



黄锐，《夜渡银沙滩——子时》，2020，布面油画，154 x 255 cm。由马利画廊提供。Huang Rui, *Silver Beach at Night (11 pm - 1 am)*, 2020, oil on canvas, 154 x 255 cm. Courtesy SPURS Gallery.



Abstraction Ways of Huang Rui: 抽象之道 黄锐

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黄锐：抽象之道 Huang Rui: Ways of Abstraction

自上世纪 70 年代末，黄锐作为艺术家和艺术活动家始终活跃于中国当代艺术的最前沿。在现代主义思潮的影响之下，黄锐从 1978 年开始对抽象绘画语言展开探索，并于次年底在他参与发起，通常被视作中国当代艺术起点的第一届“星星美展”上展出了自己的抽象作品。作为那个年代最早公开展示的抽象风格画作之一，黄锐的作品引发了业界和公众极为广泛的关注和讨论。80 年代早期，黄锐从四合院的建筑构造中汲取灵感，从红墙灰瓦的自然色调中凝练几何抽象语言。1984 年，在当时出国热的时代背景之下，黄锐前往邻国日本，开始了长达 15 年的旅日生涯。这期间他不仅在“空间结构”系列中延续自己之前的空间抽象实验，还开始探索水墨绘画之道，并于屏风上作画，不断拓宽自己的创作媒介。此外，黄锐还对禅文化、周易等领域产生了浓厚兴趣，并在之后的创作中持续挖掘其中的哲理。

此次个展囊括了黄锐 70 年代末至今的绘画、雕塑装置作品，系统梳理了艺术家十分重要却鲜少有人留意的创作线索：抽象语言及其与东亚思想的联结。展览从黄锐的早期抽象引入，对“空间结构”“空间”系列作品，以及旅日期间的实验水墨创作进行了回顾，并首次呈现黄锐 2020 年至今创作的“有道与无道”系列作品。展览标题“抽象之道”带有三重指向：“道”作为黄锐抽象绘画的基本元素，最直观的意指是艺术家在画布之上留下的每一道笔触。这种试图把握事物本质的方法也来自黄锐对周易的思考和关注——天地万物及现象在周易八卦中演变成由一条条短线组成的图示；其次“道”也是一种言说，从黄锐创作生涯早期开始，抽象的视觉语言便成了一种涉及意识形态和政治立场的宣言；最后，由于抽象性本身所带来的无可攀附的空无，抽象绘画的创作也可被理解为一“道”之道。自其创作生涯伊始，黄锐便义无反顾地踏上这条跨越 40 年，以豪放的笔触、质朴的色彩、洗练的构图所构筑的抽象之道。

