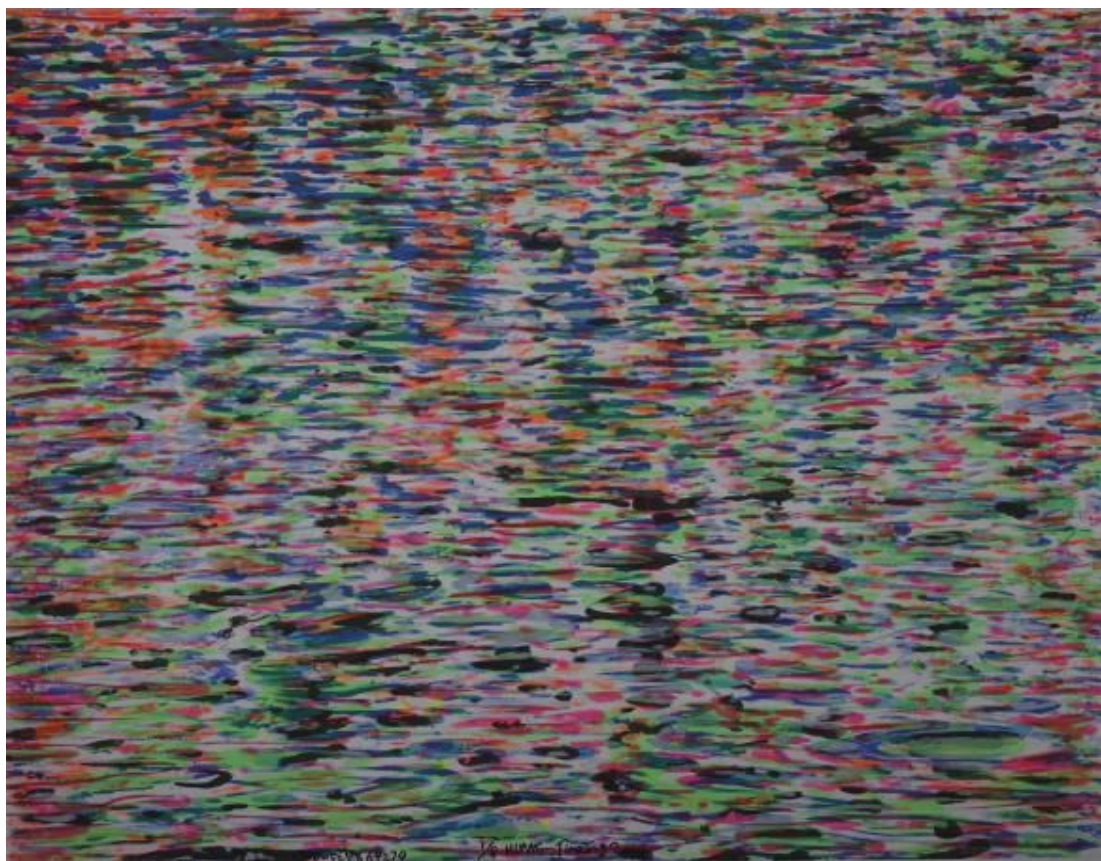
河流与e No.8
River and e No.8

版画
Prints
Edition: 1/8
49.5×38.5cm
2014



河流与e No.9
River and e No.9

版画
Prints
Edition: 1/8
49.5×38.5cm
2014



