



黄奎
HUANG KUI

我的投影在集合
My Projection is Focusing

2011

ShanghART
香格纳画廊

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香格纳 H 空间, 上海
ShanghART H-Space, Shanghai
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前 言

“我是谁？我是什么？”这样的发问或许潜藏于每个人的心里。人类文明前行过程中，一次次地自问自答，使我们有了无数的答案，但困惑周而复始。至于“我们看见的是什么？”、“我们是否真实存在？”，量子物理学和存在哲学理论的发展已经让这个世界禁不住被问一句“这都是真的吗？”而“真”又是什么？

一次死里逃生的意外，令黄奎对于自我的“不确定性”与生存概率等问题得以更深入的思索探寻。“我的投影在集合”是以“我的局部形象”和“我所见的世界”两条线索，将艺术家内省的自我观测与抽象的物理哲学沉思付诸于视觉实验。他通过绘画验证了“自我”的不存在，又试图在碎片的异形影像中去定义自己的形象；他制造了黑洞出现时世界的瞬像，亦用数字技术还原了我们眼球玻璃晶体的物理官感……正是这些不确定的集合，投影出多重宇宙、多重历史中无数个的我和你。

Preface

"Who am I? What am I?" are questions that may be hidden in everyone's heart. Over and over again, during the evolution of human civilization, have these questions been asked and answered, responses are incalculable and yet we are still confused, beginning anew. As to "What do we see?" or "Do we really exist?" quantum physics development and existentialism in philosophy led the world to the ineluctable question "Is this all real?", but what is actually "real"?

A narrow escape from death drew Huang Kui's reflection on questions such as self "uncertainty" and living probability. My Projection is Focusing is based on two main lines of thought: "Partial images of me" and "The world I see", where the artist's introspective observation and contemplation on abstract physical philosophy are turned into a visual experiment. Through his paintings, he proved the nonexistence of "Self" and attempted to determine his own image in fragments of distorted photographs and videos; he produced instantaneous images of the world as a black hole appears, and recreated optical physical impressions by using digital technology... Those precisely are the uncertain aggregations in universes and histories, projecting countless of you and me.

我是谁？

我是什么？

"我"指身体的哪一个部分，还是全部？

一个人换掉部分器官后还是不是一个完整的我？

时间的变化引起的我的变化会不会改变"我"的含义？

刚出生的我和现在的我有什么实在体上的意义？后者和前者已经再没有任何一个细胞是共同拥有的。

一个8斤重的我与100斤重的我是一个我吗？

一个认识你的我与一个不认识你的我是一个我吗？

前半秒和后半秒的我是一个我吗？

我看见的是怎么了？，我真正看见了什么？

我存在过吗？

我可能是无数个我的投影的集合：

在多重宇宙、多历史中有无数个我的投影，真实的我其实从来都没有实际存在过。

当我一开始写这段话和写完这段话的我，他们不是一样的我，我究竟在哪里？

如果把前面的"我"翻译成"你"，那你是谁？

Who am I?

What am I?

Is "I" only a part, or all my body?

Would a person still be a whole when one of his organs has been replaced?

Could the transformation of time affect "me"?

What's the difference in term of entity, between the just born "I" and the philosophizing "I"?

They would never share a same cell again.

Are the 4kg "I" and the 50kg "I" the same "I"?

Is the "I" who knows you and the "I" who doesn't know you the same "I"?

What's the difference between the "I" of half second ago and the "I" after that time?

What have I seen? What is the thing I've really seen?

Does "I" exist?

I might be a gathering of numerous projections of myself.

In multiple Universes, histories there are many projections of myself, and I never really existed.

As "I" start and finish to write these words, these "I" aren't me anymore. Where am I?

If I change those "me" into "you", then who are you?

(黄奎 HUANG Kui, 01/31/2011)





《虚构》系列 Fictitiousness Series

摄影部分 Photography



《虚构》系列

普朗克长度 —— 不可分辨小于普朗克长度的距离内的事件

《虚构》摄影系列是黄奎在不同时间点，用不同的测光和对焦所拍摄的大量风景照，然后以数码技术合成、再加工。这些不同时间画面的重合，具有一种均匀的视觉效果，或清晰或模糊。空无一人的风景，见证着艺术家的来来往往，在场与不在场，留下了他的影子、图像与记忆。它们本应是最接近真实的图像，却传递出一种失真的信息。图像中每个细节的成像时间各不一样，正如我们眼睛所看到的：每一个事物由于距离等其他干扰的存在，到达眼球和在大脑皮层形成印象的时间各不相同，因而我们看到的影像包括我们自身都是不同时空下投影的集合。经由这件作品，黄奎再一次告之，这个世界与我们的存在是如此虚幻；更提醒我们去察觉，那些被客观及主观共同矫正了的虚幻。

