



熔 流

LIQUIDUS

黄宇兴
Huang Yuxing

项目空间
yuz project room



日志 第十五 *Diary No.15*
30 × 13 × 2 cm

亚克力板油彩 oil on acrylic board
2005

黄宇兴：欢迎来到我黑暗的箱子里

撰文 / 杨紫

黄宇兴给我讲过一个他少年时的故事。有一年学校放假，他在家里的桌子上留了一张纸条。上面的文字在向父母简要地交代，自己即将一个人远途旅行。他在纸条一旁的地图上圈出了些偏远的地方，许多衣服也被打包带走。这些线索，都把我们的思绪引向电影和小说中经久不衰的“历险记”式开头：外面精彩的世界正在召唤着一位勇敢少年，对远方的模糊想象即将成为现实。而事实上，此时此刻，少年黄宇兴正把自己藏在家中的箱子里，拿着手电筒，一声不吭，像一块钝铁。

那个时候，黄宇兴就对画画产生了兴趣。他没有因此得到太多鼓励。他毕业于理工院校的父母都是“传统的知识分子、诚挚的共产主义者”，常把儿子涂涂抹抹视为“没事儿画着玩儿”。在上初中的时候，有一次，他们偷偷地把黄宇兴颇为得意的一幅画（他把这幅画装裱了起来，挂在家里）带给体制内的少年宫老师评断。画上画的是黄宇兴记忆中曾游览过的草原——浓稠的蓝、绿颜料被涂抹在纸上，待自然晾干后，洒上些松散的亮点，是些羊群。对那位老师而言，这幅绘画过于“抽象”，不准确也不正确，便评价为“什么都不是”。一次争吵中，黄宇兴的父母把这个“权威的判断”转达给了他。尽管如此，黄宇兴还是拿着木炭条，把12平米的小房间四壁画得满满当当。他的房间里还树立着一块一米五见方的画布，画框压迫着原本就狭窄局促的居住空间。他说，当时的力量还无法支撑完成如此大尺幅的一整张作品。那时候，他并非一开始就布局妥当，层层深入，而是从某个局部开始，涂涂改改，兴之所至，注意力常常被新的兴趣点引去，便放下手中正在进行的部分，“见异思迁”地改画。于是，人物画慢慢画成了风景画；最后，他用炒锅把盐、油、颜料泼到画面上，成了一幅综合材料的“抽象”画。这幅“画坏了”的画似乎不值一提，失败的原因似乎可以简单归咎于艺术家当时对形象把握的生涩程度；但是，对黄宇兴的职业生涯来说，这幅同样“什么都不是”的绘画似乎是一个起点，为他的创作历程涂上了一层底色。

在早年未接受系统性美术教育和缺乏支持环境的情况下，黄宇兴凭着骨子里存在着的顽强自我意识，成长为一名画家；然而，他花费了大量时间，才迂回地寻找到自己独有的绘画语言。在离开中央美院壁画系之后，他创作的《爱我，你怕了吗？》（2000年）被看好“卡通热潮”的画廊主相中。彼时，黄宇兴的兴趣点之一是对图像的处理和挪用，而非“卡通”

这类图像——比如说，在同时进行的一系列绘画中，教科书中的图像也被他当作视觉素材入画。由于“图像的借用”被误读成了“视觉符号”，很快，黄宇兴对在画面中扮演角色以带动叙事的创作方式感到了厌倦。

在 2004 年至 2008 年之间，黄宇兴画了大量人物。其中包括对人物面孔的描绘（2004 年的《丁香》、2007 年的《你伤害了我 I》及《讨生活的青年人》），对男性性感而饱满的身体的描绘（2005 年的《当我最需要爱》、2006 年的《十八岁》），以及在“日志”系列中对钥匙孔中人物、身体和性爱场景的描绘。这些绘画相对写实。绘画借情欲和伤痛等相关主题，通过对绘画中偶然性因素的把握（如对媒介剂的使用，对绘画肌理的把握），试图对人们熟悉的人体进行“破坏”，以接近艺术家自己的、暧昧不明的精神状态。此阶段的绘画语言既具有流动感，又具有浑浊的特质，像是一片危险的颜料沼泽。凭借适于表现深沉而强烈情绪的绘画方式，黄宇兴画得“越来越像自己”。观众在观看他的绘画时，也能感受到他淋漓尽致的身體冲动。