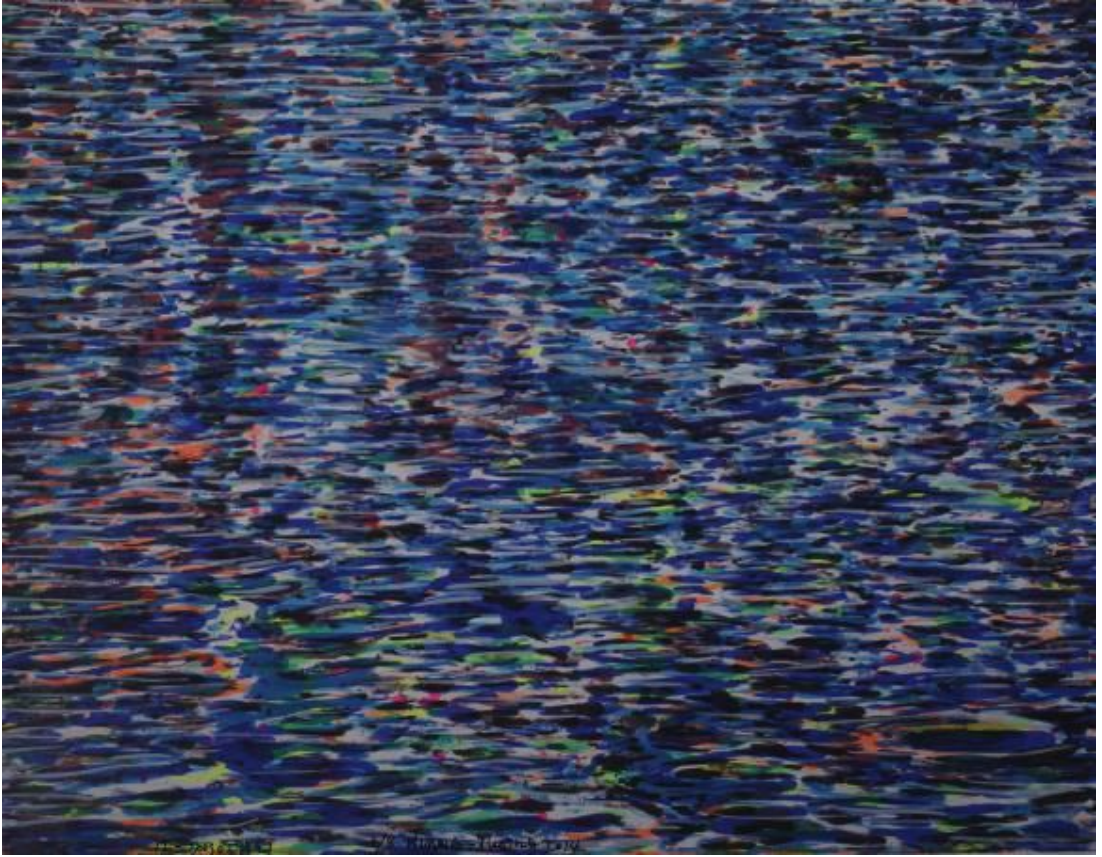
河流与e No.10
River and e No.10

版画
Prints
Edition: 1/8
49.5×38.5cm
2014



河流与e No.11
River and e No.11

版画
Prints
Edition: 1/8
49.5×38.5cm
2014



