

物之旷野

The Wilderness of Being

黄亮
Huang
Liang

特邀评论 Commented by 王将 Wang Jiang

时隔三载，黄亮再次将他所珍视的物郑重地带入我们的视野。尘世里的物件传达出一种恒常持存的精神性。我们被邀约走入意志的旷野，安静下来，对朴质无华的物进行默观。光与暗的交响最终化为“灰”。不断叠加的笔触间藏有生机，使这饱含实在感的“灰”不再暗淡。黄亮持续地锻造着物之“形”，它们静静地立于空间中，化身向灵性深处自觉探寻的标记。微小的物、耐人琢磨的形、形与形相关联的情境共同构成一片精神的旷野。这旷野不在别处，就在生活之中。

01 旷野之灰

目光轻拂黄亮画作的表面，即刻便捕捉到“灰”。它既是光色的调子，又是空气里的尘埃，是斑斓色彩中和之后的宁静，也是每一粒致微灰尘里存有的整个宇宙。黄亮的“灰”浸润在笔触的间隙内，逐渐落定。如同我们用手在斜阳下向空中用力一挥，气流瞬间旋动起光斑一样的尘土，但它们很快便受重力感应而下坠。心绪的微颤起于“灰”又止于“灰”。灰，被赋予了另一层意义，它成了一片场域。这场域首先幻化为土壤灰黑的东北大地。让我们将视线暂且拉远，回到1980年代初中国当代艺术的那个“决定性瞬间”。“北方艺术群体”沿着理性的道路追求崇高，他们构想出具有形而上和人本色彩的“北方文化”。严寒的体感温度渗透进思维，“寒带-后”文化的新范式将理性视作冰冷之物。此处的冰冷并不等同于冷漠，它炽热地对抗着那些病态的、奴性的、无病呻吟的、歇斯底里式的没落。冰与火的歌是那一代青年人精神自救的旋律。彼时，黄亮刚刚在这片土地上出生。先锋前卫的余波裹挟着他的成长。但是，东北重工业的萧条、经济衰败随即而来，从辉煌中跌落的劳动者、从轰鸣里静止下来的大机器已生满厚厚的锈斑。

灰，带着强烈的现实感撕碎了集体主义幻梦的滤镜。生于1986年的沈阳作家班宇经验着“灰”的“漫长”，他写道：“打个响指吧，他说 / 我们打个共鸣的响指 / 遥远的事物将被震碎 / 面前的人们此时尚不知情”如今，响指的声音回荡在辽河平原。展览开幕的此刻，冬寒还未散去，绿意却已悄然滋生。生与灭的往复，构成了黄亮这批新作里的微循环。灰，拓展为生与灭的旷野。这旷野或指广大的平原，或是凄凉、无人烟的地域，或是空旷干旱之地。在犹太-基督教文化里，它最初象征着造物主对人的惩罚。而“他罚”一旦转为“自省”，旷野的消极指向就立刻被涂除掉了。恰是在旷野中，人们得以心无旁骛地冥思、守斋、修行和祈祷。万籁俱寂之时，旷野散发着沉静的美感。它亦是极其艰苦之地，消亡始终笼罩着旷野里的独行者。现实的犀利令人感到不适，甚至威胁着生命。但若不具备无视消亡的从容，生存也就丧失了支撑和尊严。旷野破除了虚妄，将生命坚实的质地暴露在人的面前。

02 心相之隐

黄亮犹如一位在高原上的朝圣者、一位在旷野中的隐修士。他默观着日常所遇的万物，发掘其内的奥妙。历史中，真实的旷野曾为如此的灵修 (spirituality) 提供了空间。公元三世纪末至七世纪初，一群修道士远离社群，进入了埃及和叙巴地区的沙漠。这些沙漠教父 (desert fathers) 隐居于旷野中，他们虽然并非神学家或哲学家，但苦修增长了他们的真智慧。对信仰的体验、对生命最高理念和宗旨的体察在黄亮的艺术创造里从未止息。他的工作诞生在精神的旷野中，作品皆源自“旷野”里的一个念头、一种念想，它先于物质世界里的创造行为而存在。此种创造意志便是“心相”——这个唯识宗术语运用在黄亮的语境内是妥当的。心相照见万象，它好比旷野里的水泉，滋养着居于此的人们。虽然心相还尚未抵达“真如”的境地，但倘若达至真如，也就不必有创造形象的艺术家的了。心相由默观得出，其过程就是对“形”进行反复的咀嚼。