黄宇兴描绘身体的目的是明确的。他试图通过身体的形象（既是欲望的载体，又是能唤起人们情感记忆的图像）“表达一种内在的、体验过的、给自己带来巨大力量的经验”。然而，“身体”并非一个绝对有效的替代物，能带他在脱离符号化的路上走得更远。首先，对那些具备科班的实践经验的“内行”观众来说，观看黄宇兴的绘画时，其注意力常会被引到对身体解剖结构等相关议题之上。其次，对男性身体的关注，也容易牵扯观众的一部分注意力，让他们以同性恋等私人的、身份认同的角度解读绘画。此外，如何摆脱国内美术体制教育对艺术家的影响，让创作在观念上更为立体，并进入到国际化的艺术体系和语境中，也是黄宇兴这一整代艺术家亟待解决的问题。所幸，在某个重要的发展节点，黄宇兴并没有借用现成的“国际化艺术语言”，而是在自己的经验和经历范围内，让新的语言从个人脉络里长出嫩枝。

我们能把定格在文章开头的那一幕故事结尾的画面，解读为囤积大量内在情感能量的过程。一位生于宁静而普通的家庭里、生于社会风气闭塞的 1975 年的少年，出于种种原因（或许，当时内向的黄宇兴自己也无法说清，只是重复着羞愧、恐慌、恼怒、受挫的心理循环）不被家人理解，便以某种极端方式证明家人对自己的爱。他对亲密关系既由衷渴望，又怀有不信任感，于是割断与外界的联系，以逃避的方式让自己感到平静。自始至终，“情感”一直是黄宇兴绘画的重要线索，或者说，作为一种“顺手”的方法，绘画能让黄宇兴得以有机会吐露出潜意识中的负面情绪，以面对或宣泄这些情绪。大约从 2010 年开始，黄宇兴开始明确他绘画中这一贯的线索——或许，“明确”一词用“回溯”替代更为合适。

在上海余德耀美术馆举办的展览“黄宇兴 熔流”中展出的绘画作品《熔流》是这一阶段（以作品 2008 年的《改变中的生命史》为开始至今，以气

泡、风景和建筑为主要视觉辨识标志，色泽逐渐发展得明亮）的代表性案例，也具总结性的意味。这幅绘画长达十米，像是幅“抽象”绘画——黄宇兴以诸多纯色层层覆盖画布，将“生”的颜色画“熟”，描摹数不清的椭圆形“气泡”。如果将这幅绘画与那幅年少时创作的“泼墨抽象画”联系在一起，似乎有诸多有趣类似之处值得玩味。这幅画尺幅巨大，几乎挑战了艺术家精力的极限；而他在少年时，也喜欢画自己能力“无法支撑”的绘画，以消耗精力。在这幅《熔流》中，黄宇兴似乎又回归到之前的创作方法，不打草稿，凭自己的“感觉”处理画面——他进行完一部分的工作之后，又会对画面的其他部分做出相应的判断和调整，调节“气泡”的形状、分布和颜色。他试图让画面回归到以往那种生涩的、粗疏的、不确定的状态，得以创造机会与画面较力。这种工作方法的难度会随着画面的尺幅相应增大。而大画面的必要性在于，它能制造更宏大的情绪回响。

