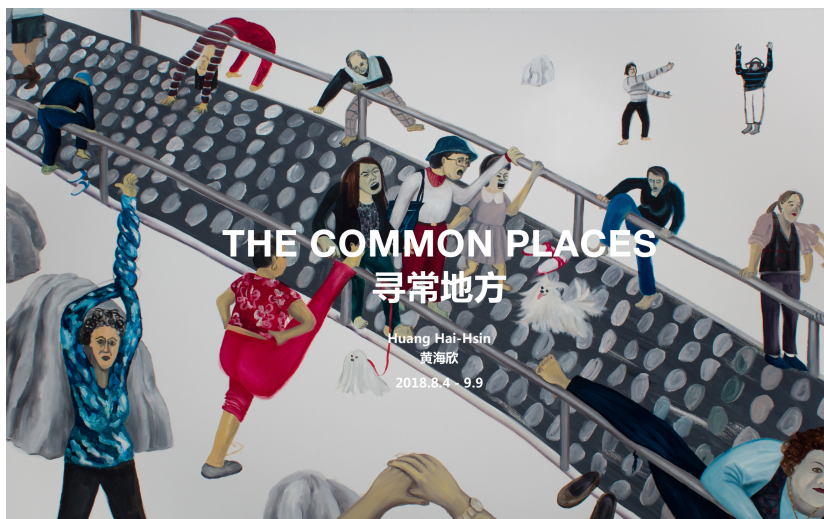


## Press Release 新闻通稿



### 黄海欣：寻常地方

#### *Huang Hai-Hsin: The Common Places*

August 4 – September 9, 2018

Opening: 3 - 6 PM, August 4, 2018

2018年8月4日至9月9日，胶囊上海荣幸呈现旅居纽约的艺术家黄海欣在上海的首次个展“寻常地方”，展览汇集了艺术家对人物角色及各种行为模式的最新观察成果。

作为一个对人类众生相和各式情境孜孜不倦的观察家，黄海欣尖锐而训练有素的视角使她能够掌握隐藏在日常维度中朴素却奇特的一面。后者最引人瞩目的部分被转译成为速写，绘画和视频装置，各种媒介以新鲜而不乏巧思的方式被实践。

展览中的作品从艺术家日常生活的各种片段中汲取灵感，并进行重组。作为一个观察者和一个隐形的主角，黄海欣重新演绎了她的作品，她似乎乐于把自己置于灰色地带，身兼主角及旁观的角色。在任何情况下，她都不是一个典型的第三人称叙述者，而像是带领观众亲临现场的转播者。

展览命名为“寻常地方”，可引申其含义为看似理所当然但须更进一步探索的事物，正呼应了艺术家欲带领观众重新领略这些寻常之所的用意。黄海欣并没有强调一个地方所具备的价值，而是强调一个寻常的地方如何变成一个景观：通过激活它的“场所精神”（Genius Loci），即人。他们无意识的、自发却超现实的行为，随机地在某些时空中发生，

吸引了艺术家的注意，并成为地方独特景观的关键元素。尽管作品有一种轻松愉快、朝气蓬勃的氛围，黄海欣作品中群体生态学的意涵是显著的。她的作品超越画布的边界，指向人性本身。

展览中重现了一些公共场域：如公园，博物馆和购物中心，尤其是聚集群众的公共空间。还隐藏著带有文化或刻板印象的观点，表现在艺术家特别为其家乡所绘制的作品《大安森林公园》中；又或是艺术家在世界各地参观的博物馆，尤其是大都会博物馆和纽约现代艺术博物馆；公共空间中的人群沉浸在集体的狂躁之中（亦是“神圣的”，就如她画中教皇方济各在 2015 年时访问纽约时那洋，也是“凡俗的”，以及她对在维多利亚的秘密购物的女性群众的描绘）。此外，黄海欣 2016 年在芬兰 Arteles Creative Residency Program（Arteles 创意驻留项目）中受到启发，将北欧独特的场景如桑拿室，驯鹿，都以讽刺和戏谑的方式被展现出来（我去了北极，2017）。

这些不同体量的作品都被大于等身尺寸的人物所占满：年迈的人群以充沛的精力与敏捷度锻炼著，就如他们在舞台上表演一般（大安森林公园，2018），又或是那些在美术馆里的群体和单独的人物几乎像是讽刺画里的角色（刚果的力量，2016），经典的艺术品都成了一般观众呈现自恋，自我指涉和自我展示的背景画面（大都会#2，2016）。在此，精彩绝伦的并不是美术馆中的大师之作而是观众和作品间的互动。画作中如此夸张表现自我的脱序行为成为了观众忘却了批判而自我调侃。

在当今的艺术世界中，黄海欣这样敏锐的艺术家不仅仅是因为其独特的幽默感，也由于她在严肃世界中突显出犀利的揶揄天赋而显得额外难得。通过蓄意而精巧的创作，她试图放大微观的媚俗，进而向观众呈现了一种另类的现实，甚至看起来更贴近现实。在这个过程中展示了一种自娱娱人的趣味。

