

KÖNIG LONDON

黄宇兴 HUANG YUXING | 物华 ESSENCE OF LANDSCAPE

CURATED BY SHI ZHENG

29 AUGUST - 21 SEPTEMBER 2019

OPENING: 28 AUGUST, 18 - 20 PM

Huang Yuxing is a local artist from Beijing, born in the mid-1970s. Throughout his youth in the 1980s and the 1990s, Yuxing experienced China's opening towards Western culture, immersed in an inflow of new technologies. The rapid expansion of material life coupled with an invasion of values and ideologies challenged the pattern of traditional culture. Huang Yuxing's artistic practice is carried by such social and ideological shifts. It is contradictory yet unrestrained.

Huang Yuxing's rhythmic and vivid canvases evoke his calm reflections on the individual and a deep curiosity about the unknown space. Rivers, bubbles and treasures are three prevalent motifs in his works. Referring to an ancient Chinese proverb, one can never step into the same river twice as time escapes like the glint of a white horse through a chink in the door. Bubbles can reflect the rainbow colors yet eavescent. Treasures lying silently in nature can withstand the vicissitudes of life, unchanged through time. In Buddhism, it is believed that eternity is relative and instantaneous changes are absolute. All exist because of the "ego". Huang Yuxing explore the dynamic of opposition and harmony between nature and the individual. He inevitably exudes a sense of melancholy and loneliness.

With the exhibition "Essence of Landscape", König Gallery presents a new body of work created in 2019. Incorporating rocks, trees, rivers as the three most classical elements of Chinese traditional landscape paintings, they radiate a completely new charm. Similarly to his previous work, the mountains compose the center of the image, interspersed and embellished with rivers and trees. In the bustling urban noise, Chinese literatis place their affection on mountains and rivers and conceal emotions.

The composition and the choice of colors are influenced by the literati landscape paintings of Song Dynasty and Japanese Ukiyoe paintings. Departing from the old dichotomy compositions of up and down, the artist introduced mountains to create the fluctuation and stretches, creating space in the image. The three works ColossusHidden in the Mountains, Mountain with a Chinese Zither, Five Pine Trees and Twin Lakes include the cavalier perspective - height, depth and distance of traditional Chinese painting in the same image, create an illusion at once remote, open or seemingly within arm's reach. The depiction of pine trees reflect the Mi style of dotting, and dyeing in the Song dynasty. The mist conceals trees and rocks, faintly visible. Features of Japanese Ukiyoe painting can also be found in the images. The mountainous shape in Colossus reminds one of Katsushika Hokusai's The Great Wave off Kanagawa. The sky gradually changes in bright colorful hues.

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OPENING HOURS
WED-SAT 11AM - 6PM
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Chinese philosopher Chuang Tzu said „Heaven and earth have great virtues but do not say. Four seasons have laws yet do not criticize. Everything has a reason but does not clarify. Saints believe in the virtues of heaven and earth and the truth of all things.“ Looking up at the glory of all things, retrospecting on a profound tradition, reflecting on ourselves, we are floating freely like a boat without an anchor, roaming into the void.

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黄宇兴，一位北京土著艺术家，出生于上世纪七十年代中期，成长于八九十年代。那是一个对外开放的时代，西方经济和科技如大浪涌入，物质生活的迅速扩张，各种不同的价值学说和思想观念侵入原本单纯的传统肌体，对传统文化格局提出挑战。黄宇兴的价值观艺术观便裹挟在这样的社会思潮之下，矛盾却又无拘无束。

黄宇兴的绘画，仿佛一位行吟诗人，在最绚丽的色彩和最迷幻的旋律外衣下，是对个体生命的冷静思考和对未知空间的深深好奇。河流，气泡，宝藏是一直萦绕在他创作中的三大命题。我们永远无法踏入同一条河流，随波而去的是时光流逝，如白驹过隙；气泡折射出光的五颜六色，却转瞬即逝；宝藏历经沧桑变化，沉寂在自然之中，亘古不变。佛家说永恒是相对，瞬间的无常变化是绝对，皆因“本我”而存在。黄宇兴试图探寻自然与个体生命的对立与和谐，然而却未免流露出一丝丝忧郁而孤独的气息。

KONIG画廊展览《物华》，这一批作品是黄宇兴在2019年的新系列。山石，树木，河流，中国传统文人风景画最经典的三大元素，在他的笔下焕发着崭新的迷人气息。相比之前的创作，这一系列的山，或延绵不断，或跌宕起伏，或怪石嶙峋，都占据了画面的绝对主体，河流与树木穿插点缀其中。面对繁华的都市喧嚣，寄情于山水，隐匿其中，或看松风慢，远山横，或寻隐者不遇，返景入深林，复照青苔上，或夜静月初上，泛舟绿水边，或山涧之中烹茶抚琴，一杯弹一曲，不觉夕阳沉... 这些中国文人从古至今最浪漫的梦想追求，在黄宇兴的笔下，都变得极致、魔幻而悠远。

《物华》展览中的新作在构图和色彩上都受到中国宋代文人山水画和日本浮世绘的影响。以往视平线的二分式上下构图被打破，山的介入让画面起伏延绵，错落有致，《深藏于丘陵中的巨像》、《眠琴山》、

《五松》和《双湖》将中国传统绘画中高远、深远、平远的散点透视结合于同一画面，时而幽远，时而开阔，时而触手可及。松的描绘也借鉴宋代米氏山水的点染法，烟云掩映树石，若隐若现。而日本浮世绘的影子也随处可见，《巨像》中山的形态让人联想起葛饰北斋的《神奈川冲浪里》，色彩的斑斓绚丽，天空的渐变，山石的层次，大胆的对比色运用，都弥漫着《富岳三十六景》和歌川广重的诗意浪漫。

庄子云，“天地有大美而不言，四时有明法而不议，万物有成理而不说。圣人者，原天地之美而达万物之理”，仰望万物之光华，回顾传统之深邃，反观自我，泛若不系之舟，虚而遨游者也。

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