对于观众来说，由远到近观看绘画的过程像是看到黄宇兴揭开谜底，也像看见他自我心理剖析。那些荧光黄、玫瑰红、宝石蓝等跳脱的纯色，初看上去甜腻、明亮、欢快。而当观众走进画面观察细节时，会发现那些被过于赋予刺激性的色彩似乎在灼烧人的眼睛，具有压迫感和暴力感；不同色彩不断纠缠、形成一种彼此抗争的局面——黄宇兴曾说，选用大量的椭圆形入画，正是为了中和、调配强烈的色彩之间的关系。于是，绘画给人留下的第一印象和绘画肌理中层层隐藏的情绪形成了强烈的张力；同时，绘画中的内部情绪一步一步地召唤着观众，让他们不觉间离画面越来越近。

黄宇兴新近的“抽象画”并非刻意地与西方抽象绘画的艺术史发生关系，而是回到了个人创作的源点——那种在懵懂年岁就业已凭借直觉选择的个人音色，那种表现性的、充满情感力度的、具有抽象意味的语言。而“回溯”也表现在更为内在的层面——黄宇兴一直没有完全摆脱他在少年时代的精神危机。而相对“抽象”的语言，亦表明了，精神危机并非是单纯的自我认同的危机，而是与艺术家自我的整体认识有关——当精神上的难题形成的情绪抽离出了具体的事件和情景之后，便会呈现为具有节奏和起伏的结构。从这个意义上，黄宇兴这个阶段的绘画又具有某种超脱的意味。

EASSY / Yang Zi

Huang Yuxing once told me a story from his childhood: one year, when on holiday from school, he left a note on the table at his house. It was a short note explaining to his parents that he was leaving on a long journey. Next to the note was a map with certain remote areas circled. He had also packed a lot of clothes. These little threads call to mind the beginning of the timeless "adventure" theme from so many films and novels: the wonderful world out there is calling to him, and the fleeting imagination of those distant places is about to become a reality. It seemed that this child feared nothing in this world. But in actuality, Huang Yuxing was hiding in a trunk in his house, as silent as he could be.

By that time, Huang Yuxing was already interested in painting, but he did not receive much encouragement. His parents, both graduates of technical schools, were "traditional intellectuals devoted to the party." They often viewed his youthful scribbles as just "drawing for fun" when he had nothing else to do. One time, they secretly took a painting that he was quite pleased with (he had mounted it and hung it on the wall) to show to an art teacher at the Children's Palace. The painting was of a grassland he had remembered visiting as a child. Blue and green had been spread thick across the page, and, once dried, scattered with white spots representing goats. The teacher found it overly "abstract" and "imprecise," saying that this painting was "nothing much." One time, in an argument, Huang's parents told him about this "authoritative judgment." Even so, Huang Yuxing continued to pick up his charcoal pencils, with which he covered the walls of his 12 square meter room. In the room there also stood a canvas that measured 1.5 meters square, its edges pressing down on the already narrow living space. He says that he didn't have the ability at that time to complete a painting of this size. At that time, he didn't begin by setting down the layout and working deeper, layer by layer, but instead started from one detail, constantly altering it along the way until his attention would be drawn to another part of the canvas, his mind drifting back and forth from one detail to the next. Eventually, what had started out as a figure painting gradually turned into a landscape. Finally, he used a pot to splash salt, oil and paint over the surface, creating a mixed media "abstract" painting. At the time, this "ruined" painting didn't seem worthy of mention, its failure easily chalked up to a lack of formal skills. But for Huang Yuxing's career, this "nothing much" of a painting is almost like a starting point, the first layer of color on his creative path.

Starting without any systematic art training or a supportive environment, Huang Yuxing was able to draw from his tenacious self-awareness to grow into a real painter, but it took much time and effort for him to find his own unique language of painting. The work *Love Me, are You Afraid?*, which he created after graduating from the Central Academy of Fine Arts in 2000, was picked up by a gallery focused on the "anime fad." At that time, one of Huang Yuxing's interests was in the rendering and appropriation of images, rather than "cartoon" images. For instance, in a series of paintings created in the same period, he used images from textbooks as his visual materials. Since his image appropriation approach was often misunderstood as "visual



改变中的生命史 *Life History in Changing*
150 × [113+135] cm
布面丙烯和油彩 acrylic and oil on canvas
2008

signs," he quickly grew tired of the creative method of playing a role in the paintings in order to carry the narrative.

