

HUANG KUI

黄奎

ShanghART

香格纳画廊

Creative stamina as the artist Huang Kui showed in his works throughout the years, his ideas are always leaping and changing with no hurry of formation of them. Huang Kui put his own experience and sentiment which drew from social life into his works, and finally to display them with a humorous but critical way. Huang Kui was born in Renshou, Sichuan Province in 1977. He graduated from Sichuan Fine Art College, Oil Painting Department. He currently lives and works in Shanghai. Recent exhibition include China!China!China!!!-Chinese contemporary art beyond the global market-First section of "40+4, Art is not enough! Not enough!" project, Fienze, Italy(2008), Biennale Cuvée-Weltauswahl der Gegenwartkunst (World Selection of Contemporary Art), Ok Center for Contemporary Art Upper, Austria (2008), 52nd International Art Exhibition la Biennale di Venezia Migration Addicts, Campo San Maurizio, Venice (2007), Starting from the Southwest-Contemporary Art Exhibition, Guangdong Museum, Guangzhou (2007), etc.

针锋相对 Tit-for-tat 1999-2001
摄影 Series of photographs

我手拿一枚绣花针从上而下与建筑或环境相对，并把这一影像拍摄下来形成“针锋相对”之势。

I played with perspectives between buildings and a needle, and took pictures creating an effect of “Tit-for-tat”.

针锋相对 Tit-for-tat (1999-2001)
摄影 photograph
(100 x150) cm





针锋相对 Tit-for-tat (1999-2001)
摄影 photograph
(100 x150) cm

我冷 I'm Cold
2001
行为 Performance

2001年重庆最热的一天，我在身上裹上镂空的塑料薄膜，趴在滚烫的地面。由于温度很高我很热，身上不停的出汗，由于塑料薄膜不透汗，汗水只能从薄膜镂空的地方渗出来，镂空的地方的形状是两个字：“我冷”！行为的过程中，“我冷”2个字慢慢出现，慢慢变清楚，最后模糊掉！

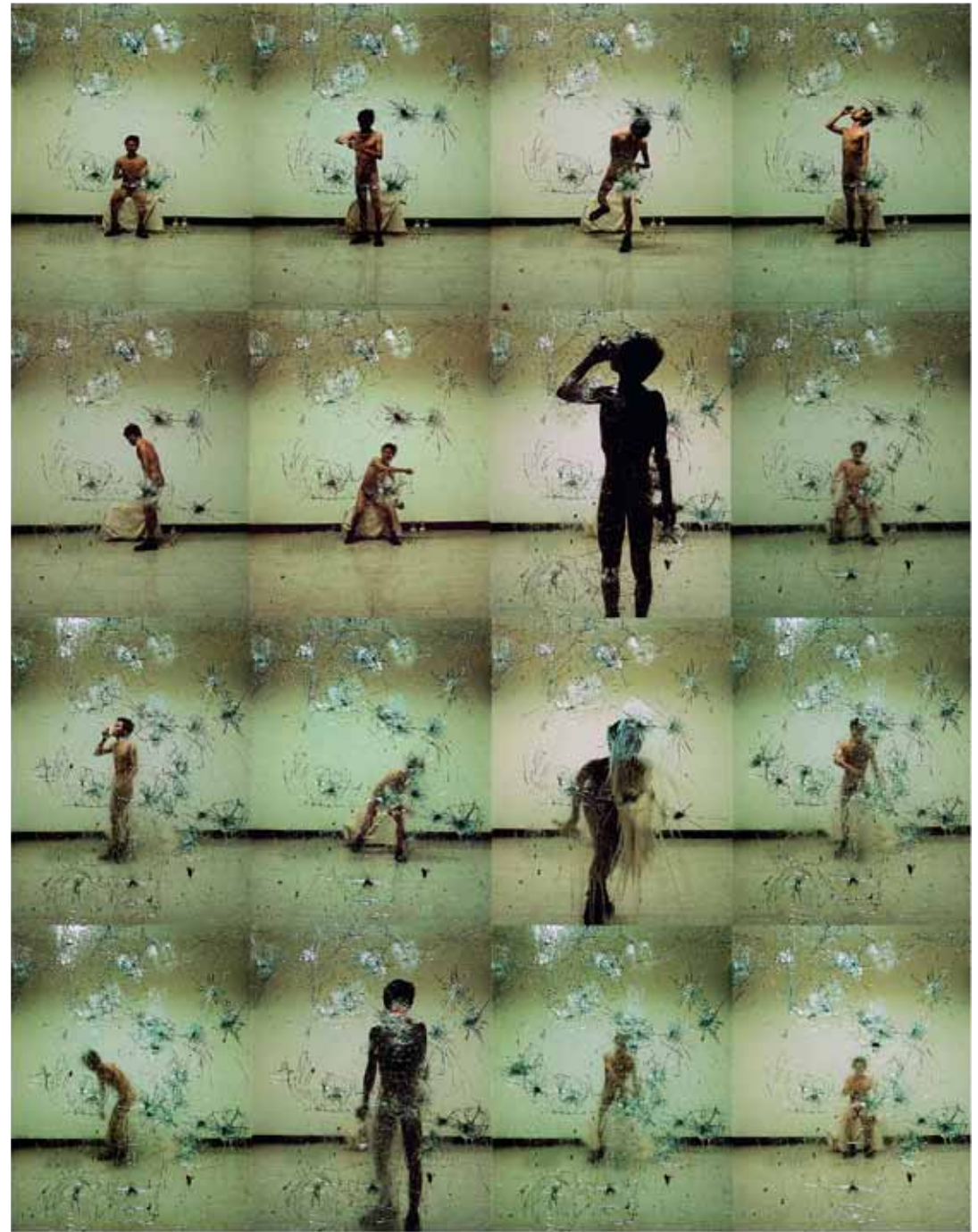
On the hottest day of the year 2001, in Chongqing, I wrapped the upper part of my body with some plastic film partly holed, and laid down on the scalding hot floor. My body unceasingly perspired, but the sweat could only pass through the holes, slowly revealing the words: "I'm cold!". During the process of the performance, the two characters appeared progressively, becoming more and more obvious until they faded completely in the water.