河流与e No.12
River and e No.12

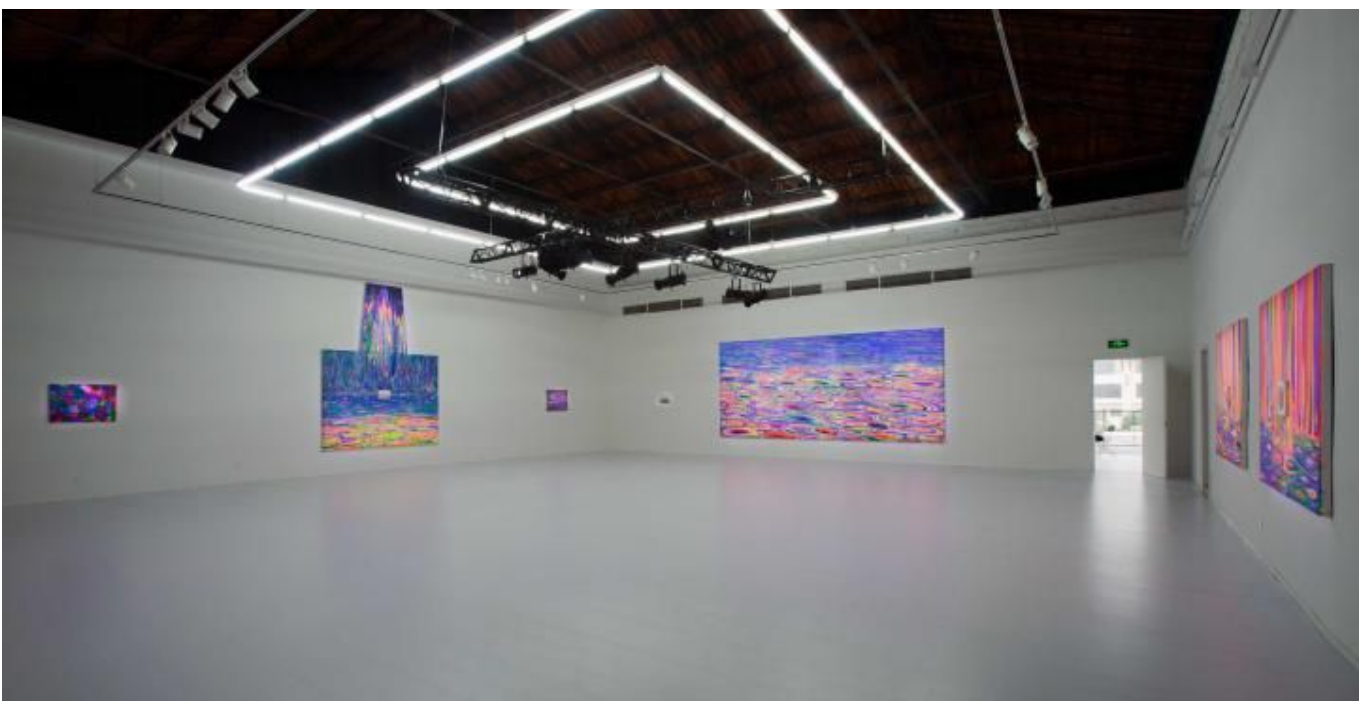
版画
Prints
Edition: 1/8
49.5×38.5cm
2014

河流吞噬了树丛 | 接着吞噬你
The river's gobbled up trees and he'll swallow you next.