Between 2004 and 2008, Huang Yuxing painted many figure paintings. These included depictions of faces (*Ding Xiang*, 2004, *You Hurt Me No.1*, and *Youth Making a Living*, 2007), depictions of the body full of masculine sensuality (*When I'm in Need of Love*, 2005, and *Eighteen Years Old*, 2006), and depictions of people, bodies and love scenes through keyholes in the *Diary* series. These paintings employed rather realistic techniques. They drew from themes relating to desire and pain, using control of the serendipitous factors in painting (such as the use of mediums and control over the textures of the painting) in an attempt to "break" the familiar image of the human body and approach a state of ambiguity closer to that of the artist himself. Though the artist's painting language in this period possessed a sense of flow, it also had a sense of turbidity, like a dangerous swamp of paint. Using painting methods suited to the expression of heavy, powerful sentiments, Huang Yuxing's paintings came to "increasingly resemble himself." When viewers see these paintings, they find a vivid display of the impulses driving the artist's body.

Huang Yuxing's goal in depicting the body was clear: He was trying to use the image of the body (both a carrier of desire and an image that can kindle emotional memories) to "express an internal experience that brings me great power." Here, the body was not necessarily a highly effective stand-in that could bring him far on the path away from icons and signs. First, those "insider" viewers with professional experience, when viewing Huang Yuxing's paintings, will often find their attention drawn to the anatomical structure of the body and related topics. Second, the focus on the male body often captures a part of the viewer's attention, leading them to interpret the painting from such personal, identity-related perspectives as homosexuality. Huang Yuxing, like the rest of his generation of artists, was concerned with the question of how to extricate himself from the influence of the Chinese art education system and give his works increased conceptual depth while bringing them into the context of the international art system. Fortunately, at an important turning point in his development, Huang Yuxing did not employ existing "international art language," but instead sprouted a new individual language from within the realm of his own experience.

We can interpret the image from the story at the beginning of this essay as a process of amassing large amounts of inner emotional energy. A young man born to a common, peaceful home in the socially isolated year of 1975, who for various reasons (perhaps the then-introverted Huang Yuxing could not express it clearly himself; just a repeating psychological cycle of shame, fear, indignation and frustration) was not understood by his parents, used extreme means to prove his parents' love for him. He yearned for intimacy, but also lacked faith in it, and so he broke off his connections with the outside world, finding tranquility in isolation. Throughout it all, "emotion" has always been an important thread in Huang Yuxing's painting. Perhaps painting served as a "convenient" opportunity for Huang Yuxing to release the negative sentiments in his subconscious and reach a form of catharsis. Around the year 2010, Huang Yuxing began to grow increasingly certain about this thread that runs through his paintings — perhaps "recall" might be more appropriate word.

The artwork *Liquidus*, featured in the exhibition *Huang Yuxing: Liquidus* at the Yuz Museum, Shanghai, is a representative example of this phase (beginning with the 2008 artwork *Life History in Changing*, marked by

绘画从未间断

问：顾灵

答：黄宇兴

问：“熔流”是一个物理概念吧？

答：对，来自“熔流点”，它和“熔点”不同。“熔点”是固体加热完全转变成液体的温度，或者液体冷却时刚析出固体的温度。“熔流点”指的是熔融液体能够自由流动的最低温度。

问：取这个名字，是想要让色彩与形态在画面中自由流动？

答：这个想法是从我画《河流》系列时产生的，河流流动中的线条与漩涡是眼前这幅画中所绘形态的雏形，并且贯穿在多幅近作中。每幅画都是从线条切分画面开始的，线条对画面的随意切分会形成不同形状、布局的空隙，我再以大小不一的气泡填充这些空隙。这是一个缓慢、有机的过程，气泡的形态呼应了我先前绘画中的多种形态，比如河流的漩涡、人的脸等等。它们好像是具有活力的存在，在画面空间中相互影响，形成一种流动的感觉。