没有尖叫和狂喊的触点
Contact without Shot & Rave
2001
行为 Performance

我在一间用防弹玻璃封了门的房间里裸体喝白酒，每喝一杯酒便把喝空的玻璃杯砸向防弹玻璃，玻璃外面是观众。我持续这样的行为直至自己喝醉、不能自制为止。一小时后，我喝了大约一斤五两白酒，砸掉大概50多个杯子，直到被人给抬出去！

In a room closed by a bullet-proof piece of glass, naked, I drank alcohol. As soon as I emptied one glass, I threw it towards the glass wall. The public was standing on the other side. I repeated the process until I was drunk, and couldn't control myself anymore. After one hour, I drank almost one liter of rice alcohol, and broke about 50 glasses; people had to carry me out!





没有尖叫和狂喊的触点 Contact without Shot & Rave (2001)
行为 Performance

示众-药 A Public Example - Medicine
2002
行为/装置
Performance/Installation

在1919年鲁迅发表了一篇小说《药》，讲述的是一个旧社会的人为了治好儿子的痼病，买了一个蘸了人血的馒头当药引子，血是刚刚被枪杀的英雄鲜血。这个故事里面被枪杀的英雄的原型其实就是秋瑾女士，2002年某日我与助手半夜在当年秋瑾被杀害的地方（绍兴市解放路丁字路口）放了500个人血馒头，并用血在他的雕塑前面写上“药”。作品在白天引起路人围观和讨论，最后被警察拆除。

In 1919, Lu Xun wrote a story, *Medicine*, about a person who tried to cure his son from tuberculosis by buying a mantou (rice flour bread) previously dipped in the blood of a hero who has just been shot. In this story, this hero is in fact Qiu Jin. On one day of year 2002, at midnight, I went with an assistant to the place where she has been shot (in Shaoxing, at the crossroad on Liberation Road), and displayed 500 mantou dipped in human blood. I also wrote with blood the character YAO (medicine) on her statue. Many passers-by surrounded the statue, commenting it, until policemen cleaned everything out.





示众-药 A Public Example - Medicine (2001-2002)
行为/装置 Performance/Installation



跳跃布鲁斯 Jumping Blues
2002
行为 Performance

我把大概10瓶白酒倒在白盆子里，盆子下有一块50多公分见方的普通玻璃，我的着装是一件灰色短袖T恤。我把酒点燃，用燃烧的酒擦拭自己的皮肤。

I poured about 10 bottles of rice alcohol into a white basin displayed on a square piece of glass of 50 centimeters wide. I was wearing a grey t-shirt. I lighted the alcohol, and wiped my skin with it.



