

黄望福：不露声色

艺术家：黄望福

展览时间：2024 年 12 月 7 日 - 2025 年 2 月 28 日

开幕时间：2024 年 12 月 7 日（周六下午 4 点）

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拾萬空间（杭州）将于 2024 年 12 月 7 日呈现黄望福的个展：不露声色，由此带来艺术家十余件绘画作品，它们主要描绘水果和窗外的风景。

黄望福是一位在社交媒体上比较活跃的艺术家的，社交媒体对他来说，主要不是来自它所承载的内容，而是它持续地在无意识层面上给人们所带来的知觉变化。其表现之一便是无形中对于广告的依赖，如果没有了广告，每个人在面对空荡的屏幕和墙面时，会感到挫折，不只因为失去了游戏和梦想机会（即使那是假的），更是因为深深地感到“他人”不照顾自己而沮丧。

新的商业需求诞生了，由此带来一些微妙的暗示，使得所看之物可以随时放大、缩小、折曲和伸展。这些形体上的变化并非有意为之，而是为了随时应对广告环境下看似变化实际上没有改变的一些微妙的心理需求和暗示。这种不露声色的应对之策，是对转瞬即逝的快乐的一种补偿，同时也是对有限空间的自愿适应的结果。

喷枪是黄望福主要使用的绘画工具，这一绘画工具的特性，能让被需要的商业广告美感变得明确和直接，而幽默和放松的姿势则是艺术家面对不可抵达的广告美学所仅仅握住的唯一武器。在此之下，物象被心理整合，由此化为一颗被遗落和忘记的石榴籽（虽然必须要让石榴籽紧紧地团结在一起），一段被砍掉的香蕉皮，或者，一截紧紧拉住的窗帘……

黄望福

1993 年生于湖南，2016 年毕业于四川美术学院公共艺术系，现生活工作在北京。

黄望福的创作方向一直围绕因消费主义而产生的广告式图像，并将这些图像用强力的规范和限制在“它”的画面存在的正当性中，不谈及消费，更是因为它本身反过来又变成消费。艺术家用非常幽默化的语言方式来回应关于消费品这种双重决定机制。

拾萬空间，于 2014 年成立于北京草场地艺术区，2018 年迁址到北京 798 艺术区。2021 年底开设石家庄分馆拾萬当代艺术中心，并于 2023 年底迁至石家庄市井陘县北障城村。2023 年初在杭州市西湖区转塘街道的孵鸡湾建立分部。拾萬北京总部位于 798 包豪斯建筑集群中的一处二楼下陷式空间，石家庄分部深入到太行山古村落中的一座老教堂，而杭州空间则改造自龙坞茶山旁的一间农舍。拾萬空间对常规化的展览保持警惕，希望从当代艺术的语境出发，通过持续的展览和项目，来回应我们共同的生存境遇，激发出当下文化中被忽视的部分。

Huang Wangfu: Muted Longings

Artists: Huang Wangfu

Duration: December 7, 2024 - February 28, 2025

Opening: 4:00 PM, Saturday, December 7, 2024

Address: Bus Stop of Fu Ji Wan, Chang Dai Cun, Zhuan Tang, Xihu District, Hangzhou

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Hunsand Space (Hangzhou) will present Huang Wangfu's solo exhibition Muted Longings on December 7, 2024, featuring over ten paintings primarily depicting fruit and views from windows.

Huang Wangfu is an artist active on social media, though its significance to him lies not in its content but in the perceptual changes it subtly induces on a subconscious level. One manifestation of this is the invisible reliance on advertisements. Without advertisements, people facing empty screens or walls often feel frustrated—not merely because they lose opportunities for games or dreams (even if those are illusions)—but because they are profoundly disheartened by the sense that “others” are not taking care of them.

A new commercial demand has emerged, bringing with it subtle cues that allow what is seen to be magnified, shrunk, twisted, or stretched at any moment. These physical transformations are not deliberate but are responses to the seemingly changing yet fundamentally static psychological needs inherent in the advertising environment. This subtle, muted response serves both as a compensation for fleeting moments of joy and as a conscious adaptation to the constraints of limited space, embodying quiet longings beneath the surface.

The airbrush is Huang Wangfu's primary painting tool. Its unique qualities make the aesthetic appeal required by commercial advertising clear and direct. Humor and a relaxed stance are the artist's only weapons against the unattainable ideal of advertising aesthetics. In this context, objects undergo psychological integration, transforming into a forgotten pomegranate seed (even though it must stay tightly clustered), a discarded banana peel, or a firmly grasped curtain...

About the Artist:

Hunsand Space was established in 2014 in the Caochangdi Art Zone of Beijing. In 2018, it relocated to the 798 Art District in Beijing. At the end of 2021, Hunsand Space opened a branch, Hunsand Center for Contemporary Art, in Shijiazhuang, and by the end of 2023, it had moved to Beizhangcheng Village in Jingxing, Shijiazhuang. In early 2023, a new branch was established in Fujiwan, Zhuantang, Xihu, Hangzhou. The Beijing headquarters of Hunsand Space is located within a sunken two-story building in the Bauhaus architectural complex within the 798 Art District. The Shijiazhuang branch delves deep into an old church within a historic village in the Taihang Mountains, while the Hangzhou space has been transformed from a farmhouse near the Longwu Tea Plantation. Hunsand Space remains vigilant against the standardization of exhibitions and aims to respond to our shared existential experiences, sparking the often overlooked aspects of contemporary culture through ongoing exhibitions and projects.