

白天
Night

胡柳 Hu Liu

魔金石空间 MAGICIAN SPACE
2011.12.3 — 2012.2.12

World-Night

Hu Liu Solo Exhibition

Magician is pleased to announce the opening of a solo exhibition of Hu Liu, '*World - Night*' on December 3rd, 2011 at 4 pm.

Hu Liu was born in the eighties, has always been quiet and low-key. She uses pencil and white paper as medium. Black is the only color in her paintings. In recent years, more and more attention has been driven towards her.

Daytime mingles with Night, it fades in the night while the night disappears. Human beings witness a visual feast and encountered with the unprecedented blind imagination. She depicts the fundamental dilemma of our times – 'Night of the World'. Thus, the gap in the middle of the day is indispensable by no means: it is a reminder of the real darkness. What Daytime is trying to tell is not only a way of 'seeing'. Through reviving the touches of hands, sensation of tastes and rhythm of the hearts, Daytime has revealed a finding: a person is fumbling in the world of nights to pass through the 'Night of the World'.

Enter the white night, continue watching.

Foreword

Before you step into the 'White Day', I want to say, the 'day' is not the day before / after night, not the time brighten for our visual sense: our times are lightened all day and all night. We have no night or day yet.

However, in such endless 'whiteday' and such great 'visual feast' , we are confronted with the blindness__

We gaze the world within a 'Perspective', we find the very 'picture', 'vision', 'space', 'self', etc., but we can't see the world (around it).

Thus, 'White Day' prefers to remind you, with more blank in the middle of it: the bright may include more real darkness than the night __ 'Weltnacht' ('World- Night '), a German philosopher said, this is the most important feature of our times: Die Zeit des Weltbildes ('The Time of the World as Picture'). Alas!

But the 'White Day' doesn't want to talk about another 'view Point' only. It shows you the new view. When the artist, Hu Liu (胡柳 , 1982-), stop Picturing the World and get into the night, she finds what a world? With the long-exiled feeling of the touch of hands, the smell of nose, the rhythm of heart.....she invents what a world forbidden by the rules of the visual? But what 'White Day' wants to share with you the most is, the starry sky contributing to our World __

No matter how dark of our world is , a lone star may allow us to find the way home. Even the deepest darkness can't reach the height of the star. What more, without stars, the sky can also lead us. Because, the fire that burns in our souls is of the same essential as the stars. Fundamentally speaking, the world and the self, the light and the fire, are different but not strangers to one another, because:

'fire is the soul of all light and all fire clothes itself in light.'

When the early morning
light quietly grows above the
mountains....

The world's darkening never
reaches to the light of
Being.

We are too late for the gods
and too early for Being.
Being's poem, just begun, is man.
To head toward a star—this
only.

To think is to confine
yourself to a single
thought that one day
stands still like a star in
the world's sky.

When the little windwheel
outside the cabin window
sings in the gathering
thunderstorm....

