

黑浪

DARK WAVE

胡柳
HU LIU

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香格纳上海 ShanghART Shanghai

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ShanghART
香格纳画廊

胡柳 Hu Liu

黑浪
Dark Wave
03.19-05.06, 2017

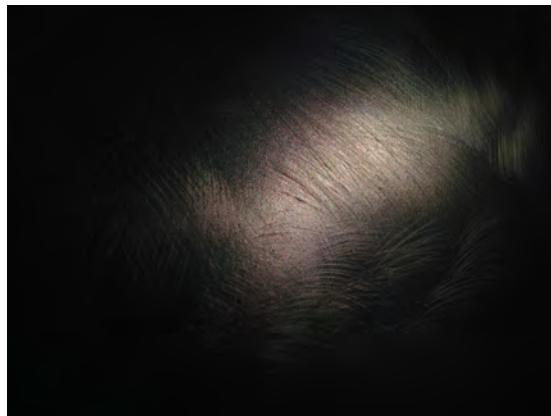
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“无论我转向何方，总有黑浪迎面打来。”
—— 卡夫卡

“Wherever I turn, the dark wave rushes down on me.”
– Franz Kafka

作品《浪》局部

Detail of *Wave*



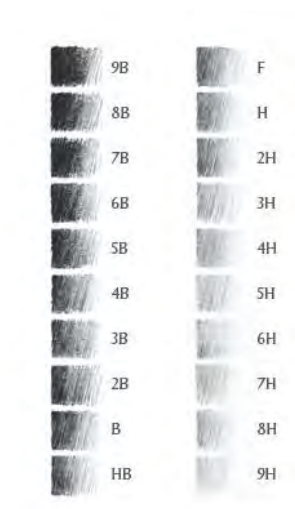
胡柳拍摄的作品局部
work detail shot by Hu Liu

胡柳一直以来坚持用铅笔进行创作，每件作品历时数月、消耗数以千计支铅笔完成。她试图建立另一种观看方式：黑色作为一种吸光色，与铅笔的石墨质地造成的折射相互作用，唯有通过游走，观众才能观察到藏匿于黑色背后的纹理经络。

Hu Liu has been sticking to pencil drawing as the way of her artistic practice. Each piece requires several months to complete and consumes thousands of pencils. Through her works, Hu tries to create another way of viewing: black, as a light-absorbing colour, interacts with the refraction caused by graphite of pencil.



胡柳使用的8B铅笔
8B pencils used by Hu Liu



A grading chart ranging from 9B to 9H

著名的铅笔使用者

托马斯·爱迪生常用Eagle牌铅笔。每根铅笔长3英寸，比标准铅笔粗，并且石墨质地更软。

弗拉基米尔·纳博科夫会不止一次用铅笔重写他已经出版的著作。

约翰·斯坦贝克是忠实的铅笔使用者，据说每天使用多达60支。他的小说《伊甸之东》花了300多支铅笔书写。

文森特·梵高只使用Faber铅笔，因为它们“优于Carpenters铅笔，有着一流的黑色，最让人满意”。

罗尔德·达尔只用黄皮铅笔写他的书。他在每天开始时准备6支铅笔，只有当所有6支铅笔都钝得不能用时，才削尖它们。

Notable pencil users

Thomas Edison had his pencils specially made by Eagle Pencil. Each pencil was three inches long, was thicker than standard pencils and had softer graphite than was normally available.

Vladimir Nabokov rewrote everything he had ever published, usually several times, in pencil.

John Steinbeck was an obsessive pencil user and is said to have used as many as 60 a day. His novel *East of Eden* took more than 300 pencils to write.

Vincent van Gogh used only Faber pencils as they were "superior to Carpenters pencils, a capital black and most agreeable".

Roald Dahl used only pencils with yellow casing to write his books. He had 6 sharpened pencils ready at the beginning of each day and only when all 6 pencils became unusable did he resharpen them.