问：我知道你是一层一层地画，每一层都画得很薄，下层的画面都能透出来。整体看来既五光十色、又因多层色彩与形态的重叠而显得灰暗。好像创造出一个幻境，但却是压抑的。你早期的画面常是黑暗的，如今则是多层次的彩色，尤其是对荧光色的运用。可以谈谈你对色彩认识的转变吗？

答：用色和我个人的状态很有关系，压抑和排斥色彩、只用黑色灰色与极少量的亮色是曾经的一个阶段，当时我刻意选择要去压抑色彩，不让它们肆意地占据我的绘画；现在我有掌控色彩的方法，让我能很舒服地挥洒、释放并与此同时压制色彩。我每画一遍，都会对下一遍产生影响，而新画的一遍又会对上一遍形成影响，这种互相影响是非常丰富的。比如这一遍我画的一个白色气泡需要下一遍用两个粉色气泡来均衡它。而我对亮色的欲望，又通过这层层堆叠来压制。就好像人一样，我们的很多情感、欲望的释放需要通过这种时间的堆叠来压制它。这也就让我能够用各种荧光色，却可以达到相互限制、按压的效果，并由此产生其他的颜色，而如此生成的颜色不是我刻意在调色板上调出来的。不过我也会调制新的颜色，比如这是我第一次用绛红色，是类似血液凝固之后接近黑色的红色，它让整个画面好像沉了下来。绘画的过程其实就是这样——一个不断动态平衡的过程。另外，我想还和丙烯这种颜料有关。我工作室里的丙烯桶都是不带盖儿的，所以它们的稀稠度会发生变化，比

imagery of bubbles, landscapes and architecture, and by increasingly bright colors), and has the markings of a summation of this phase. The painting, measuring over ten meters in length, resembles an “abstract” painting. Covering the canvas in numerous layers of pure colors, Huang Yuxing turns “raw” colors “ripe,” as he depicts countless oval “bubbles.” If we link this painting to the “abstract splatter painting” of his childhood, there appear to be many interesting similarities worth pondering. The sheer size of this painting seems to have tested the limits of the artist’s energy; likewise, when he was young, the artist enjoyed creating paintings that his abilities “could not support” in order to expend his energy. In *Liquidus*, Huang Yuxing seems to have returned to his previous creative method, making no studies but instead following his “feeling” to render the painting. When he finishes part of his work, he then looks at other parts of his painting to make corresponding decisions and adjustments, changing the shape, distribution and color of the “bubbles.” He is attempting to bring the painting back to that clumsy, unrefined and uncertain state of the past in order to gain new opportunities for creation and effectiveness in the painting. The difficulty of such an approach increases with the size of the painting. The necessity of such size lies in its ability to create more sweeping spiritual resonance.

For the viewer, to view the painting from a distance and then gradually draw closer is to watch Huang Yuxing reveal his mysteries, as well as to watch him dissect his own mind. Pure colors such as the florescent yellows, rosy reds and emerald blues appear saturated, bright and lighthearted at first glance. But when the viewer draws closer to take in the details, they discover that those overly stimulating colors seem to burn the eyes, taking on a sense of repression and violence. Different colors constantly entangle to form a scene of struggle. Huang Yuxing has said that his use of large ovals is to moderate and emphasize the relationships between these strong colors. Thus, a powerful tension forms between the first impression left by the painting and the sentiments concealed within the many layers of its texture. Meanwhile, the sentiments within the painting call out to the viewers one by one, compelling them to draw closer to the painting.

