

碎片/人文景观

中国当代摄影师黄旭，在他的新作（摄影作品）中营造了一种既引人入胜又令人遐想的意境。他仅用废弃的塑料购物袋就创造出了具有精细绸衣质感的华美皱褶。艺术家将这种再普通不过的材料悬置在空中，创造出了种种具有朦胧美感的造型。这些造型已经超越了作为盛装日常用品的购物袋的形象，俨然就像空中漂浮的朵朵流云。

从摄影师的祖国的传统历史文化角度来看，黄旭的美学艺术无疑是中国化的。这些相互关联的碎片中展现出来的动态造型之美恰与中国书法、武术和杂技造型的韵律如出一辙。同时，这些造型又像是对19世纪心灵摄影艺术的回忆。所有的造型都呈现在暗色的背景下，犹如一个个精灵在画室中欢庆节日，又如一朵朵浪云用他们简洁而有力的方式诠释着种种可能。

如果我们要问这些精灵们想传达什么信息，猜想他们的回答可能是为了宣传环保。毕竟，是这些精灵们的材质 – 塑料袋导致了世界各地与日俱增的垃圾和废物。如果不加治理，我们的世界将会到处垃圾如山。

黄旭的摄影作品成功的关键在于其富有历史厚重感的美学艺术气息和对不落俗套的材料运用。必须承认，作为一名中国当代艺术家，黄旭的作品恰恰反映了他的民族，在经历了长期的自力更生的历史后，对现代新式的迫切追求。中国的丝绸（著名的丝绸之路由此得名）曾蜚声海内外供不应求，如今对中国产品需求更多的是便宜和可随意处置的商品。

除了碎片系列外，黄旭已将他的视角转向中国供石的传统艺术。供石又称奇石，这些自然天成的石头曾被中国的文人用来帮助他们每天的冥想。与以前的作品的着眼点相似，黄旭的新作延续了对他的祖国的哲学传统思想的阐释。整体来看，这些作品深刻反映了物质的可变特性，即一个由固态熔解最后衰败的过程。

黄旭的作品以商讨现在与未来的方式回顾过去。在这个过程之中，他坚持一种理念，即在形式上既复杂又奇特而抽象。通过这种理念的传达，他将植根于当今中国文化中的许多内在矛盾展现了出来。

达米安·史密斯
2008年

Fragments / Cultural Landscapes

In his new photographic series contemporary Chinese photographer Huang Xu has created images both arresting and mysterious. Using nothing more than discarded plastic shopping bags the artist has arranged these items like the sumptuous folds of delicate silken garments. Hanging in space this most common of materials is here transformed into diaphanous and indeterminate shapes, closer in appearance to vaporous wisps of cloud than the universal holdall of the world's daily goods.

Recalling the traditional fabrics of his country's imperial past, Xu's aesthetic program is unquestionably Chinese in character. The dynamic movements expressed in these interlocking fragments are similar to the rhythmic energies of ancient Chinese calligraphy, martial arts and acrobatics. Simultaneously their appearance seems reminiscent of 19th Century spirit photography. Xu's images rise from their darkened settings like spirits in a drawing room spirit reading. Rather like billowing clouds their masterful formulations give rise to all manner of possibilities.

Were we to ask these apparitions what message they come to deliver one suspects their response to be a plea for environmental sanity. After all, the bags from which they are composed contribute daily to the world's accumulation of refuse and ever increasing rubbish heaps. They are what we will become.

The crux of Xu's images hinges on their positioning between a historically laden aesthetic and a material that threatens to disrupt our current social order. Here one must acknowledge Xu as a Chinese contemporary artist whose work reflects critically on his nation's rush to modernity, even in the face of its long history of self-reliance. Where once the world had an insatiable appetite for Chinese silk (from which the great old road takes its name) now there is an even greater demand for all things cheap and disposable.

In addition to his fragments series, Huang Xu has turned his attention to the tradition of Chinese scholars' rocks or Gòngshí. Also known as Spirit Rocks, these naturally occurring minerals were once used by Chinese scholars as an aid to their daily meditations. Similar to the concerns at play in Xu's earlier series this new photographic suite brings to light the extent of the artist's preoccupation with the philosophical traditions of his native homeland. Viewed together they provide an insightful reflection on the ever changeable nature of matter, moving from conditions of solidity to flux and decay.

Huang Xu's work looks to the past as a way of negotiating the present and the future. In this he asserts a language rooted in nature, at once complex yet strangely reductive in form. Through this he has mirrored many of the contradictions inherent in Chinese culture today.

Damian Smith, 2008

Fragment No.3 碎片3, 2007
photograph照片, 66x100cm(12 edition), 122x182cm(6 edition)



Fragment No.5 碎片5, 2007
photograph照片, 50x100cm(12 edition), 122x244cm(6 edition)



Fragment No.6 碎片6, 2007
photograph照片, 50x100cm(12 edition), 122x244cm(6 edition)



Fragment No.7 碎片7, 2007
photograph照片, 66x100cm(12 edition), 122x182cm(6 edition)



Fragment No.8 碎片8, 2007
photograph照片, 66x100cm(12 edition), 122x182cm(6 edition)



Fragment No.9 碎片9, 2007
photograph照片, 55x100cm(12 edition), 122x244cm(6 edition)