草 Grass
2016
110*260cm
纸上铅笔 Pencil on paper
HL_0806

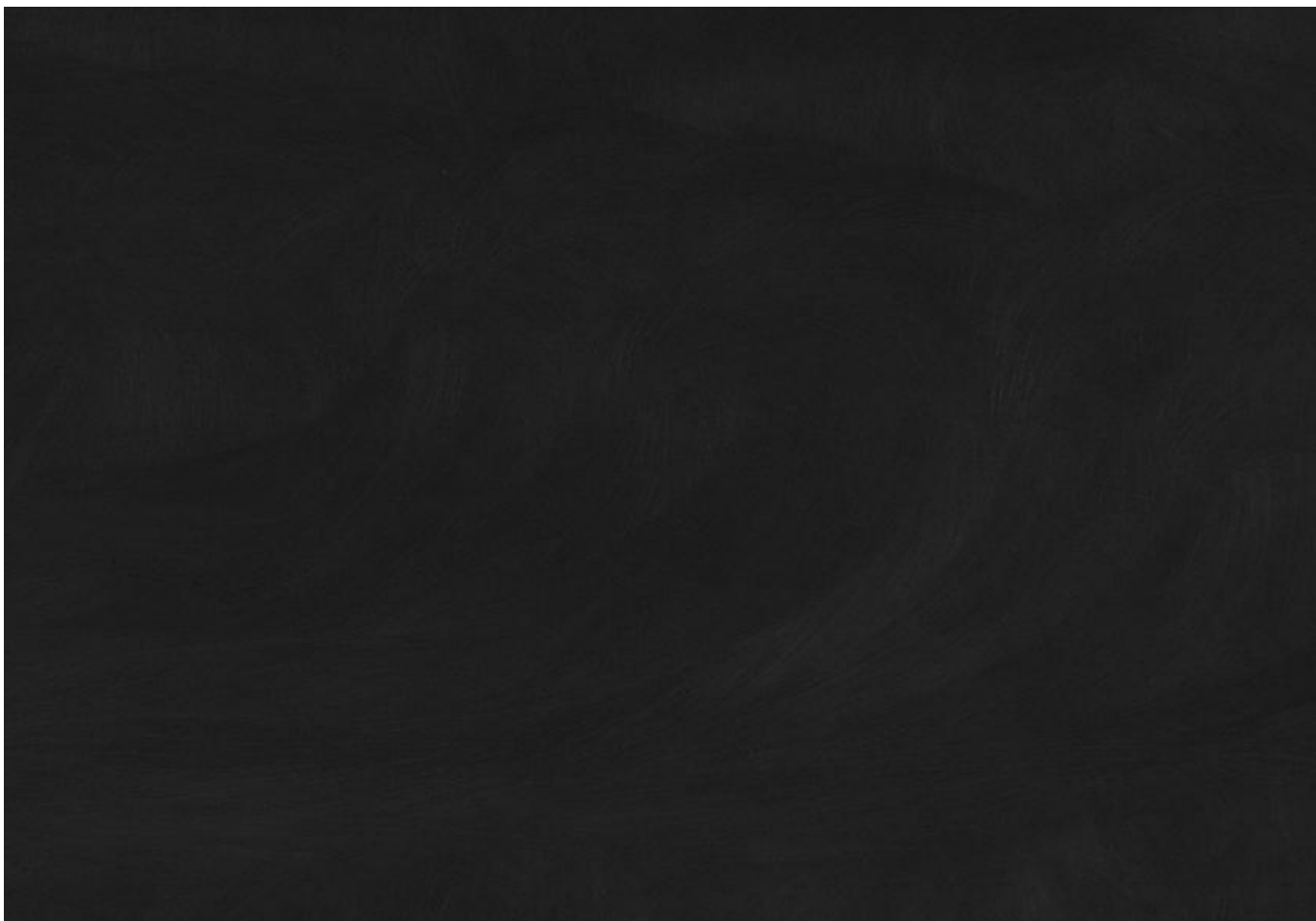
《草》 Grass

2015年到2016年，胡柳画了四张草，这是一次漫长的闭关，其中最长的一次‘下潜’，她几乎一个月没有下楼，断了与外界的一切联络，完全进入到忘我的状态。

「画草的时候，其实是在画风。延续往后，就觉得其实画的也不是风，而是比风还要强大的一个‘场’，它指向的是无限。」

From 2015 to 2016, Hu Liu continuously created four pieces of *Grass* during her retreat, isolating herself from the outside and entered a stage of self forgetting. In her longest-term meditation, she almost hadn't go down the stairs for a month.

"I was capturing the wind when I drew Grass. As I continued, I felt actually I was capturing a stronger 'field' related to the infinity."