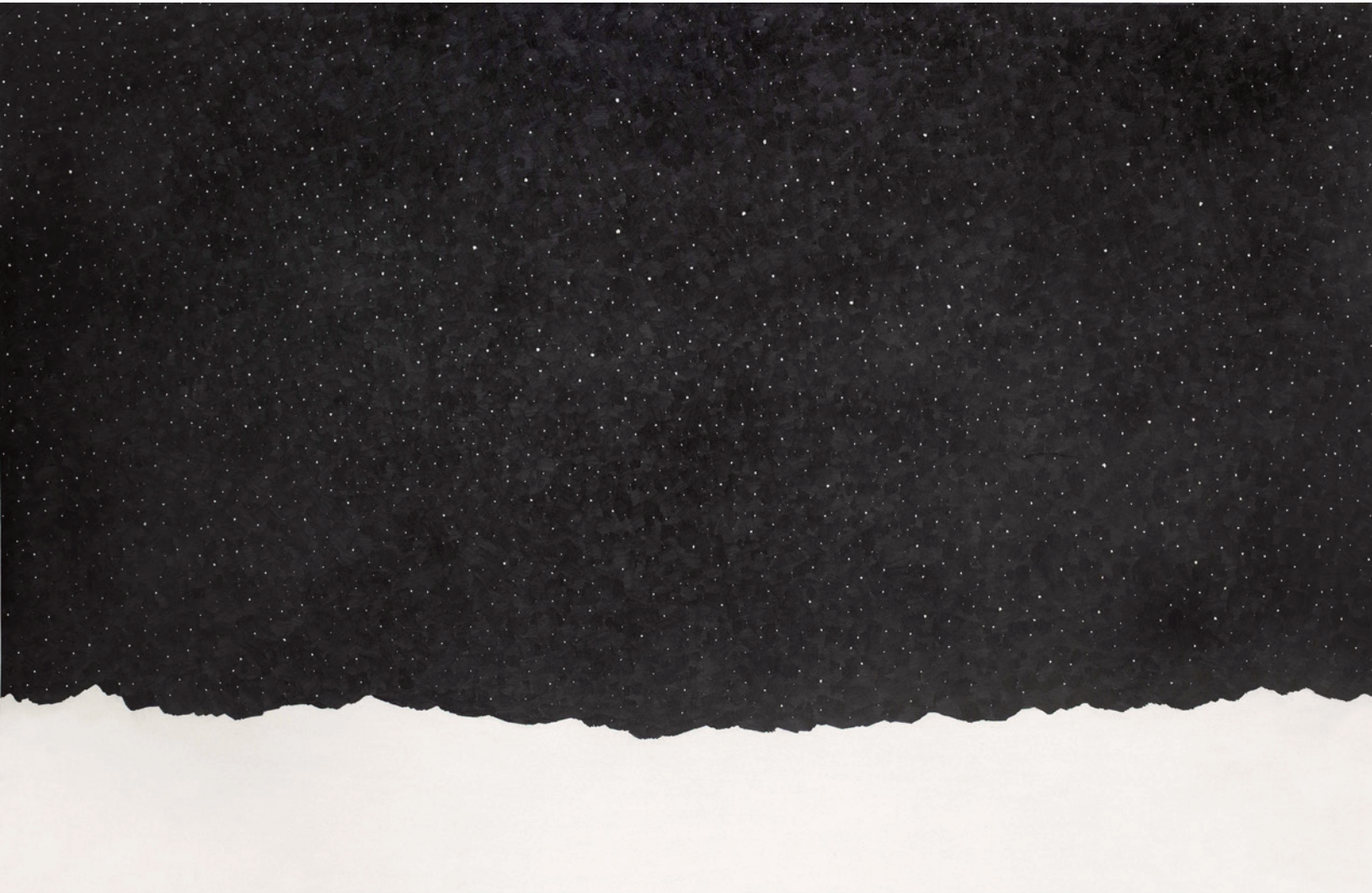


The eyes of white poplar

2011

Pencil drawing

79 x 220cm



Starry Sky
2010
Pencil drawing
80 x 110cm



A First-quarter Moon

2009

Pencil drawing

117 x 231cm

Let There be Light and There was Light

2011

Pencil drawing

80 x 110cm





April rhapsody

2011

Pencil drawing

80x110cm