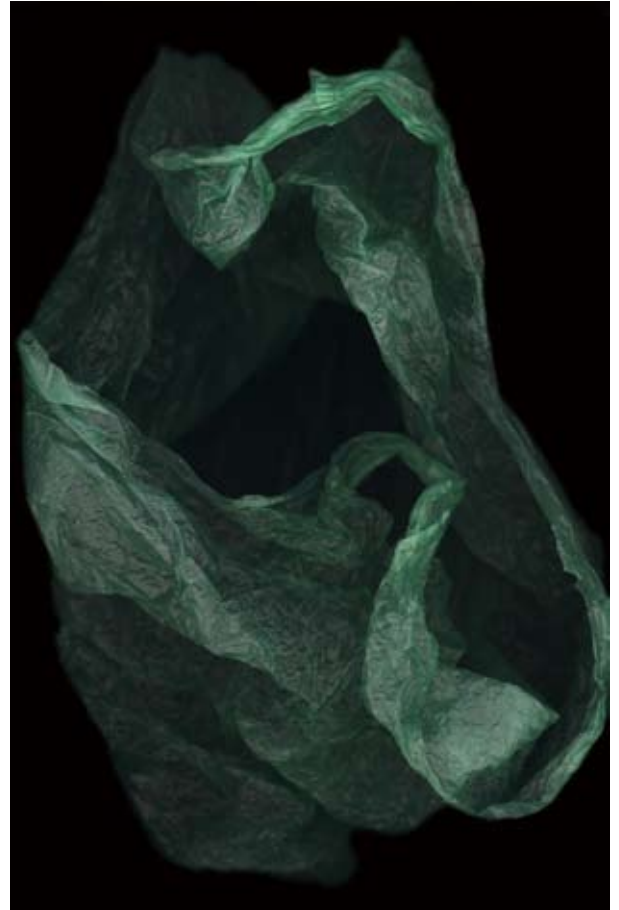
Fragment No.10 碎片10, 2007
photograph照片, 57x100cm(12 edition), 120x215cm(6 edition)



Fragment No.12 碎片12, 2007
photograph照片, 66x100cm(12 edition), 122x182cm(6 edition)



Fragment No.14 碎片14, 2007
photograph照片, 66x100cm(12 edition), 122x182cm(6 edition)



Fragment No.20 碎片20, 2007
photograph照片, 66x100cm(12 edition), 122x182cm(6 edition)



Fragment No.21 碎片21, 2007
photograph照片, 50x100cm(12 edition), 122x244cm(6 edition)



Fragment No.25 碎片25, 2007
photograph照片, 50x100cm(12 edition), 122x244cm(6 edition)





Fragment No.26 碎片26, 2007
photograph照片, 57x100cm(12 edition), 120x215cm(6 edition)



Fragment No.27 碎片27, 2007
photograph照片, 57x100cm(12 edition), 120x215cm(6 edition)



Fragment No.28 碎片28, 2007
photograph照片, 57x100cm(12 edition), 120x215cm(6 edition)

Fragment No.30 碎片30, 2007
photograph照片, 57x100cm(12 edition), 120x215cm(6 edition)



Fragment No.31 碎片31, 2007
photograph照片, 57x100cm(12 edition), 120x215cm(6 edition)



Cultural Landscape No.1 文化景观1, 2008
photograph 照片, 120x84cm(6 edition)



Cultural Landscape No.2 文化景观2, 2008
photograph 照片, 120x84cm(6 edition)



Cultural Landscape No.3 文化景观3, 2008
photograph 照片, 120x84cm(6 edition)



Cultural Landscape No.4 文化景观4, 2008
photograph 照片, 120x84cm(6 edition)



黄旭1968年生于北京。1989年创立最底层艺术工作室；1991年创立候鸟艺术工作室；2003创立大盆地艺术工作室。**个展** 2008年黄旭个展，北京物波空间；1995/1996年在FREE MAN办绘画个展。**联展(有选择的)**2008年明亮的黑暗，布雷伯特瑞画廊，德国柏林；先展后奏，北京3空间；镜里镜外，北京迪克艺术空间；中国艺术项目启动展，北京平行线空间；无所谓，北京逗阵空间。2007年预热，北京炎午空间；十式摄影展，上海可当代艺术中心。2006年纸本现象绘画联展，平行线画廊；留守艺术展，北京国际艺术营。2005年拆拆拆当代艺术展，北京国际艺术营；第一次和第二次工作室开放展，北京国际艺术营。2003年赶集艺术展，北京香格里拉公社。**出版** 1999/2000年摄影作品入选北京摄影新锐之一之二。

Huang Xu was born in Beijing in 1968. He established the Substratum Art Studio in 1989, Migrant Bird Art Studio in 1991 and the Big Basin Studio in 2003. He works as both a professional and commercial photographer in Beijing. **solo exhibitions** **2008 Huang Xu Solo exhibition**, Mulpa Space, Beijing. **1996/1995 Huang Xu Solo Exhibition**, Free Man Saloon. **selected group exhibitions** **2008 Luminous Dark**, Bleibtreu Gallery, Berlin, Germany; **Act First and Report Afterwards**, 3 Space, Beijing; **In Lens, Out of Lens**, Duke Art Space, Beijing; **C.A.P. Launch**, Two Lines Space, Beijing; **Whatever**, Dou Zhen Space, Beijing. **2007 Warm Up**, Hot Sun Space, Beijing; Ke Center Gallery, Shanghai. **2006 Paper View**, Two Lines Gallery; **Allocate**, Beijing International Art Campus (BIAC). **2005 Demolish, Demolish, Demolish**, BIAC; The Non Government Center, Master Art Center, Beijing; **The First and Second Open Exhibitions**, BIAC, Beijing. **2003 Going to Market**, Shangri La Community Art Center, Beijing. **publications** Photo Images published in Beijing Photo Newly 1 and 2, 1999 and 1997.