五个杯子和一个说谎的人
Five Cups & a Liar
2002
行为 Performance

声音是提前录好的，现场行为时我与声音同步表演，期间手被不小心划破！
声音文字：

The sound has been previously recorded. During the performance, I was synchronized with the sound. My hand has been inadvertently scratched.
Sound' s content:

1. 这杯子不是我打碎的！ 1. This cup was not broken by me!

我发誓，我没有打碎这只杯子！ I swear, I have not broken this cup !

2. 这杯子绝对不是我打碎的！ 2. It's really not me who broke the cup!

我发誓，这只杯子根本就没有打碎！ I swear, the cup wasn't broken at all!

3. 这杯子怎么可能是我打碎的？！ 3. How can it be me who broke the glass?!

我发誓，这根本就不是一只杯子！ I swear it' s not a glass!

4. 这杯子的确不是我打碎的！ 4. It isn' t me who broke the glass!

我发誓，我从来就没有见到杯子！ I swear, I have never seen a glass!

5. 听见了吗？我耳边传来的是——玻璃破碎的声音……哈哈哈哈哈……5. Did you hear it? There came to me a cracking sound…Hahaha…

捕捉 Capture
2003
行为 Performance

黄奎《捕捉》

在展览的开始，黄奎的作品就已经开始，他用了2千米左右的鱼线缠绕在一把菜刀上，然后开始带着这把菜刀在观众和艺术家中间悄无声息地走。一开始几乎没有人发现黄奎带着线的行走，只有当被几乎看不见鱼线绊到时，才会感到诧异一下。随着人群的走动和黄奎的走动，鱼线的存在引起越来越多的注意，当然，此时已经很难说清楚黄奎到底走过了哪些地方，因为所有的人都在无意之中充当“带线的人”，从展示空间，到工作区，甚至女厕所都有鱼线的存在。

或许在什么时刻出了点问题（因为没有人注意，所以不知道在什么时候），黄奎的鱼线终于缠到了自己身上，并将他缠在展厅的一根柱子上。他的本意或许是想将它们摘下来，但结果是我们看到的越缠越厉害。黄奎就开始用这把缠着鱼线的刀割这些鱼线，以“拯救”自己。据黄奎事后说，鱼线强大的韧劲曾一度勒紧他的手腕和手臂，使他明显地感到血液流动的困难。

Huang Kui, "Capture"

Huang Kui's artwork started at the beginning of the exhibition. He wrapped a knife with a 2 kilometers-long fishing line, then walked silently with it among the audience and the artists. At first, no one noticed anything about it, until they stumbled on the almost invisible fishing line. Then, bit by bit, more and more spectators focused on Huang Kui's movements, following him as he was walking. Of course, it was hard to tell then where he has been passing by. Everyone acted as the "line-holder" without being aware of it, walking from the exhibition space to the workplace and then to the lady's room. The line was everywhere. At a certain point something happened - it's hard to tell when exactly as no one was really aware of it - the line tied Huang Kui's own body with a column of the gallery. He first intended to remove the line, but it turned out that he got more and more bound. The artist started then to cut the fish line with a knife and "rescue" himself. Huang Kui said later that the line was so tight on his wrists and arms that he could hardly feel his blood circulating.