本次展览由 UCCA 馆长田霏宇和 UCCA 助理策展人张南昭共同策划。

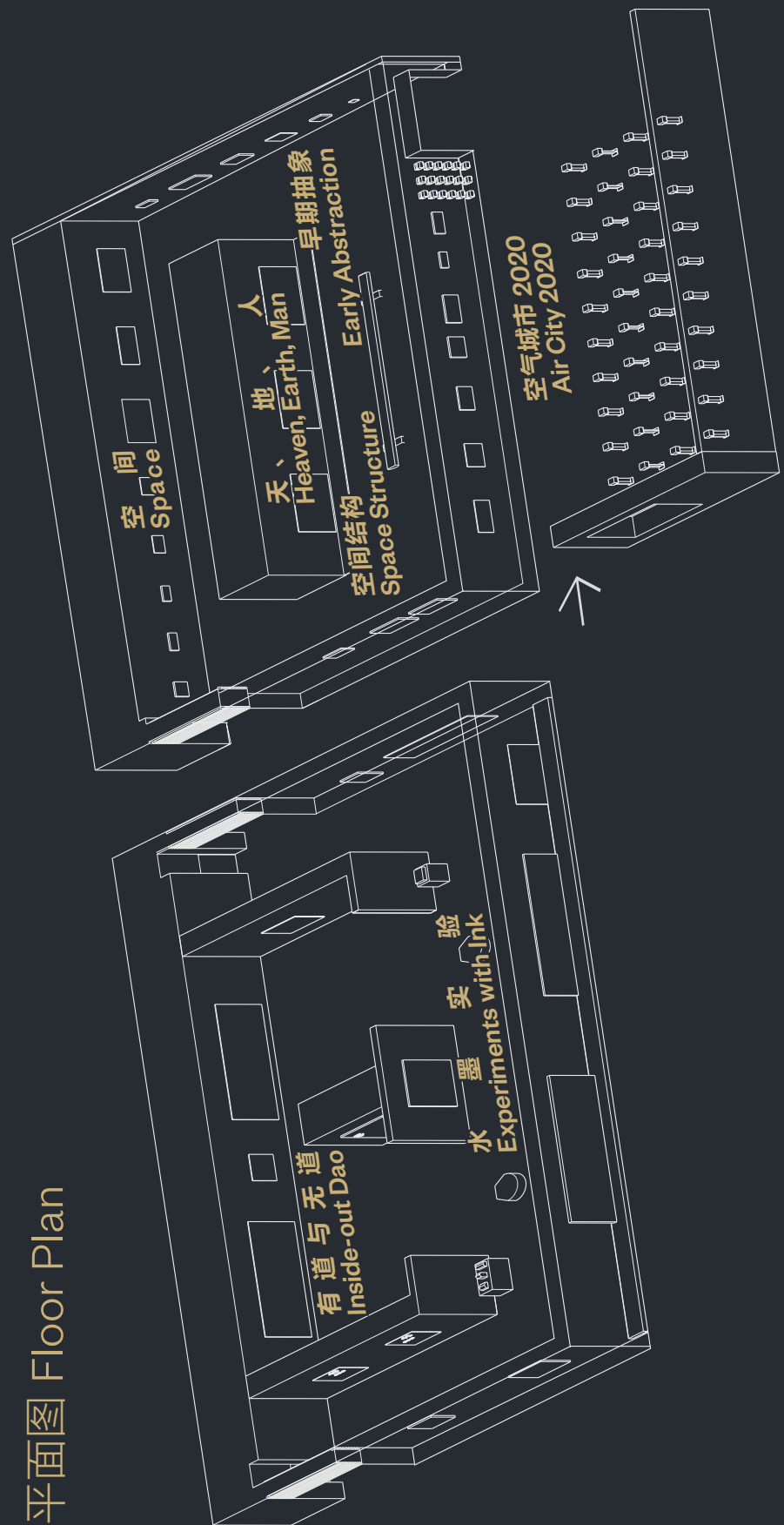
感谢多乐士为“黄锐：抽象之道”提供独家环保墙面方案支持，同时亦感谢尤伦斯艺术基金会理事会、UCCA 国际委员会、UCCA 青年赞助人、首席战略合作伙伴阿那亚、首席艺读伙伴 DIOR 迪奥、联合战略合作伙伴彭博与沃捷集团，以及特约战略合作伙伴 Active House、巴可、明基、Clivet 中央空调、多乐士、真力长期以来的宝贵支持。

Huang Rui has pioneered contemporary art practice in China, working as both artist and instigator since the late 1970s. Inspired by Modernist thinking, he began to explore the language of abstract painting in 1978; late the following year, he presented abstract canvases in the first “Stars Art Exhibition,” which he co-organized, and which has been widely regarded as a starting point of contemporary art in China. Among the earliest abstract works to be openly exhibited, they provoked a tremendous amount of interest and discussion from both the art world and the general public. During the early 1980s, he refined a language of geometric abstraction in a palette of earthy colors that took its inspiration from the architectural form of the courtyard house. In 1984, as China’s opening sparked a wave of travel abroad, Huang chose to move to Japan, ultimately spending fifteen years there. During this time, he continued his earlier experiments in spatial abstraction with the “Space Structure” series even as he started explore the painterly language of ink, broadening his repertoire with works on folding screens. It was also during this time that he became interested in Chan Buddhism and the *Book of Changes*, areas of study with which he has continued to engage.

Bringing together paintings and sculpture installations from the late 1970s to the present day, “Huang Rui: Ways of Abstraction” explores an important, yet somewhat overlooked thread in the art of Huang Rui: abstraction and its connection to East Asian thought. The show opens with Huang’s early works before proceeding to the subsequent “Space Structure” series, “Space” series, and ink paintings made during his years in Japan. This exhibition also marks the first presentation of the “Inside-out Dao” series, completed over the past two years. The title “Ways of Abstraction” draws upon three meanings of the Chinese word *dao*. The first denotes the fundamental methods by which the artist creates his painterly works and the individual strokes that comprise the composition. This method of capturing the essence of objects through abstract forms is rooted in Huang’s study of the *Book of Changes*, in which celestial and terrestrial objects and phenomena are represented by a series of diagrams of short lines. *Dao* is also the classical Chinese word for “speak.” Here, it alludes to how the visual language of abstraction has also served as a manifesto of the artist’s ideological and political positions since his very first works. Finally, abstract painting can be understood in terms of the *dao* of Taoism, these arcane absences of literal meaning being a way to depict truth without direct representation or expression. From the outset of his career, Huang Rui has persisted along this creative path, his bold brushwork, minimalistic coloration, and refined composition paving ways of abstraction over four decades.