Narcissus
2008
Pencil drawing
28 x 35.5cm

Peach blossom in Temple
2011
Pencil drawing
80 x 110cm





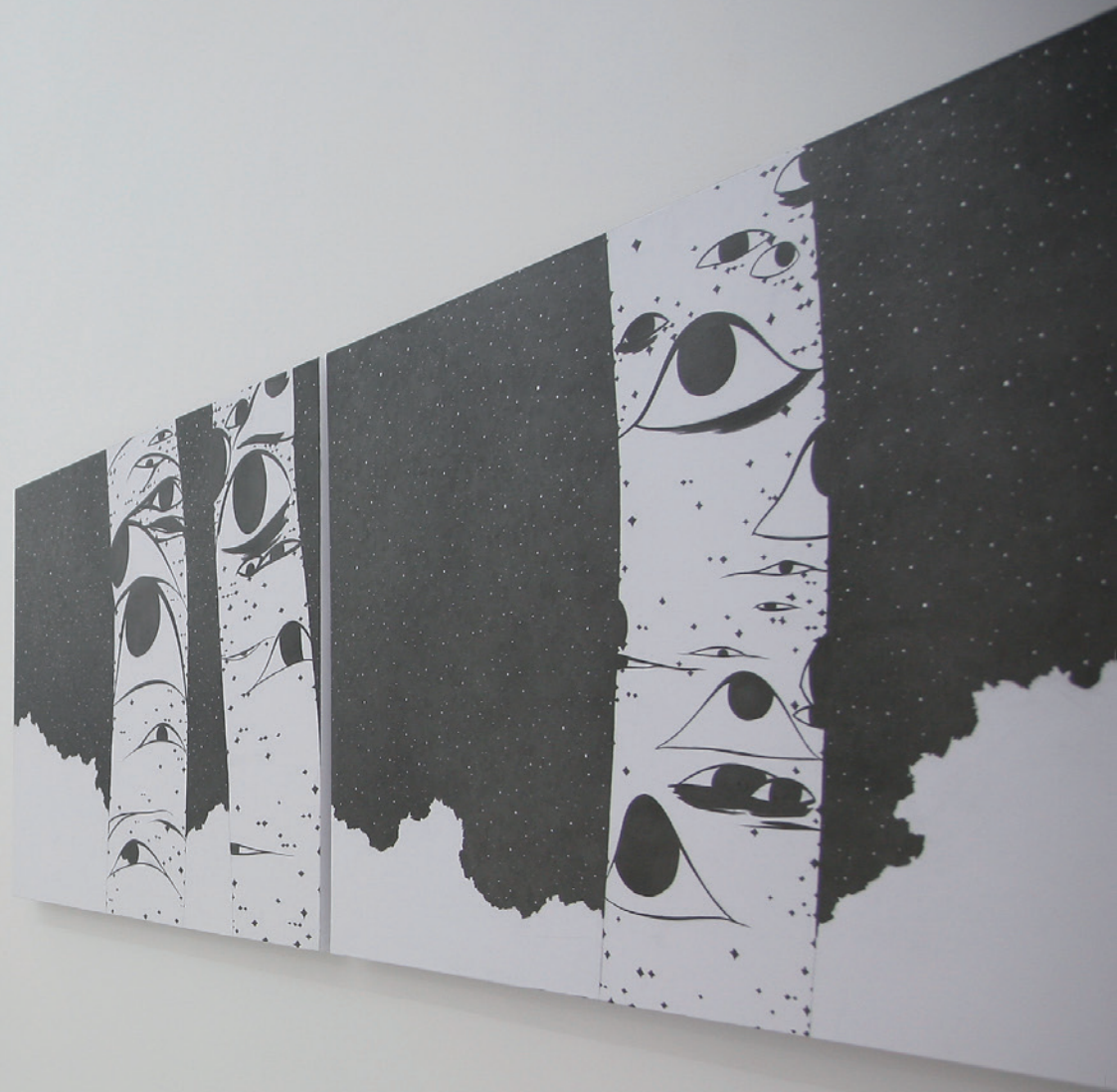
Lake

2011

Pencil drawing

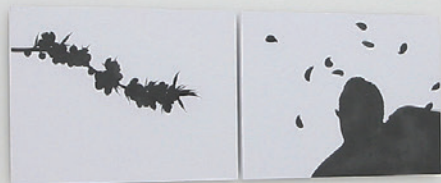
55 x 86cm

Exhibition Views



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Media Reported

白天 胡柳个展