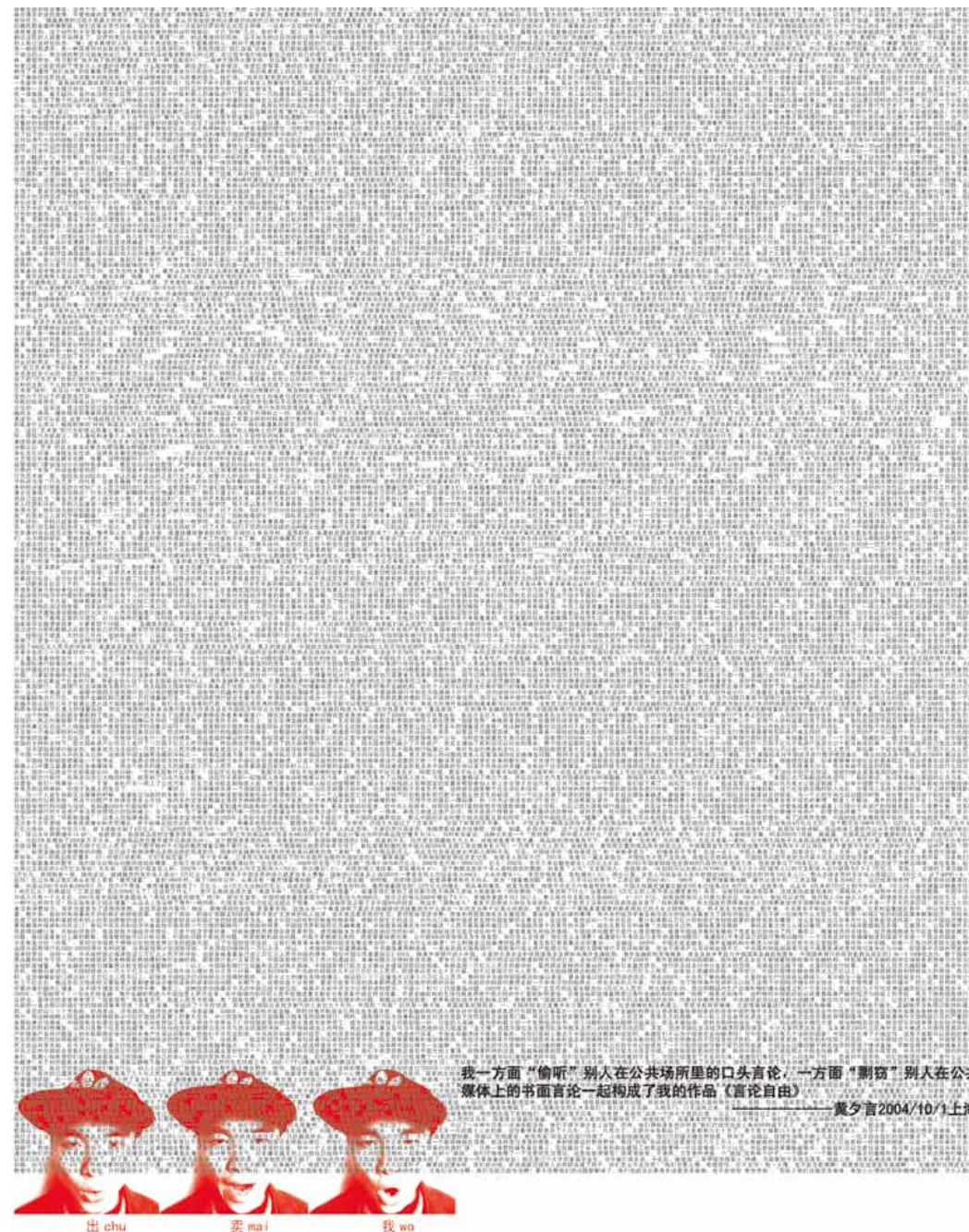
言论自由 Freedom of Speech

2004

图片 photograph

把近40万字的文字印在一本书的4页上，文字非常小。这些文字在中国是被禁止的！

Texts containing about forty thousand characters have been printed on four pages of a book, their size are extremely small. These texts have all been censored by the Chinese government.



无常 Black & White
2004
行为 Performance

1. 玻璃上用英文书写《世界人权宣言》里面关于自由、平等、生命权、不得伤害、宗教或信仰自由等内容！
 2. 黑布前一个穿白色衣服戴白色头罩的人在不停的用阿拉伯文书写同样的《世界人权宣言》！
 3. 地上一个戴黑色头罩被砍头的人头！流满鲜血！
 4. 戴白色头罩的人不时将戴黑头罩的人头举起来，与他一起阅读《世界人权宣言》！
1. Parts of the Human Rights about freedom, equality, life's rights, faith and religion are written in English on a piece of glass.
 2. A man, wearing white clothes and a white hood, writes on a piece of black cloth the Human Rights in Arabic language.
 3. On the floor is displayed the head of a man, wearing a black hood, bleeding.
 4. Once in a while, the man lifts the head from the floor and read with it the Human Rights.