《草》局部
Detail of Grass

《浪》和《海》 *Wave and Sea*

“逝者如斯夫 不舍昼夜。”

我们沉默的时间更多，但是你不能说沉默的时间和表达之间的时间就不算语言。

The Master standing by a stream, said, "It passes on just like this, not ceasing day or night!" (quote from The Analects of Confucius)

We spend more time in silence, but you can not say that the time between silence and expression is not a language.



浪 Wave
2011
80*110cm
纸上铅笔 Pencil on paper
HL_5356



海 Sea
2015
110*260cm
纸上铅笔 Pencil on paper
HL_7460



星空 Starry Sky
2012
80*110cm
纸上铅笔
Pencil on paper
HL_2540



《星空》局部
Detail of Starry Sky



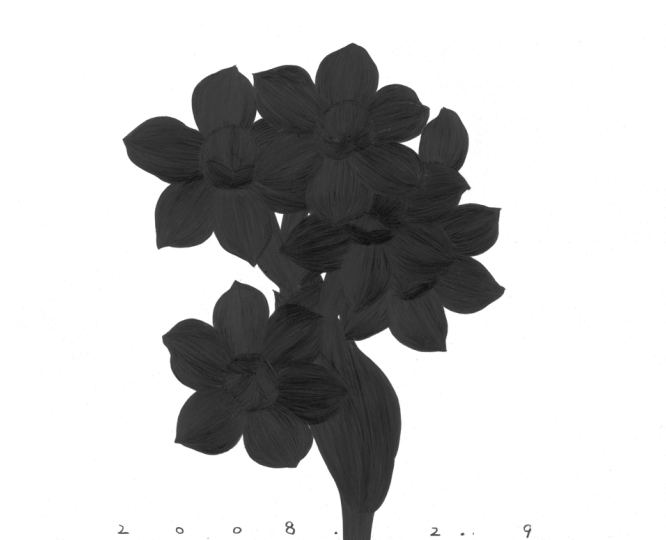
虹 Rainbow
2013
110*260cm
纸上铅笔 Pencil on paper
HL_5958



《虹》局部
Detail of Rainbow



《虹》局部
Detail of Rainbow



杂花册页 The Album of Flowers
 2007~2008
 Each 48*52cm (*4 pieces)
 纸上铅笔 Pencil on paper
 HL_2418



杂花册页-3 The Album of Flowers -3, 2007,48*52cm

生物生长带动的时空变化非常精彩奇妙，和绘画作品的产生一样，都源自生命内核原始的驱动力，与殚精竭虑地分析研究相比，因势利导的服从和体悟这种变化更为重要。
简言之，我的绘画作品是和绘画对象相处并向他们学习的结果。

The spacial and temporal changes caused by the growth of life-form is marvelous and magical, like the creation of artwork; they are all driven by the forces generated from the primitive power of life. Comparing with precise logical analysis, the apperception and the following of intuition is the most important. My work is the result of the close study of the object in my painting.

文艺复兴与宋代绘画在胡柳的思考脉络中留有印记，
前者的透视法和后者可居、可游的观看方式在她的作品中被容纳并解构，
通过铅笔，消解了维度，画面中迎面打来的黑浪似乎隐喻了“知其白而守其黑”的世界观。

Some hints and lingering marks of the Renaissance and
the Northern Song Dynasty painting can be traced in Hu' s drawings.
In Hu' s works, single-point perspective from the Renaissance and the scattered perspective from
traditional Chinese Shanshui (landscape), are accommodated and deconstructed,
which contributes to a scenario where dimension is eliminated.
The dark wave rushing down meditates Taoism' s "know the whiteness, keep the blackness"
(means, who knows how white attracts,yet always keeps himself within black's shade).



展览现场
exhibition view



展览现场
exhibition view



展览现场
exhibition view



作品局部
Detail



作品局部
Detail

黑浪与黑无关。

黑浪是无光时代中的暗语。

我相信奇迹，我相信不可见的力和我共振，我相信一切都在开始之前早已结束。我们等待那一时刻的到来。范宽等我。我等待未来。因此，一张画在开始之前，它早已完成。未来已经被我们提前书写。

有时候我会身陷其中。一切都消失在迷雾之中。过去被抹掉了。而抹掉本身又被遗忘了。我迷失在面前这堵被不断涂抹的墙之上。我看见我在茫茫夜色中企图触摸真相。

终于，我和我的世界面面相觑，无言以对。在这最后的时刻，我的世界沉浸在一片幽深晦暗的凝视中，看着我渐行渐远。我将在另一个无边世界的黑暗中等待着我自己。

终于等到这张画开口跟我说话的时刻了。

胡柳

Dark Wave

Dark wave is not about blackness.