Huang Yuxing’s most recent “abstract painting” does not consciously set out to form a relationship with the history of Western abstract painting, but instead aims to return to the starting point of individual creation — the naïve youth following intuition to set his personal tone, that expressive, strongly emotional language with hints of abstraction. The “recollection” is also conveyed on a more internal level — Huang Yuxing has never completely extricated himself from the spiritual crisis of his youth. The relatively “abstract” language also demonstrates that the spiritual crisis is not purely a crisis of self-affirmation, but is connected to the artist’s overall recognition of self — once the sentiments arising from spiritual dilemmas are extracted from specific events and circumstances, they take on a rhythmic, undulating structure. In this sense, Huang Yuxing’s paintings in this period contain hints of transcendence.

熔流 *Liquidus*
315×1050 cm
布面丙烯 acrylic on canvas
2015



如今天刚打开的一罐儿就会比较稀，隔了一晚上它就会变稠。这种变化让我感到很兴奋，因为我每一次画的时候都不会预知它的状态，从而给绘画带来一种不确定感。

问：你称自己是一名表现主义画家，为何如此强调这种身份？

答：倒也不是身份，我只是在寻找一种舒服的创作方式。早年，我做过一些观念绘画的尝试，比如从网上搜集图片然后通过机械选色等一丁一卯的方式来绘制他们，但我发现我画得很辛苦、很痛苦。这些观念并不是我想用绘画表达的东西。我想表达的恰恰生发于绘画内部，植根于绘画本体，我认为绘画本身才是重要的。我很享受通过绘画所能表达出来的真实的种种，情感也好、思考也罢，那种抽象却也具象的表达。我现在非常享受画画的过程，能够掌控、改变其中无尽的微妙。

问：“熔流”这幅画画了多久？

答：很难计算具体画了多长时间。因为我会同时画几幅画，我的工作室里靠着许多画，每天走进工作室就像走进一个菜园一样，这儿画几笔、那儿画几笔，就像在给菜浇水、施肥，肥料也需要是多种多样的。眼见它们一天天地生长，有些长好了，有些长歪了；长歪了的也或许会再长好，然而一旦长好，我是能立马看出来的。每当一幅画画完，就像成熟了的果子，可以由它去了。不过我并不是要刻意强调时间，因为时间是天然存在的，我画每一幅画所投入的时间也是它们各自的生命线。

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问：你毕业于壁画专业，这幅画高三米、长十米，已然近乎壁画的尺幅。对不同尺幅画面的结构和表现处理会有怎样的不同？观者与大幅画作之间的关系是否也会与通常尺幅不同？

答：我觉得这是一幅“老实”的大画，我也并不试图在“大”上做文章。很多大画被蓄意地大面积留白、或者一味地铺陈与调动节奏，使得大画只是“大”而已。如今，做“大”太容易了，而在工作过程中消除“大”的影响却很难。这幅画自始至终由我一个人完成，我想像面对一张小画那样面对它，与它共处：从几何式的硬线条开始，慢慢地以圆润的形态加以覆盖，流程相同，但与小画不同之处在于它需要更多的时间。然而，这不仅是在画布上累积时间这么简单，我想将我有关生命和绘画的经历与经验的全部累积展现于此。

PAINTING HAS NEVER CEASED

Q: Gu Ling

A: Huang Yuxing

Q: Is “liquidus” a concept from physics?

A: Yes. “Liquidus” is slightly different from “melting point”. “Melting point” refers to the temperature at which a solid transforms into a liquid, or a liquid turns into a solid. “Liquidus” refers to the lowest temperature at which a liquid is able to flow freely.

Q: Did you choose this title because you wanted the colors and forms to flow freely in the painting?

A: This idea came from when I was painting the *River* series. The lines and eddies in the flow of a river are the embryonic forms of what you see in these paintings — these forms run through much of my recent work. Each painting begins by sectioning the painting with lines. The random divisions of the painting lead to different shapes, layouts and gaps, which I fill with bubbles of different sizes. This is a slow, organic process. The forms of the bubbles correspond to the forms in many of my other works, such as eddies in rivers, people's faces and the like. They are like a living presence. They influence each other on the painted space to create the feeling of flow.