上层建筑 Superstructure
2005
装置 Installation

Huang Kui(黄奎)的“上层建筑”，其陈列和标题都比我们第一眼所见更为激进。竹，镰刀和锤子是本作中主要的意象。竹子是亚洲地区在建筑上使用的主要材料，此处指代亚洲新建的购物中心及摩天大楼。它们无不是由移民工人的双手建造的。传统语境中，竹象征着知识分子和文人，而它们又成为国家重建和充满矛盾的城市发展的标志。同一时刻，“上层建筑”这一词语，在中国多代表着国家的领袖阶层，法律等等。而在Huang Kui(黄奎)的作品中，上层建筑似乎是用来描绘最低层次的体力劳动者，和中国各地的城市建设。

Superstructure by Huang Kui from its display to the title is more provocative than we could see at first sight. Bamboo sheets, reaphook and hammer are the installation's main symbols. The bamboo sheets specific material for Asian region in the construction, fields something that refers to the new rise of shopping malls and sky scrapers, all done by hands of migrant workers. The bamboo in traditional context symbolizes intellectuals and literates that became the symbol of the countries re-construction and paradoxical urban development. At the same time superstructure term in Chinese mostly represents countries leadership, law etc in the Huang Kui's work superstructure seems to paints out the lowest level of labor workers and urban construction around China. The hummer and reaphook in between bamboo sheets bright and sharp implies the problem of the superstructures democracy, human rights and survival.



玻璃杯 A Glass
2005
行为 Performance

一个地板上镶嵌了一个玻璃杯，在玻璃杯里面可以看见一个人像疯子一样，不停骂人，发出噪音，这个人是艺术家黄奎。

A glass is inlayed in the floor. As you look through it you can see a crazy person, insulting people non stop, making some strange noises. It is the artist, Huang Kui.





玻璃杯 A Glass (2005)
行为 Performance

帐篷
Wigwam
2005
装置 Installation

在一个帐篷里面，几千张灾难的图片挂在里面，鼓风机把这些图片吹起来摇摇晃晃。

A few thousands photographs of catastrophes are hung in a tent, a huge fan blow on them and make them wave.



漂亮女人
Pretty Woman
2005
图片 photograph

把美女打折
Folded pretty women





人不能无耻到这样的地步啊

A man shall not be so shameless

2006

图片 Photograph

继续拍人话说得口型，这次拍的时候在每一个口型的表情上都加了一些很小的细节，比如：眼屎，牙齿上的菜叶等等。而这次拍的内容是中国一个所谓的权威人物告诉一个新人的的一句话：“人不能无耻到这样的地步啊”！权威讲话的时候也许更无耻！

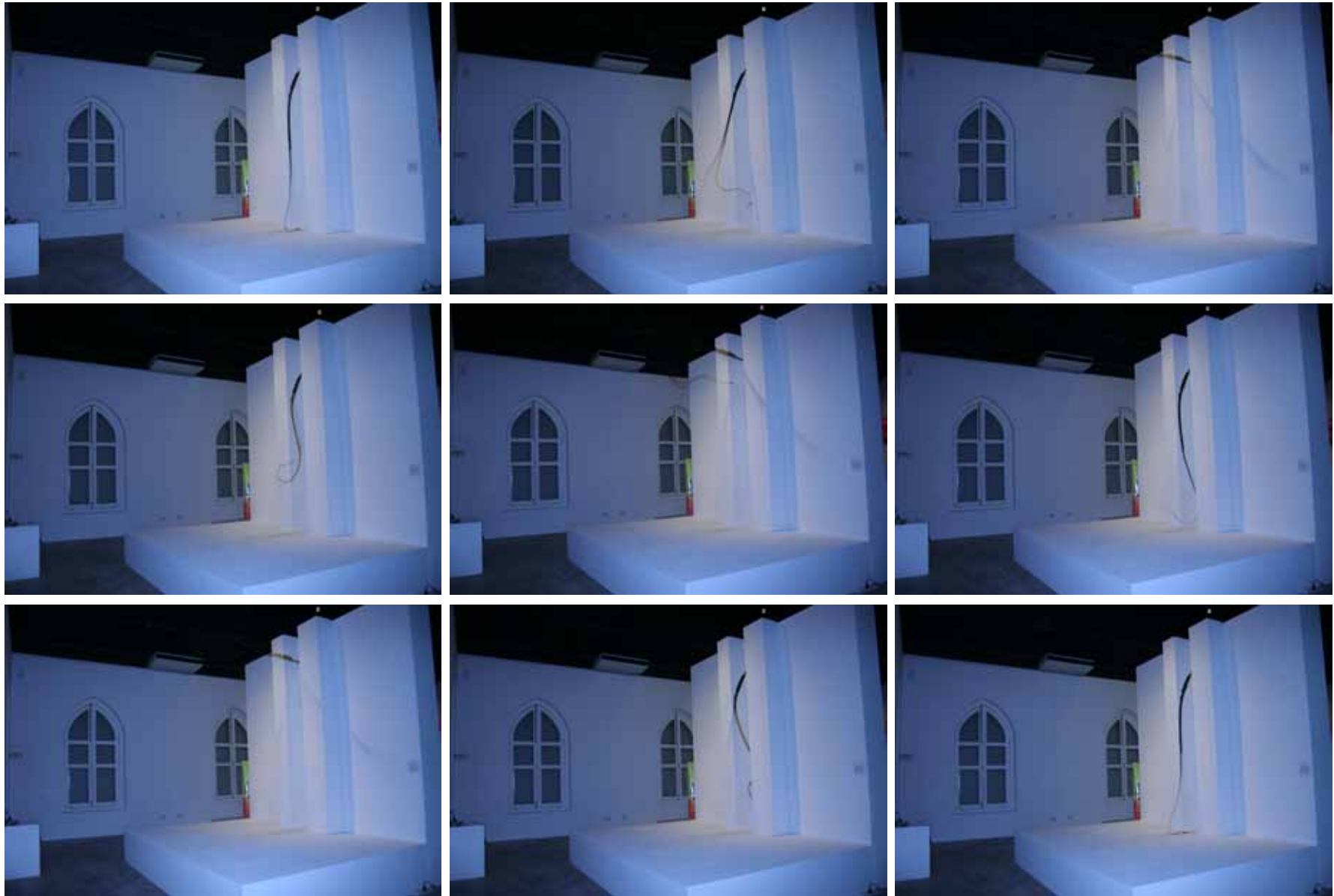
In the vein of Dialogue, Huang Kui photographed people pronouncing words adding this time some details on each picture, for example: rice, vegetables on the teeth, etc. The sentence was declared by an authoritative person: "A man shall not be so shameless!" These persons are probably shameless as they talk!