Fictitiousness Series

Planck Length – Any event occurs in a length shorter than Planck Length is undetectable

Fictitiousness Series is a large number of landscape photographs by Huang Kui taken at different times with different conditions of light and focus followed by re-composition and reprocess with digital technology. These images of various times overlap each other, producing an even visual effect, either clear or fuzzy. Empty landscape witnesses the artist coming and going, absent and present, keeping his shadow, image and memory. They should be the closest images to reality and yet they render distorted information. Every single detail in the images forms itself at differing times like the way our eyes function: under the interference caused by distance or some other factors, things reach eyes and form impressions on brains at different steps. The images we see, including ourselves, therefore, are aggregations projected in different time-spaces. Through this very work, Huang re-announces how fictitious our existence and that of this world is. Moreover, it reminds us to perceive the unreality co-rectified by both objectiveness and subjectiveness.



不确定 1
Indeterminacy 1

灯箱
lightbox

80*60cm Edition of 3 2010



不确定 2
Indeterminacy 2

灯箱
lightbox

80*60cm Edition of 3 2010



虚构 - 立面平面和时间
Fictitiousness-Facade, Plane and Time

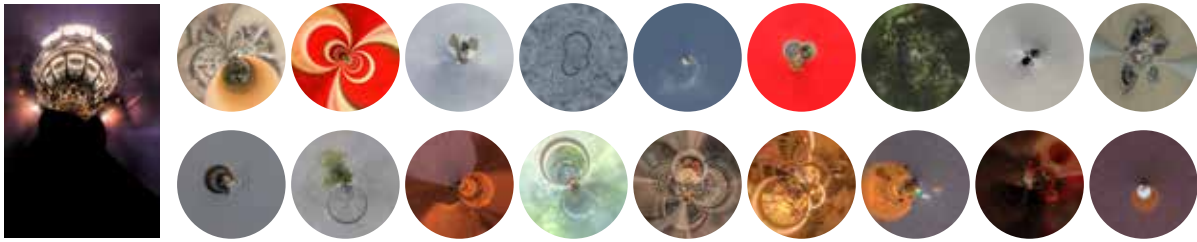
摄影 | 绘画

Photograph|Painting

110*165cm Edition of 6 2010

《千世界》系列 The Thousand World Series

灯箱装置部分 Lightbox Installation



《千世界》系列

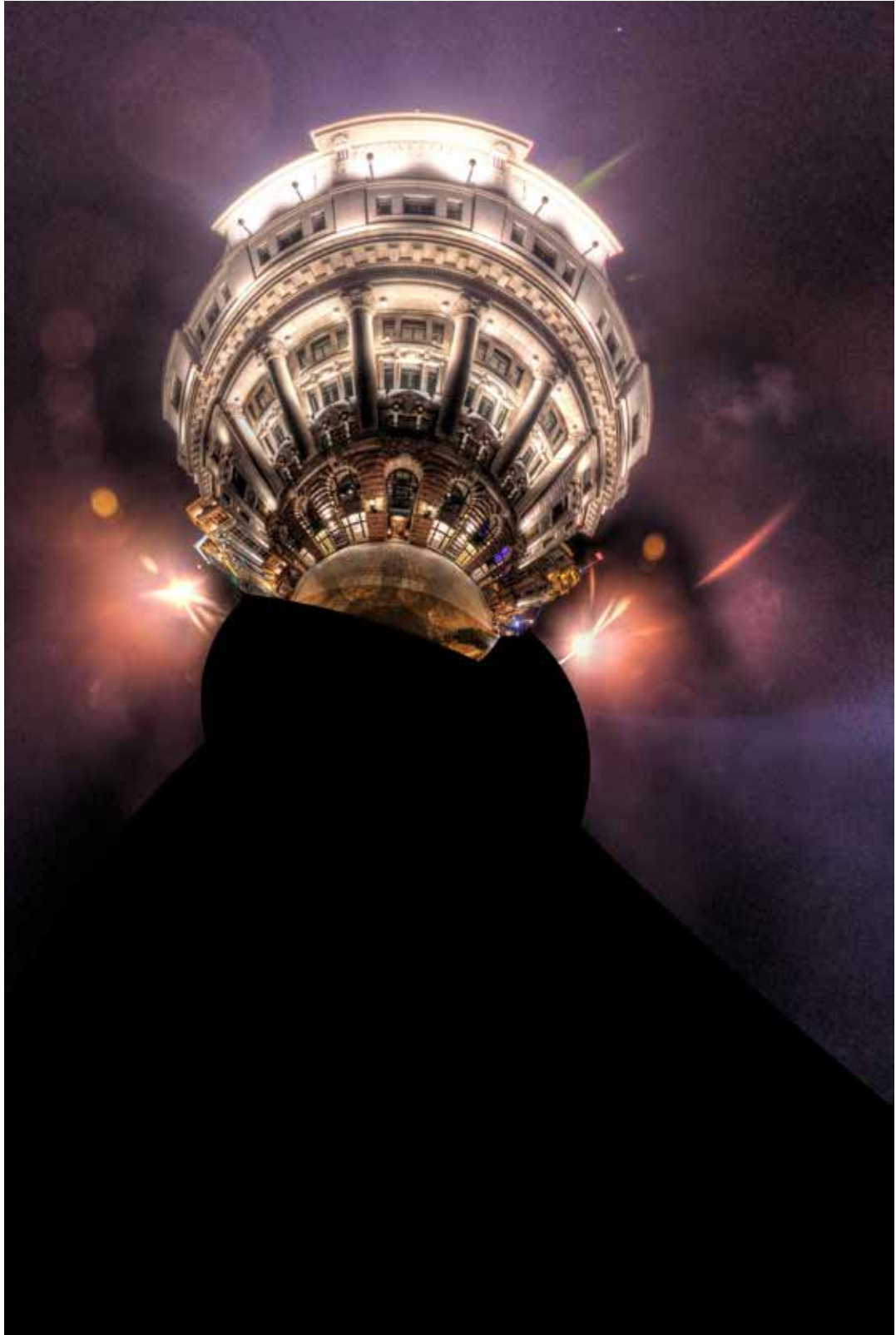
普朗克质量 —— 如果一个粒子的能量大于等于普朗克质量，它将塌缩成为一个微黑洞

在《千世界》系列中，黄奎将物理理论想象式地以数码摄影图像展现出来。他在拍摄中往往会选择一个地点，取景 360 度拍一圈照片；再将所得到的各个角度的图像，以拍摄视点为中心，由制图软件合成为一幅中心发散式的集合图像。那些来自生活周遭的事物，例如建筑的内外外部、街道、广场、车牌、电线杆等，在被合成时自发地形成了螺旋扭曲的、首尾相连的，从而具有近乎抽象的视觉特征。在每一幅图像的视觉中心，大小不一的“黑洞”，是艺术家拍摄照片时的视点，亦是“我”存在的明证。从“我”到“我所见的世界”，即从“小千世界”到“大千世界”，这些图像可被视为艺术家制造的另一时空的临界点形态。黄奎认为，人们对事物形态的印象，是受到各种客观的物理干扰后在脑中形成的意识，因而当所有干扰都发生改变——例如黑洞出现之时，我们所看到的世界或许即是如此。

The Thousand World Series