The exhibition is curated by UCCA Director Philip Tinari with UCCA Assistant Curator Neil Zhang.

UCCA thanks Dulux for providing exclusive wall solutions support for “Huang Rui: Ways of Abstraction.” Gratitude to the members of UCCA Foundation Council, International Circle, and Young Associates, as well as Lead Partner Aranya, Lead Art Book Partner DIOR, Presenting Partners Bloomberg and Voyage Group, and Supporting Partners Active House, Barco, BenQ, Clivet, Dulux, and Genelec for their generous support.



平面图 Floor Plan

关于艺术家 About the Artist



黄锐，1952 年出生于北京，现工作和生活在北京。黄锐是中国先锋艺术团体“星星画会”的发起人之一，他的创作在 1980 年代以绘画为主，1990 年代开始朝更实验和多元的方向探索，涉足于装置、行为艺术、摄影、版画等广泛领域。他的重要个展包括“动物时间的北京城——1204-2009”（地下城博物馆，布鲁塞尔，2009）；“动物时间的中国历史”（罗马城墙博物馆，2008）；“黄锐星星时代——1977-1984”（何香凝美术馆，深圳，2007）；“拆那 / CHINA”（阿尔勒国际摄影节，2007）；“黄锐展”（大阪府立现代艺术中心，1990）。参加的重要群展有“1989 后的艺术与中国：世界剧场”（古根海姆美术馆，纽约，2017）；中国 8（德国多地巡展，2015）；威尼斯双年展（2013）和“星星美展”（中国美术馆东花园，北京，1979）。

展览同期出版物 Exhibition Catalogue

配合展览“黄锐：抽象之道”，UCCA 尤伦斯当代艺术中心将推出同名展览图录，回顾黄锐过去 40 年的抽象探索与创作之路。这本出版物将收录分别由策展人、评论家皮力与哥伦比亚大学教授、哲学家约翰·拉齐曼（John Rajchman）撰写的两篇评论文章，UCCA 馆长田霏宇与黄锐的长篇对谈，所有展出作品的高清图片，以及“星星”时期至今的珍贵档案图片和创作手稿。此次出版物由著名设计师何浩负责设计，浙江摄影出版社出版。

Huang Rui (b. 1952, Beijing, lives and works in Beijing) was a founding member of the groundbreaking Chinese avant-garde art group The Stars. In the 1980s, his practice centered on painting, and in the 1990s he began to explore more diverse and experimental art-making techniques, including installation, performance art, photography, and prints. His major solo exhibitions include “Animal Time: 1204-2009” (Goudenberg Museum, Brussels, 2009); “Chinese History in Animal Time” (Museo delle Mura, Rome 2009); “Huang Rui: The Stars’ Times 1977-1984” (He Xiangning Art Museum, Shenzhen, 2007); “Chai-Na/China” (Les Rencontres d’Arles Photography Festival, 2007); and “Huang Rui Exhibition” (Osaka Contemporary Art Center, 1990). Select group exhibitions include “Art and China after 1989: Theater of the World” (Solomon R. Guggenheim Museum, New York, 2017); “CHINA 8” (various venues, Germany, 2015); the Venice Biennale (2013); and the “Stars Art Exhibition” (east garden of the National Art Gallery, Beijing, 1979).

On the occasion of “Huang Rui: Ways of Abstraction,” UCCA Center for Contemporary Art will publish a catalogue of the same title, taking a retrospective look at the artist’s explorations in abstract art over the course of the past four decades. The publication features essays by curator and critic Pi Li and Columbia University Professor John Rajchman, a wide-ranging conversation between UCCA Director Philip Tinari and Huang Rui, and high quality reproductions of all the exhibited artworks, as well as rare archival photographs and sketches dating from the “Stars” era up until the present day. The catalogue is designed by He Hao, and published by Zhejiang Photography Press.