如同一位琢玉人，黄亮持续地“因形寻形”。前一个“形”是心相，是关于形的“起心动念”。而动笔之后，那朦胧的念头便退居至深处。心相在暗中运动，不可穷追。眼睛在反复观察，手持拿画笔留下细腻的痕迹。黄亮的观察绝非写生，观察的对象不囿于物的外形。他在连续和间离两种状态间往来：心、眼、手持持续地考量、计算，若有难以名状的“气”于画中涌动。间离一方面是就时间而言的：心相偶发的变动促使主体去重新观察，再度矫正形状。未来不可知，因此黄亮思量的是当下即将消逝的事物。间离的另一面则意味着从自我设下的掩体里脱壳而出。所见即我执，若不放下它，便会落入妄见。观察既是

锤炼，也是蜕变。眼与手的推敲不停地重返心相，黄亮在形的无限种可能中，耐心且不偏执地确认着物的造型。他对那些艺术或语言不可抵达的东西保持着敬畏，而尽其所能地求索绘画里的准确。黄亮以“形对了”为判断的准绳——“形”是介于主客观之间的形，“对了”则是主体和形关系的衡量标准。视觉上，形的边缘细部模糊不清，物似乎是粗粝的，其存在若隐若现。但是，精神上的心相却明晰得不能再明晰了。这就是旷野里的奥迹，清晰与模糊的辩证，它投射在那些经过“反刍”的物之上。物自然地成熟，自在地存留于旷野内。它们是心相的记号，而非佐证艺术家某些意图的确据。

03 物器之灵

入画的物件有些是我们十分熟悉的：调色板等杂物充满个体的记忆；刻意留白的信笺欲言又止，它们是寄情之物。还有些入画的物件有着特殊的形，例如方轮廓油灯的外罩具有纪念碑式的亘古感；由纸黏土这一至轻的材料所制成的人头骨，令人联想起藏传佛教里的颅骨法器嘎巴拉碗（藏语：འཇམ་མཐོག་ལོ་མོ།）。灵魂离开可朽的身体，骸骨便成了器具。嘎巴拉碗用在求取密法、获得智慧、洗净罪污的仪式上。它是断弃执着、终得解脱的标记。画中还有寓意圆满的法螺，它是黄亮亲手制作的雕塑。其表面的洁白并不耀眼，却给人极致的纯净之感。就连最普通的面包块也被黄亮厚厚地涂抹上了石膏，而画中的望远镜只是用泥土和纸张制成的模型。在这里，物的原本细节丧失了，但这却使得形充分地显现。上述物器，无论是俗世里的寻常之物还是法器，它们都闪耀着灵的光晕。它们的重量无关其材料密度，均是精神的致密体。这些物见证着时间，但黄亮痴迷的并非是收藏器物里既存的、已然过去的时空。他钟情于物器的形，那既短暂却又恒久的形。他看似重复地描摹着同一个形。但每一次起念、每一张新作都是在重新体验、矫正上一轮的观察。他不断地“为难”着自己，并在为难中等待着，等待画笔推敲出相符于此刻心相的形。

黄亮笔下的物构成了一个物体系。不过，此物体系并不是鲍德里亚（Jean Baudrillard）所认为的欲望投射系统。他画面的主角并非作为客观对象、任人占有的物（objects），而是一系列精神的痕迹、灵魂的显像。画中之物虽看似日常，却和我们在拜物社会里遇到的物决然不同。消费之物乃是在经济交换过程中流通的符号、一种社会区分的方式。它仅仅是个空名。然而，黄亮择取的物确有其具体的功能且颇具象征价值。人的想象力倾注其内，唤醒实体物的灵。这个“物体系”的主体是物与人的崭新关系：人不再操控物，反倒与物融为一体。在近作中，黄亮观察物的视觉习惯发生着改变。绘画的间隙，他继续持着手作的兴趣。他借助体式放大镜与肉眼来细细地品味着形因时空流逝而产生的微妙变化。观察手段的交替在画面里呈现为近与远、局部与整全、微观与宏观的切换。距离与视野在变化，但与黄亮之前的创作相比，不变的是观看的“无蔽”，即真诚地、无所隐瞒地探查心相。物质终将消逝，心相之形得到不朽的永生。黄亮拉开了精神与物质的距离，使凝视下的器物从物欲世界的浮光掠影中突围而出。物器由此成了人与灵性世界发生交集的中介，它们以清贫、节制的特质诉说自身。