Planck mass - If the mass of a particle is greater than or equal to Planck mass, it will collapse into a micro black hole

In *The Thousand World Series*, Huang Kui renders physical theory imaginatively in digital photography. During his creation, the artist usually decides one spot and then takes a series of 360-degree photos, followed by their combination in design software into a radial composition centering on the viewpoint. Those stuffs deriving from everyday life, for example, exterior and interior of buildings, streets, squares, plate numbers and telegraph poles and so forth, are spontaneously gathered from end to the other in spiral distortion, bearing a visual characteristic of quasi-abstractness. In the visual centers of all images, there are “black holes” of various sizes, serving both viewpoints of the artist in photo-taking and clear proof of “my” existence. From “me” and “the world I see”, namely from “thousand small world” to “thousand big world”, these images can be accounted as Huang’s production of the critical point of another time-space. He believes that the impressions held by people towards the forms of things are consciousness on their brains under objective physical interferences in different ways. When all the interferences change, the world we see, therefore, is perhaps like this, when black hole occurs, for example.



自拍像

Self Portraits

灯箱

lightbox

150*225cm Edition of 3 2010



千世界系列 - 灯箱 2
The Thousand World Series-Lightbox 2

灯箱
lightbox
50*50cm Edition of 3 2010



千世界系列 - 灯箱 14
The Thousand World Series-Lightbox 14

灯箱
lightbox
50*50cm Edition of 3 2010

《概率》系列 Probability Series

绘画部分 Paintings



《概率》系列

普朗克时间 —— 快于普朗克时间的过程不可观测

《概率》系列包括一组黄奎自 2009 年至 2010 年创作的油画，以及 5 幅绘制在喷绘布面上的丙烯作品。这批绘画可以说是黄奎将他多年来对于理论物理的关注付诸于创作实践的开端。“任何一个事件的发生，都将造成一次宇宙的分裂，而我们只能生活在我们能意识得到的这个宇宙”。2009 年黄奎经历了一次严重的受伤，这个事件使他加深了对“在我们所能意识得到的世界里，我们以百分之百的概率存在”的自觉。住院期间他拍摄了一组照片——关于他所见到的事物，包括一些身体的局部；其后他又拍摄了一些他身处事发现场的相关照片。通过这些图像的记录，艺术家对“这一秒的自我”和“上一秒的自我”进行观测，查找“能被意识世界”之外的自我形象。他的结论是：自我的形象在现实中是不确定的，因为没有处于同一时空的现实。《概率》系列里，黄奎以绘画的形式忠实地描述他体会的“不确定的自我”形象。这些图像的集合最后全面否定了黄奎的“自我”在此刻之前的存在。