Q: I know that you paint layer by layer, with each layer applied very thinly so that the layer beneath it shows through. The overall effect is that of a multitude of colors, but it also appears dark and gray due to the many layers of colors and shapes. It is like you created a fantasy realm, but it is also quite muted. Your earlier paintings were often black, but more recently, your works have taken on many layers of colors, particularly florescent colors. Could you talk about how your understanding of colors has changed?

A: My use of color is closely linked to my condition as an individual. My paintings were muted and lacking in color for a while, using only grays and very few brighter colors. At the time, I was intentionally setting out to repress color; to keep it from taking over my painting. Now I have ways of controlling color; allowing me run free with colors while also suppressing them. Every time I paint a layer, it affects the layers below it, while also influencing the layers that will follow. This mutual influence is very rich. For instance, if I paint a white bubble in one layer, I will need to use two pink bubbles to balance it in the next. Also, my desire for bright colors is suppressed through layer after layer of accretion. It is just like a person. Many of our emotions and desires must be controlled in their release by this accumulation of time. This allowed me to use florescent colors, while also being able to achieve an effect of mutual restraint and suppression. This also led to the production of other colors. I did not mix these colors by design on the palette; I can, however, mix new colors. For instance, this is the first time I have used this shade of crimson, a red the color of dried blood. It serves to weigh down the entire painting. The painting process is one of constant active balance. I also think it is connected to these acrylic colors. I leave the lids off of all the cans of acrylic in my studio. Because of this, the thickness changes. For example, a new can I just opened today will

be quite thin, but it will thicken overnight. Such changes excite me, because every time I paint, I can't predict what state it will be in, and it brings a sense of uncertainty to painting.

Q: You call yourself an Expressionist painter. Why do you place so much emphasis on this identity?

A: It's not an identity. I just want to find a comfortable creative method. In my early years, I tried out conceptual painting, for instance, finding images on the internet which I would then paint by mechanically choosing the colors, but I found that painting like this was very tiresome and difficult. These concepts are not what I want to express through painting. What I want to express is what happens within painting, things that are rooted in the ontology of painting. I believe painting itself is what is important. I really enjoy the various truths that can be expressed through painting, whether they be emotions or thoughts, those expressions at once abstract and concrete. I really enjoy the painting process right now. I can maneuver and change the endless subtleties within.

Q: How long have you been painting *Liquidus*?

A: It is hard to calculate exactly how long I have been painting it, because I also painted several other paintings at the same time. There are many different paintings in my studio. Walking into my studio every day is like walking into a garden — I'll paint a few strokes here, and a few strokes there, just like I'm watering and fertilizing plants in the garden. And even fertilizers — it takes many different types. I watch them all grow each day. Some grow well, while others grow crooked. The crooked ones may start to grow straight again, and when they do, I see it right away. Every time I finish a painting, it is like a ripened fruit that I can then harvest, that I can let go of. I don't place great emphasis on time, however. Time exists naturally. The time I put into each painting is that painting's lifeline.

Q: You graduated from the mural department. This painting is three meters high and ten meters wide, nearly the dimensions of a mural. How do you deal with structure and expression in paintings of varying sizes? Does the relationship between the viewer and a large painting differ from that of a normal-sized painting?

A: I think this is an “honest” large painting. I am not trying to make a statement about size. A lot of large paintings, owing to large stretches of deliberate unpainted space, or to blind regulation of rhythm, end up as nothing more than just “big”. These days, it is very easy to make something “big,” but it is very difficult to cancel out the influence of size. I completed this painting by myself from start to finish. I faced it just as I would a small painting, spending time together with it: beginning with hard, geometric lines, slowly covering those with round, supple forms; the process was the same. Where it differed from the smaller paintings is that it took more time. And it is not as simple as just lapping up time on the canvas. I want to amass and present the entirety of my experiences about life and painting here.