文 / Kim /Urban





当晨曦静穆地吐展于群山之巅……
世界黑夜从未通达
在——之澄明。

吾人迟暮，
未蒙神之恩泽；
吾人早出，
难及在——之光亮。

方兴未艾，
在——之诗是吾人
迎向一颗星辰
——唯这一颗星辰……

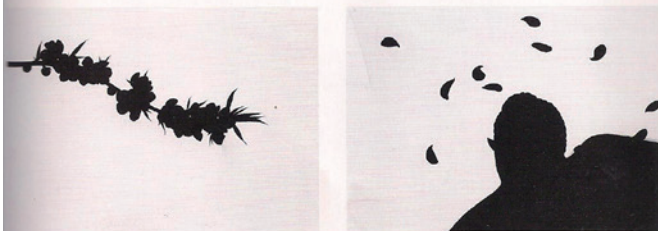
远思，乃幽闭自身于
独一之思；
遂有一日静思，
如星辰悬于世界穹穹。

——海德格尔《从思的经验而来》

白天

胡柳个展

Text & Edit: Kim / Design: S

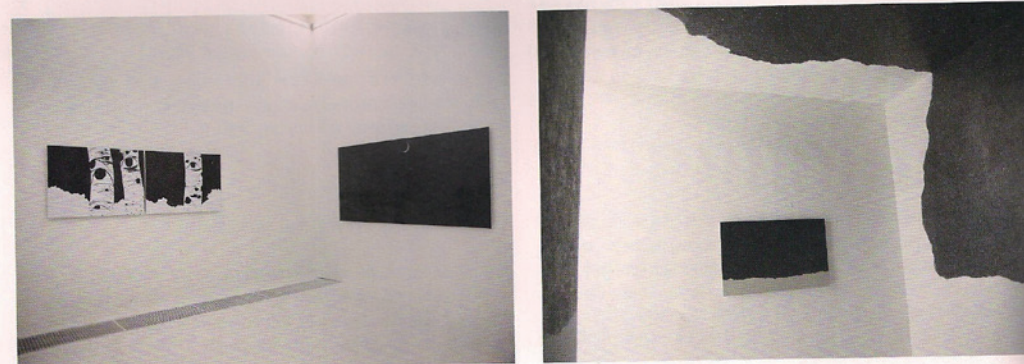
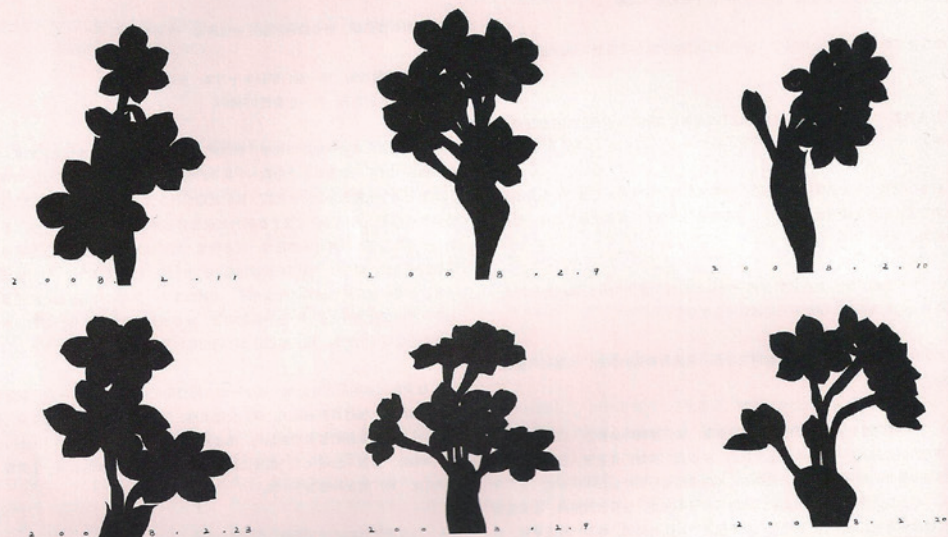