Probability Series

Planck Time – Any process occurs in a time longer than Planck Time is undetectable

Probability Series consists of a series of oil paintings produced by Huang Kui in 2009 and 2010 along with five other acrylic works painted on printing canvas. In a way, these works may mark the beginning of an artistic approach on theoretical physics that the artist studied for years. "The occurrence of any event leads to a split of the universe, but we can only live in the universe perceptible to us." In 2009, Huang severely injured himself, which reinforced his awareness that "in the world we can perceive, we exist at a 100% probability." In hospital he took a series of photographs – about what he saw, including some parts of human body, followed by some other pictures of him in the accident scene. Through the image recording, the artist observes both the "self in this second" and the "self in the previous second", seeking for self-image beyond "the perceptible world". He concludes that self-image in reality is uncertain since no reality ever exists simultaneously in one single time-space. In this series, Huang portrays faithfully the image of "uncertain self" in the language of painting. And finally the aggregation of these images completely denies the existence of "himself" ever before this moment.



概率 - 扛着一个卑鄙的自己
Probability-Shouldering a Vile Self

相片上丙烯
Acrylic on photo
100*150cm 2010



概率 - 一个身体的附属物

Probability-An Appurtenance from the Body

布上油画

Oil on canvas

200*130cm 2010



概率 - 大雾弥漫中眺望远处的恒星

Probability-Viewing Distant Stars in the Thick Fog

布上油画

Oil on canvas

120*160cm 2010



概率 - 向右
Probability-Turn Right

布上油画
Oil on canvas
240*180cm 2010

《 $e^{i\pi}+1=0$ 》系列 $e^{i\pi}+1=0$ Series

录像装置部分 Video Installation



《 $e^{i\pi}+1=0$ 》系列

普朗克温度——普朗克质量微黑洞的表面温度，不能研究任何高于此温度的体系

《 $e^{i\pi}+1=0$ 》的现场由三部分组成：装置的正面是一组略带弧度的电视墙，二十余台电视机播放的是黄奎拍摄自己面部的局部以及一些日常景观的录像；墙体前部的电视机播放的是艺术家在纸上不停地涂抹着，被涂黑的形象却慢慢地变淡，逐渐显露出一些圈圈，直至变白；在墙的背面，黄奎把两段拍摄他后脑形象的录像与他将过去所写的一些文字的手稿撕碎的录像叠加地投影在墙面上。这是艺术家设计的被抽象化了的“自我形象”：被分割的五官作为一个极其有限的空间，艺术家的呼吸、情绪、小动作等等在其中循环往复，与夜晚的街道、城市的广场等其他的身體局部组成一副“面孔”；“涂抹”与“撕纸”是这件作品的重要部分，它们是艺术家形象的蔓延，使这件作品具有时空的纵深。黄奎在怀疑了人的存在、怀疑了自我的形象之后，再一次引发我们去反思“自我”究竟该如何定义。人的存在是一个感性的体验，也是一个哲学的问题，诉诸于黄奎这件装置中的细微关联，最终将呈现出一个投影集合后的真实形象。

$ei\pi+1=0$ Series

Planck temperature - The surface temperature of micro black hole in Planck mass. Any system with temperature higher than Planck Temperature cannot be studied

The scene of $e^{i\pi}+1=0$ comprises three parts: the face of this installation is a wall of television sets placed in slight arch. About twenty of them play the video with details of artist's face as well as some snatches of everyday life. Two sets in front of the wall symbolize Huang's hands and the one representing the right hand plays him daubing on paper. However, the daubed images slowly fade away and gradually unfold some circles until they all end in whiteness. On the back of the wall, Huang projects three videos overlapping each other: two of them record the back of his head and the third one shows his handwritten transcripts torn into pieces. They are abstract self-images designed by the artist: on divided face serving as a quite restricted space, artist's breaths, emotions and minor actions and so forth move repeatedly forming a new "face" along with night streets and city squares plus other parts of human body. "Daubing" and "tearing paper" are essential parts of this work which extend the artist's image and equip the work with spatial and temporal depth. After suspicion of human existence and self-image, Huang retriggers introspection about the way to define "self". Human existence is a sensitive experience as well as a philosophical problem. Resorting to tiny connection in this installation, it will eventually present a real image after the aggregation of all projections.



$e^{i\pi} + 1 = 0$

综合材料 | 24 台电视机
Mixed media | 24 television
360*240*400cm 2010



局部 Detail

ShanghART

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