黄宇兴 HUANG Yuxing



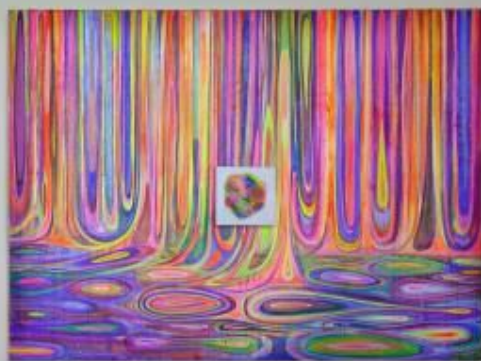
展览现场
Exhibition View



展览现场
Exhibition View



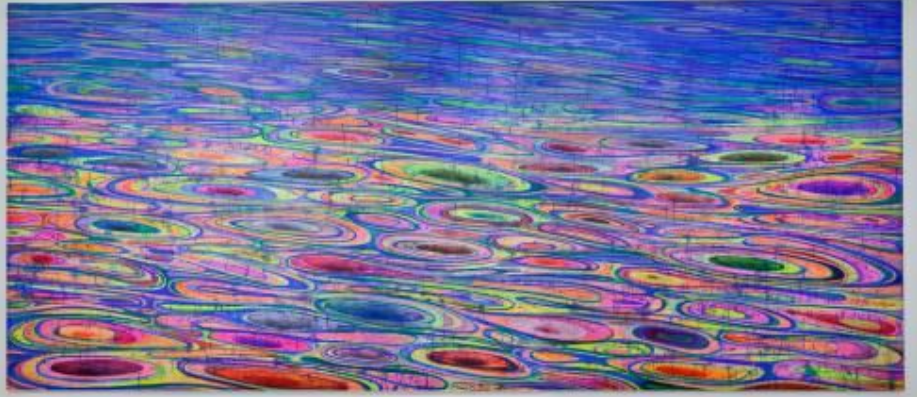
展览现场
Exhibition View



展览现场
Exhibition View



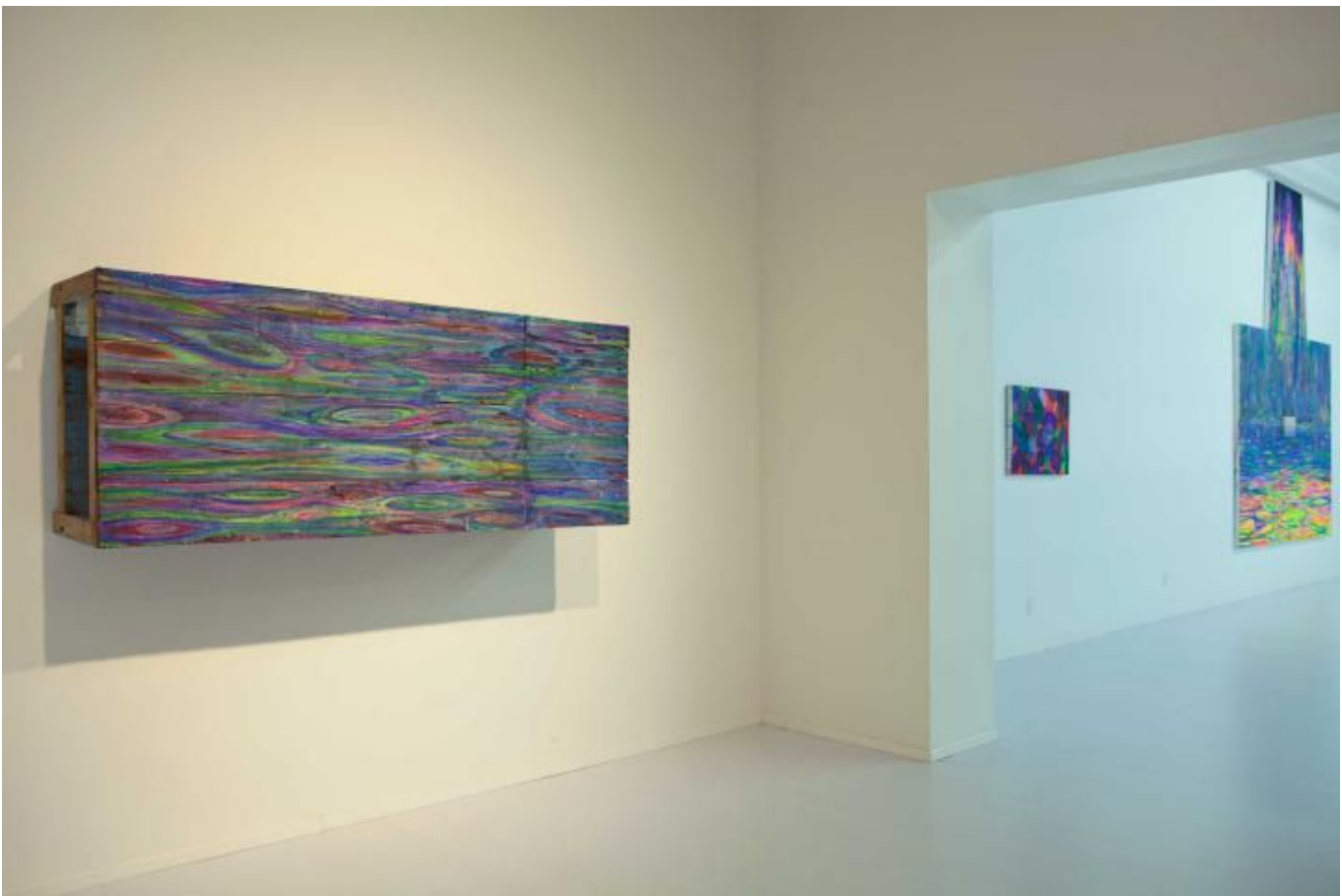
展览现场
Exhibition View



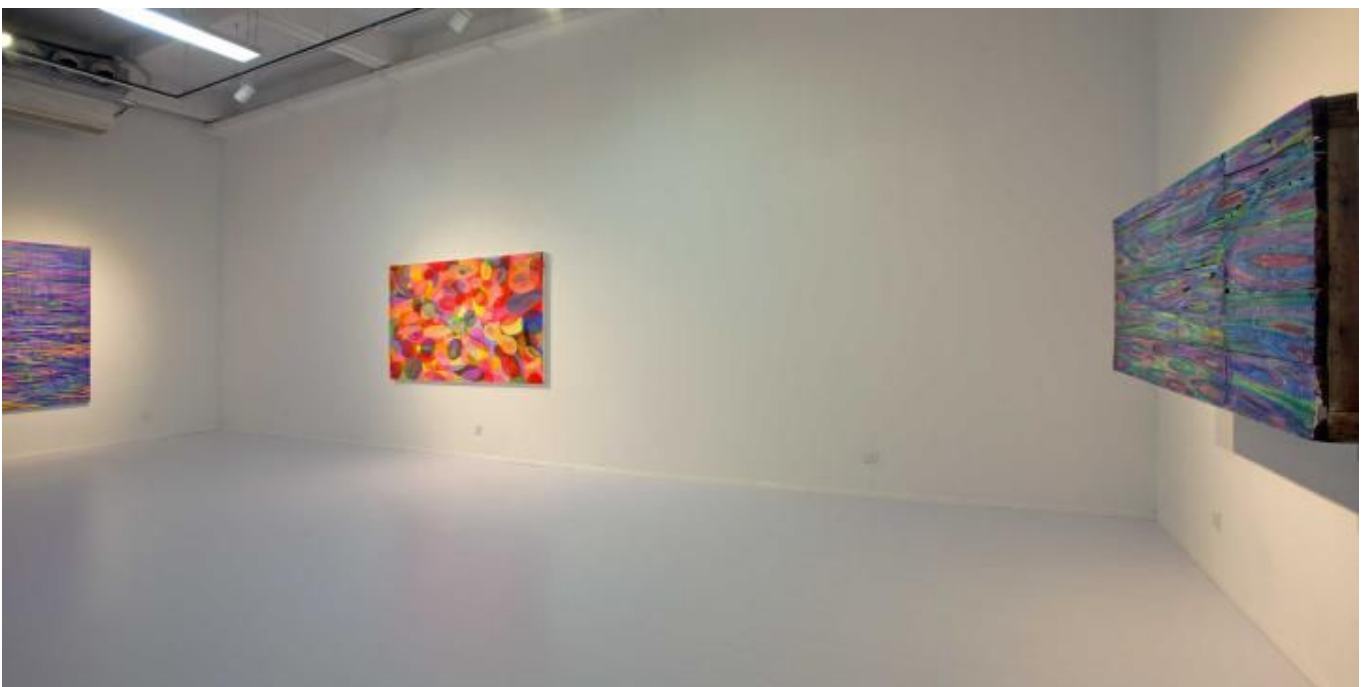
展览现场
Exhibition View



展览现场
Exhibition View



展览现场
Exhibition View



展览现场
Exhibition View



展览现场
Exhibition View

艺术家简历

1975 生于北京

2000 毕业于中央美术学院壁画系

个展

2014

黄宇兴个展: 河流吞噬了树丛 | 接着吞噬你, 天线空间, 上海

2012

黄宇兴, 北京公社, 北京

革命者的花园——黄宇兴绘画2011-2012, Galerie Paul Freches, 法国

2010

光芒——黄宇兴绘画展, 红桥画廊, 上海

2003

“奇遇” 黄宇兴油画个展, 索卡艺术中心, 北京

部分群展

2014

越界, 沪申画廊, 上海

2013

天线空间上海开幕展, 天线空间, 上海

2012

解禁之后——新一代的性与爱, 798时态空间, 北京

2011

70S菁锐进行式, 大未来林舍画廊, 台北

15日——合作制绘画, 白盒子艺术馆, 北京

手感4——学习方法, 视界艺术中心, 上海



2010

渡 - CROSSOVER, 周围艺术空间, 上海

我就是这样——有态度影展, 北京方家胡同, 五道营胡同内咖啡, 北京

2009

新界面IV——春天来了, 红桥画廊, 上海

2008

找自己, 民生美术馆, 上海

合谋——中国当代先锋艺术展, 琨空间, 上海

星档案——见证二十一世纪中国艺术的文献库, 别处空间, 北京

2007

新界面3——搜索未来, 刘海粟美术馆, 上海

抽离中心的一代, 798艺术区, 北京