Dark wave is the murmur in the age of darkness.

I believe in miracles, in the resonance between me and invisible forces, and in that everything has drawn to a close long ago before it starts. We expect that moment. Fan Kuan waits for me. I wait for the future. Therefore, a painting has reached its end before it is begun. The future has been inscribed by us in advance.

Sometimes I am trapped inside. Everything is dissolved in the mist. The past is concealed. The concealment itself has been forgotten. I am lost in front of the wall being drawn over and over again. I see myself trying to reach for the truth in the vast darkness.

Finally, me and my world look at each other in silence. At this last moment, my world is immersed in a dark and somber gaze, watching me walking away. I will wait for myself, in the darkness of another boundless world.

Now is the time for the painting to break the silence and speak to me.

Hu Liu

胡柳

1982年 生于河南信阳
2004年 毕业于西安美术学院
现居北京

个展

2011 “白 天” , 魔金石空间, 北京

群展

2014 第十届上海双年展, 上海当代艺术博物馆, 上海
2013 2013 “新青年” 年度艺术人物评选, K11, 上海
2012 ON/OFF,中国当代艺术自我组织, 尤伦斯当代艺术中心
2010 山水, 卢塞恩艺术博物馆, 卢塞恩, 瑞士
后传统: 放大的切片——第四届多伦青年美术大展, 多伦现代美术馆, 上海
2009 “变卦” 艺术家联展, 艺术通道, 北京
2008 观念的笔记, 伊比利亚, 北京
违章建筑, 长征空间, 北京
乌托邦的边界, 今日美术馆, 北京
2007 细节的气质, 英国红楼基金会, 伦敦
刷新——中国青年艺术家, 证大现代美术馆, 上海
果冻时代, 上海美术馆, 上海
顶胡柳, 东方视觉北京空间, 北京
¥%… … @¥! # 饿¥日——当代艺术展, 北京当代唐人艺术中心, 北京
2006 主体, 不动声色——后娜拉时代的女性态度与现场, 今日美术馆, 北京
三十六计, 苏河空间, 北京
2004 什么艺术展, 陕西省美术博物馆, 西安
为学, 二府庄, 西安
2002 长征——一个行走中的视觉展示, 南泥湾
“妆” 当代艺术展, 西安

获奖

被 “2013新青年艺术人物年度评选” 为年度人物奖

Hu Liu

1982 Born in Xinyang, Henan Province
2004 Graduated from Xi' an Academy of Fine Arts
Now based in Beijing

Solo Exhibition

2011 “White Day” , Magician Space, Beijing

Group Exhibitions

2014 10th Shanghai Biennale “Social Factory” ,Power Station of Art, Shanghai,China
2013 2013 "new youth art character of the year" , K11 , Shanghai,China
2012 ON/OFF,Collective Practice in China, UCCA, Beijing, China
2010 Shanshui, Museum of Art Lucerne, Luzern, Switzerlang
Post Traditions-Enlarge the Carve,The Fourth Shanghai Duolun Youth Art Exhibition,
Shanghai Duolun Museum of Mordern Art, Shanghai,China
2009 Transformational Hexagram, Art Channel, Beijing, China
2008 Notes on Conception, Iberia Center For Contemporary Art, Beijing,China
Illegal Building, Long March Space, Beijing,China
The Boundary of Utopia, Today Art Museum, Beijing,China
2007 The Temperament of detail, The Red Mansion Foundation, London
Refresh: Emerging Chinese Artists, Shanghai Zendai Museum of Modern Art, Beijing
Jellytimes, Shanghai Art Museum, Shanghai,China
Support Hu Liu , IONLY , Beijing,China
¥%… … @¥! # hunger¥day: Contemporary Art Exhibition ,
Tang Contemporary Art , Beijing ,China
2006 Post Nora , Today Art Museum , Beijing,China
Thirty-Six Stratagems , Creek Art, Shanghai,China
2005 One&One,Long March Space, Beijing,China
2004 Art Exhibition on ‘What, Shaanxi Province Art Museum, Xi’ an On Learning, Xi’ an
2002 Long March: A Walking Visual Presentation, Nanniwan
Make Up-Experimental Art Exhibition, Xi’ an

Awards

2013 "new youth art character of the year" award