在这个邀您步入“白天”世界的前言里，我想说，“白天”不是“白天”：夜晚前/后的白天，视觉活跃的白天。我们的时代华灯万盏，昼夜通明，我们已没了夜晚，也没了白天。

然而，在这无尽的“白夜”、这“视觉的盛宴”中，我们却遭遇着失明——我们凝视着我们的视界——那“框子”、“空间”、“场所”、“圈子……”之内的“宝”气“珠”光，却遗忘了这之“外”的世界。

因而，“白天”想以它中间的空白提醒您：白光满地的世界里，有远比黑夜更深的黑暗——“世界之夜”，一位哲人说，这是我们时代最主要的特征。

但“白天”不想仅仅讲述一种“看”法。“白天”想展/示的是，在这接近“盲目”的时代里，一个人对那久被放逐的手之触觉、味之感动和心之节律的恢复。展/示地为进入“世界之夜”而在夜与夜的世界中的编/察和发现——无论这世界怎样遍布危险，一颗孤星也可以让我们认出回家的道路；甚至，即使没有星光，只要有天空，再深的黑暗也就高不过它。因为，那燃烧我们灵魂的火焰，与星星同其本质；而从根本上说，世界和自我，光与火，虽然有别却彼此不离：因为，“火是光的灵魂，光是火的外衣。”



白天—胡柳个展 / 2011年12月3日至2012年2月12日 /
地址：朝阳区酒仙桥路2号大山子798艺术区796东街

当黑夜与白昼相遇

文 / 韩凤石 / Art 概



2011 年的第一场雪比以往时候来的要“准”一些。想起了去年的冬天北京是滴水未下，这对于在北方长大的我来说实在是不习惯，盼望了一年，还好今年的瑞雪在 12 月 1 日晚如期而至，不早不晚刚刚好。工作之余，当然忘不了娱乐一下，12 月 2 日的午饭过后，几个伙伴一路上从“后来”餐馆打打闹闹“杀回”桥舍画廊，静寂于风雪中的 798 顿时有了一丝生气。

2011 年 12 月 3 日周六居然是个大晴天，从下午 798 内热闹的景象可以看出人们早已将寒冷抛到脑后，哈出一口热气，感叹北京的艺术氛围还真浓。其实在周末若能看到一场好展览，或好的艺术作品确实是件惬意的事情。今天，我没有失望。下午 4 点，名为“白天-night”的个展在北京 798 魔金石艺术空间开幕，参展艺术家是胡柳。

“我们的时代华灯万盏、昼夜通明，我们已没了夜晚，也没了白天。然而，在这无尽的“白夜”、这“视觉的盛宴”中，我们却遭遇着失明——我们凝视着我们的视界——那框子、空间、场所、圈子……之内的宝气珠光，却遗忘了这之外的世界。因而白天想以它中间的空白提醒您：白光匝地的世界里，有远比黑夜更深的黑暗——世界之夜，一位哲人说，这是我们时代最主要的特征。”胡柳之所以选择“黑”与“白”，正是将色彩提纯的过程，“白”存在的目的是为了衬托出“黑”，黑也正是与白相遇才更突显其存在的意义。

看着布满展厅棚顶那一片漆黑的星空，很难想象这是艺术家花费了多少个日日夜夜，用了多少根 8B 的铅笔才得以完成的。铅笔一直被看作是绘画基础训练的工具，说到铅笔的用途我们很容易想到的就是素描、速写、创作底稿等，在人们的观念中，铅笔似乎从未上升到创作材料的高度。胡柳说，她就是要打破这种固有的观念，尝试着用铅笔来进行创作，这就是她对使用铅笔这种材料创作的阐释。选择植物作为创作主体与艺术家的生命经历有关，很遗憾由于时间仓促，我们没能追问具体的经历。

虽然她使用的都是 8B 的铅笔，但画面纹理及色调很有层次，尤其是在这凸凹不平的墙面上做出肌理和层次，类似于在困境中不断重复且专注地修行。世界上大概有 20 多位艺术家像她这样进行着铅笔创作。

临走时，我们留下了一个疑问，就是若这件直接描绘在展板上的“夜空”有藏家要购买，要怎样收藏呢？

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