鞭子
Whip
2006
装置 Installation

黄奎和他的鞭子：一条3米长的鞭子在墙上不停的挥舞，发出很响的声音，鞭子及内置装置暗喻不同文化和背景中的不同意义，暴力、不变性，法规、性虐等等。一个人对鞭子的看法可能会随文化和背景而“迁移”，由此可以反映场馆的特性，及作品本身的瞬时性；如果将作品从新加坡换到另一个地点，它将失去它的“新加坡”意义，而改为具有新地点的生活所决定的隐喻人格。

Huangkui and his whip: "A whip 3 metres long swings on the wall incessantly, making a huge din." The whip with a built-in mechanism serves as a metaphor with different meanings in different cultures and contexts: violence, inflexibility, rule of law, sado-masochistic sex, etc. One's perception of the whip will "migrate" according to the culture and context, thus reflecting on the site-specific and temporary nature of the work itself: once the installation is removed from Singapore to another place, it would lose its "Singaporean" meaning and go on to adopt another metaphorical persona as defined by the dynamics of the new place.



鞭子 Whip
(2006)
装置 Installation



称
Scale
2006
装置 Installation

黄奎的《称》将“称”出第6届上海双年展参观者的体重总量，他在美术馆主入口，即观众进入展厅的必经之途放置一个地秤装置，同时在出口处挂置一个led显示器，不断显示出观众重量的数据。地秤与显示器通过电脑相连，当观众进入美术馆展厅时，其体重被记录在显示器上，并相互累加，而显示器上的数字也会随着观众人数的增加而不断累计，从而得到参观者的重量。由此可见在计量领域中的设计与想象。

Huang Kui's project, *Scale*, is designed to calculate the cumulative weight of all the spectators visiting this year's Shanghai Biennale. Visitors are invited to weigh themselves on a scale at the entrance of the museum. The data is then processed by a computer and sent to a LED screen installed at the exit. This project demonstrates creation and design in the field of measurement.

上海双年展欢迎您!
Welcome to the Shanghai Biennale!
参观展览观众的体重总共为:
The total weight of the visitors is:
0000000000 公斤
KG

上海双年展欢迎您!
Welcome to the Shanghai Biennale!
参观展览观众的体重总共为:
The total weight of the visitors is:
0000016160 公斤
KG

上海双年展欢迎您!
Welcome to the Shanghai Biennale!
参观展览观众的体重总共为:
The total weight of the visitors is:
0000589930 公斤
KG

上海双年展欢迎您!
Welcome to the Shanghai Biennale!
参观展览观众的体重总共为:
The total weight of the visitors is:
0000031998 公斤
KG

上海双年展欢迎您!
Welcome to the Shanghai Biennale!
参观展览观众的体重总共为:
The total weight of the visitors is:
0002208270 公斤
KG