2006

新界面——UP一代登录展, 红桥画廊, 上海

2005

一卡通, 泰康顶层空间, 北京

2002

对话? 100年? 对画一百年国际绘画展, 索卡艺术中心, 北京

盛夏的果实——中国年轻艺术家九人展, 索卡艺术中心, 北京

王田田, 黄宇兴, 仲松三人作品展, 索卡艺术中心, 北京

灵性的踪迹——黄宇兴与TAWAN作品展, 唐人画廊, 曼谷, 泰国

2000

二厂时代——中央美术学院三人提名展, 云峰画苑, 北京



Resume

1975 Born in Beijing

2000 Graduated From the Central Academy of Fine Arts, Mural Department

Solo Exhibitions

2014

The River' s Gobbled Up Trees and He' ll Swallow You Next, ANTENNA SPACE, Shanghai

2012

HUANG Yuxing, Beijing Commune, Beijing

HUANG Yuxing Painting 2011-2012 , Galerie Paul Freches, Paris, France

2010

Light - HUANG Yuxing's Drawing Exhibition, Red Bridge Gallery, Shanghai

2003

"Adventure", Soka Art Center, Beijing, China

Selected Group Exhibitions

2014

Present-ing Recital Louder Than Paint, Shanghai Gallery of Art, Shanghai

2013

ANTENNA SPACE Shanghai Opening Exhibition, ANTENNA SPACE, Shanghai

2012

Lust and Love of The Young And Liberated, 798 Space, Beijing

2011

15 Days - A Collaborative Work, White Box Museum, Beijing