文/ 玛瑙

黄海欣 1984 年生于台北，并在 2007 年从国立台北教育大学获艺术学士学位。2009 年，她毕业于纽约视觉艺术学院艺术创作研究所，获艺术硕士学位。目前，她生活和工作在纽约布鲁克林。黄海欣的近年个展分别在中国胶囊上海、德国莱比锡美术馆（MdbK）、美国纽约 ISE 伊势艺术基金会、台北非常庙艺文空间、台北亦安画廊、美国纽约 456 艺廊等机构展出，她参加群展的机构包括以色列荷兹利亚美术馆、日本京都文化局、台北关渡美术馆、美国伊萨卡 Herbert F. Johnson Museum of Art 和中国胶囊上海等。黄海欣的作品被众多私立和公共机构收藏，这些机构包括澳大利亚悉尼白兔美术馆、台北的台北市立美术馆以及台中国立台湾美术馆等。她曾进驻了德国莱比锡飞行者驻村。

Capsule Shanghai is delighted to present "The Common Places," New York-based artist Huang Hai Hsin's first solo exhibition in Shanghai. The exhibition, on view from August 4, 2018 to September 9, 2018, brings together a cohesive, yet diverse body of work from the most recent phase of the artist's long investigation into various aspects of the human character and behaviors.

An avid observer of people and situations, Huang's sharp, trained eye allows her to grasp the odd and bizarre aspects hidden behind apparent normality or the mundanities of everyday life. The most striking aspects of the latter are translated into sketches, paintings, and video installations, media all present in this show and used by the artist in a fresh and profound way.

Through her work, Huang seems to willingly put herself in the "in-between" zone that divides, yet blurs the roles of actor and spectator. In any case, she doesn't act as a typical third-person narrator, but rather as someone who discovers reality and tries to capture it as if it were a live-stream, the plot unfolding before her eyes, and indeed, the viewer's eyes.

Despite their varied subjects and objects, each work affords the viewer a fresh perspective on these familiar scenarios that, as the title suggests, are "common" because we've all experienced them, these public, communal and popular places.

However, when seen through the lens of classical rhetoric, the title seems to play with the larger meaning of the word "commonplace": something appearing so unquestionably evident and trivial that perhaps it warrants further investigation to explore new perspectives. Huang's new angle doesn't stress the idea of a place as a site with value per se, but on how an ordinary site is transformed into a sight by activating its *genius loci* - the people. With their unconscious and spontaneous yet surreal behaviors, they traverse, inhabit, or just happen to engage with certain spaces or situations, attracting the artist's attention and turning out to be the key element that makes a place unique. Therefore, despite their light-heartedness and freshness, Huang's works are more sociologically charged than architecturally relevant. Her work is a visual metaphor for a broader scope that starts well before the artwork and goes far beyond it: humanity itself.

A few leitmotifs recur in the show: public spaces such as parks, museums and shopping malls – more specifically, public places and spaces that often draw crowds. Perhaps another hidden theme is that of culture or the perception of culture through the lens of stereotype. For instance, the works devoted to Da-an Forest Park in the artist's native Taipei; the halls of the museums all over the world that the artist has visited, especially the Met and the MoMA; crowds in public spaces in moments of collective frenzy (whether "sacred" as in her record of Pope St. Francis' visit to New York in 2015, or "profane" as in her depiction of excited female crowds shopping at Victoria's Secret); the works inspired by her 2016 residency in Finland at Arteles Creative Residency Program depicting typical Scandinavian scenes of saunas and reindeer (*I have been to North Pole*, 2017).

Each work is populated by figures that are larger than life. Take the elderly people exercising with such vigor and agility that they seem to be performing on a stage (*Da-an Forest Park*, 2018). Or museum goers that verge on being caricatures (*Power of Kongo*, 2016); ordinary people inadvertently using iconic artworks as a backdrop for their self-spectacle and often narcissistic antics (*The MET #2*, 2016). Here, the extraordinary is not represented by the masterpieces on view, but by the reactions and actions of the viewers

that literally activate the compositions. The iconic dimension meets the ordinary one, the high and the low co-exist; viewers are invited not to judge, but to enjoy these moments of exhibitionism that create a kind of derailment.

In the current art world that arguably takes itself too seriously, artists like Huang Hai-Hsin are truly a breath of fresh air. Her remarkable and distinct ironic sensibility are a gift, as is her sharpness of wit. By creating micro-clichés, she challenges bigger ones, and presents the viewer with an alternative version of reality, which is more real than it seems. In this process, she has the rare gift of amusing people, and amusing herself.

Text: Manuela Lietti

Hai-Hsin Huang was born in Taipei in 1984 and received her BA degree from National Taipei University of Education in 2007. In 2009 she received a MFA from The School of Visual Arts in New York. She currently lives and works in Brooklyn, New York. Huang has held solo shows at Capsule Shanghai (Shanghai, China), the Museum der bildenden Künste (MdbK) (Leipzig, Germany), ISE Cultural Foundation (New York, USA), VT Art Salon, Aura Gallery Taipei (Taipei), Gallery 456 (New York, USA), and group shows at the Herzliya Museum of Contemporary Art (Herzliya, Israel), the Kyoto Cultural Center (Kyoto, Japan), the Kuandu Museum of Fine Arts (Taipei), the Herbert F. Johnson Museum of Art (Ithaca, USA) and Capsule Shanghai (Shanghai, China). Huang's work has been collected by multiple private and public collections, including the White Rabbit Collection, Sydney, Australia, the Taipei Fine Arts Museum, Taipei and the National Taiwan Museum, Taichung. She was artist in residence at the PILOTENKUECHE (Leipzig, Germany).