上海双年展欢迎您!
Welcome to the Shanghai Biennale!
参观展览观众的体重总共为:
The total weight of the visitors is:
0064291256 公斤
KG

称 Scale
(2006)
装置 Installation

XX元
XX YUAN
2006
行为/装置 Performance/Installation

黄奎的《xx元》展出了他在1个月内向54位亲戚朋友用各种借口借来的全部现金。这些钞票和硬币（总共955, 295.01元），在保安的维护下，在灯光的照耀下，在敞开的皮箱里，大放霞光。借用现成品——大量的“金钱”，及其所附着的社会意义，作为作品直接呈现，当然具有某种拜金主义的讽刺意味。更重要的是展览第二天，对于“借钱”这个过程通过现场照片和全部借据的呈现，把这个话题引向深入，整个过程充分的展现了个人与“熟人社会”相互关系的问题。在完成作品后，黄表示“全是朋友的帮忙啊”（见<http://hey.ionly.com.cn>，访问日期：2007-1-22）。熟人社会，就是以一定的生活范围、血缘关系，或者一定的价值取向，结成的社会系统。以“朋友”的人际关系和“口碑”的道德舆论保持平衡和压力，通过利益、文化等互相交换与整合形成协作团体。借钱的整个过程都是非法律化的，无保障性的，全靠个人积累多年的信任感。抛除情谊不谈，这种利益关系又是一念之差的，极不稳定和脆弱的。在中国依然适用度很强的人情关系网下，黄奎顺利的完成了作品的冒险，“朋友们”也都提心吊胆中期待着展览的结束和现金的归还。

——摘自《既然That's all right, 那就看看作品吧》文/付晓东

The artwork xx Yuan, by Huang Kui, consists in an amount of money borrowed within a month from various friends and relatives, using all kind of excuses. Bills and coins (all together 955 295, 01 Yuan), exposed to the public, was presented in an opened briefcase, under a strong light, and watched over by two guards. The loan wasn't legally insured. The whole process was based on private relationship and many years of trusting. These financial relationships are unstable and fragile, without mentioning the embarrassment feelings. In China, where contacts' network is always important, Huang Kui managed to accomplish this artwork. "Friends" also waited with anxiety the end of the exhibition to see their money back.





XX元 XX YUAN
(2006)
行为/装置 Performance/Installation



作品三号 保守秘密的人
Artwork No. 3 Secret keeper
97 x 130 cm 2007
布面油画 Oil on canvas



作品四号
Artwork No. 4
150 x 150 cm 2007
布面油画 Oil on canvas



作品五号
Artworks No. 5
240 x 540 cm 2007
布面油画 Oil on canvas



1 |
1 | 3
2 |

1. 作品九号 1203房间和1407房间有着不可告人的秘密 Artwork No. 9 Rooms 1203 and 1407 hide secrets which cannot be revealed 29x80cm 33x80cm 35x80cm 36x80cm 50x80cm 50x80cm 53x80cm 80x80cm 2007 连续图片循环播放 透明灯片八张 Looping images 8 Backlit films
2. 作品七号 Artwork No.7 240 x 540 cm 2007 布面油画、装置 Oil on canvas, installation
3. 作品十号, 作品十一号《第563页》, 《第564页》 Artwork No. 10、Artwork No. 11 <The 563rd page> , <The 564th page> 120x160cm 2007 灯箱 Light box



10毫克
10 Milligram
160.0 x 120.0 cm x 3 Pieces 2008
布上油画 Oil on canvas



我并没有告诉你们我真正的看见了什么
Indeed I never told you what I've seen actually
160.0 x 120.0 cm x 2 Pieces 2008
布上油画 Oil on canvas



意外的68次自画像
Accidental 68 times self-portrait
80.0 x 90.0 cm 2008
布上油画 Oil on canvas

他们看上去还是那么的美，黄奎个展 展览现场 2009
They Still Look Beautiful , A Solo Exhibition Of Huang Kui Installation view 2009