Interview conducted on July 27, 2015, Shanghai / Compiled on August 1, 2015, Shanghai

黄宇兴，1975 年出生于北京，2000 年毕业于中央美术学院壁画系，现工作生活于北京。注重绘画的经验与表现性是黄宇兴所追求的创作特质。因此，他始终忠实于个体的生命体验，强调自我的绘画自觉，并调用各种视觉手段，表达内心与感受。他主要的展览包括“河流吞噬了树丛 | 接着吞噬你”（天线空间，上海，2014）；“火焰与海水：高伟刚，黄宇兴，欧阳春”（贝浩登画廊，香港，2013）；“河流”（Paul Frèches 画廊，巴黎，2013）；“黄宇兴”（北京公社，北京，2012）；“革命者的花园”（Paul Frèches 画廊，巴黎，2012）；“光芒——黄宇兴绘画展”（星空间，北京，2010 及红桥画廊，上海，2010）；“找自己”（民生美术馆，上海，2008）；“洞”（星空间，北京，2007）等。

Huang Yuxing was born in 1975 in Beijing. He graduated from the Mural Department at Central Academy of Fine Arts in 2000, and currently lives and works in Beijing. The creative features that Huang Yuxing pursues are the experience and expressionism of painting. Thus, he is always faithful to the life experience of the individual. He emphasizes the self-consciousness of painting and uses various visual approaches to express his inner feelings. His major exhibitions include: *The River's Gobbled up Trees and He'll Swallow You Next*. (Antenna Space, Shanghai, China, 2014); *Flame and the Sea: Gao Weigang, Huang Yuxing and Ouyang Chun* (Galerie Perrotin, Hong Kong, China, 2013); *Le cours d'un fleuve* (Galerie Paul Frèches, Paris, France, 2013); *Huang Yuxing* (Beijing Commune, Beijing, China, 2012); *Jardin des révolutionnaires* (Galerie Paul Frèches, Paris, France, 2012); *Light — Huang Yuxing's Drawing Exhibition* (Star Gallery, Beijing, China/Red Bridge Gallery, Shanghai, China, 2010); *Looking for Me* (Minsheng Center for Contemporary Art, Shanghai, China, 2008); *Hole* (Star Gallery, Beijing, China, 2007).



关于余德耀美术馆项目空间

Yuz Project Room 项目空间是独立于余德耀美术馆年度展览计划下的全新展示空间，于 2015 年 9 月正式对公众开放。Yuz Project Room 项目空间邀请艺术家针对美术馆空间、环境及观众，创造特定场域的艺术作品及项目。以“一个项目 + 一个展览”相结合的方式，在艺术家主动与空间产生互动的同时呈现当代艺术正在发生的当时当刻。

Yuz Project Room 项目空间旨在为国内外艺术家提供创作展示的平台和交流的契机，期待新的概念、内容和趋势在此发生。此外，Yuz Project Room 项目空间希望艺术家在介入到美术馆空间的同时，激发出不同以往的创意和想法，尝试打破既定的创作形式，探索当代艺术创作的可能性。

About Yuz Project Room

Yuz Project Room is a new independent exhibition program at the Yuz Museum which opens to the public in September 2015. Yuz Project Room invites artists to make site-specific works or projects, engaging boldly with the museum, its surroundings and its audience. Combining "project + exhibition," the artist interacts actively with the space and aims to present the moment when contemporary art occurs.

Yuz Project Room is the place where innovation, invention, and new movements happen in the trajectory of an artist. It aims to provide another platform for Chinese and international artists to exhibit their artworks as well as more opportunities to communicate with each other. Yuz Project Room invites the artist to get inspired with new ideas by engaging with the museum space and attempting to create breakthrough artworks that diverge from the artist's accustomed path.

本手册是为余德耀美术馆于 2015 年 8 月 27 日至 10 月 11 日举办的“项目空间”展览《黄宇兴：熔流》特别制作。

This brochure is produced in conjunction with the Yuz Project Room exhibition *Huang Yuxing: Liquidus* at the Yuz Museum from August 27th to October 11th, 2015.

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