Hands On No.4 ,V Arts Centre, Shanghai



2010

Du - CROSSOVER, AroundSpace Gallery, Shanghai
This! This is Me. - 789 Festival Young, Beijing

2009

New Interface IV - Here comes Spring, Red Bridge Gallery,
Shanghai

2008

Youth of China, Red Bridge Gallery, Shanghai
Looking for me, Minsheng Art Museum, Shanghai
MAPPING ASIA,CIGE 2008,Beijing

2007

New Interface 3 —— Searching the Future, Liu Haisu Art
Museum, Shanghai
A Generation off the Track, 798 Arts Sharon, Beijing

2006

New Interface —— Landing of UP Generation, Liu Haisu Art
Museum, Shanghai

2005

A cartoon, Taikang Top Space, Beijing
Next Station, Cartoon?, Contemporary Painting, He Xiangning
Art Museum, Shenzheng

2002

Midsummer Fruits: CNine Young Chinese Artists, Soka Art
Center, Beijing
Three Person Exhibition, Soka Art Center, Beijing
Trace of spirituality——Huang Yuxing & Tawan Vattuya, Tang
Contemporary Art Center, Bangkok, Thailand

2000

Second Generation: Central Academy of Art Three Person
Exhibition, Yunfeng Gallery, Beijing



ANTENNA SPACE