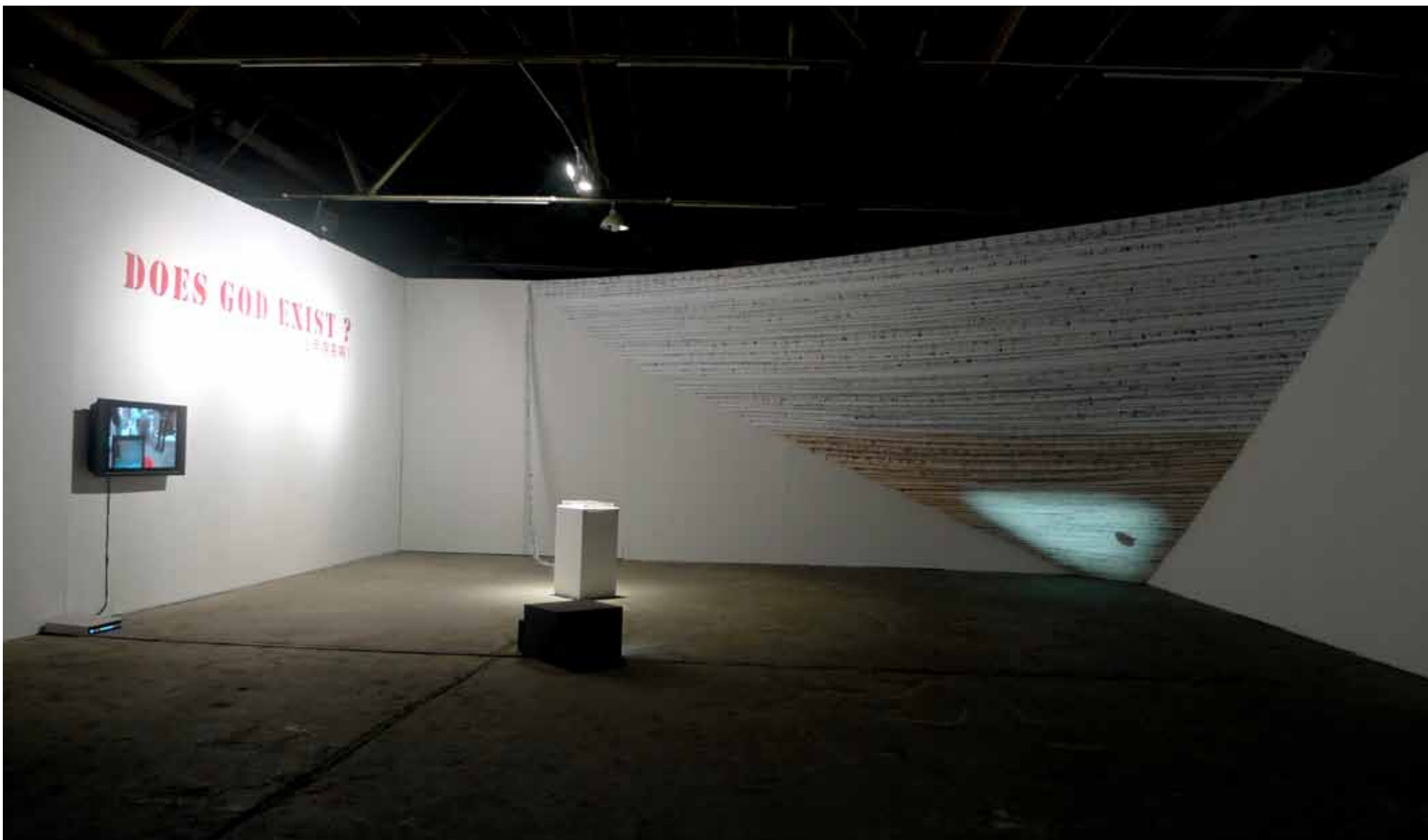
他们看上去还是那么的美，黄奎个展 展览现场 2009
They Still Look Beautiful , A Solo Exhibition Of Huang Kui Installation view 2009



天堂只是一个借口 数码、灯箱、微型录像 2009

Heaven is only an excuse 480.0 * 240.0 cm Digital, light box, miniature video Edition of 3

来自画廊仓库的东西 3 展览现场, 香格纳画廊H空间 *Things From The Gallery Warehouse 3 Installation View*, ShanghART Gallery H-Space, 2011



上帝存在吗？ 行为，装置，录像 2007

Does God exist? 30.0 * 90000.0 cm Performance, installation, video

来自画廊仓库的东西 3 展览现场，香格纳画廊H空间 Things From The Gallery Warehouse 3 Installation View,ShanghART Gallery H-Space, 2011

ShanghART

香格纳画廊

ShanghART Gallery & H-Space 香格纳画廊和H空间
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香格纳画廊H空间 ShanghART H-Space 每天 Daily 1pm-6pm

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