04 修为之韧

每幅作品的标题均延展出一套物的地理。词汇标记出观察路径上的参照点。物之名由逗号间隔、罗列着，交代着物之间的关系。除了物之名，题目里还存在着一些难被归类的概括语句。它们或是在表述构成的要素，或是在说明某种另类的处理手法，或是在圈定观察的特定范围。总之，简明的话语交代出黄亮对形进行调试调整并趋于完善的过程。逗号是时间线上的点，划定出观察的间隔。也恰是这间断制造出画作表面自然松弛的肌理。这肌理可以在入画之物中找到对应的象征——泥沙里的河蚌融合着迥异的质地，干与湿、光滑与粗糙混沌一团。颜料浸染到画布上，其干燥的过程如同湿泥脱水。笔触堆叠，颜料层积。黄亮使用的画布并非是全新的，原有的折痕仍旧存在。油彩在其上的时润时燥带来松与紧的博弈，消解掉边框施加于布面的应力。视线重叠之处，不停流逝的刹那时空被转译成光与影的微妙对比。意志藏在晦暗中，绘画成为黄亮的隐秘修行。日常而微观的事物散发着静谧的气息。此地没有宏大的叙事，他感到安全和信赖，享受着绘画的一切，不担忧被打扰。艺术家的意志仿若画中头骨一旁的桌面镜，如实地映照出身心的限度。修行中的黄亮十分警惕来去皆匆匆的快感，因那快感源自假象背后灵魂的不安宁。

观察者们常常提及黄亮早年的人生经历。身体羸弱、被误诊患癌、与死亡搏斗——磨难与疾病或许是触发生命觉悟的契机。在此背景下，艺术常被当作从痛苦中释放、参透无常、获得安慰的通路。痛苦 (discomfort) 好比坚硬的石块，而安慰 (comfort) 则犹如柔软的床铺。然而，comfort的拉丁前缀com意味着一起，fortis表示强壮或力量。直至17世纪，该词在英文里才指向我们今天普遍理解的身体放松之感。黄亮的艺术并非现代语义里化解痛苦的妙计，它回归comfort的原意，探求共同的力量。与时间同行，黄亮无暇去对苦难之源进行喋喋不休的追问。他不逃避，也不刻意去寻求出走或遗忘的方式。他坦然且无惧地面向刻骨铭心的苦痛，穿透它，再把它消化到骨髓里。这便是黄亮这位苦行僧其修为的高深之处。对他而言，艺术发轫于生活，亦是关乎修行的虔敬体悟。生活、修行及创作是一体的。他从生活层面上来界定艺术与修行里灵性经验，构筑着阿甘本 (Giorgio Agamben) 所言那种与形式紧密相关的生活，即“形式-生活” (forma-di-vita)。我们如今所看到的物之形迹即“形式-生活”的标记，它们蕴藏着宁静的智慧。那智慧不见过去，亦不见未来。那智慧乃是一种精神性的临在、一种于此地此刻的共在同行。

物之旷野并不荒凉，所有的重担皆转换成了超脱一切的轻盈。坚韧的意志咏唱着歌颂逾越的低吟。班宇那首“漫长的”诗歌仍持久地回荡着：块状的流淌，具体的光芒，在它身后是些遥远的事物。

「关于艺术家」

黄亮，1982年出生辽宁抚顺，2008年毕业于鲁迅美术学院油画系，现生活工作于沈阳。黄亮近年来反复地观察、描绘着一系列物件。无论是俗世里的寻常之物，抑或宗教文化中的法器，它们都闪耀着灵的光晕。它们显现的重量无关其材料密度，均是精神的致密体，传达出超越尘世的精神性。其作品中细腻松弛笔触，静谧沉稳的灰色捕捉到器物之形，它们应合心相，引领观者走入意志的旷野。重要个展包括：物之旷野（站台中国，2024），岁月静好（站台中国，2020），黄亮绘画展（站台中国，2014），安顿好生活（站台中国，2009）。

「关于特邀评论」

王将，一位活跃于北京、上海的独立策展人和艺评人，他的研究、写作与策展涉及“中国新绘画”所呈现的诸多可能性。

「关于站台中国」

站台中国当代艺术机构 (Platform China Contemporary Art Institute) 于2005年在北京草场地艺术区成立，成立之初基于莽撞和理想设定为非盈利艺术实验空间，试图搭建中国与国际沟通与对话的艺术平台，2015年底搬入798艺术区中二街D07号。站台中国作为中国当代艺术的参与和推动者，致力于中国艺术生态的构建，是一个当代艺术的交流、研究、收藏与艺术品经营的综合性艺术机构。

The Wilderness of Being

Text/Wang Jiang

After a three-year hiatus, Huang Liang once again solemnly brings the cherished objects into our view. Everyday items in the mundane world convey a perennial spirituality. We are invited to enter the wilderness of will, to quiet down and contemplate the simple and unadorned objects. The symphony of light and darkness ultimately merges into "gray." Hidden within the continuously layered brushstrokes lies vitality, rendering this substantial "gray" no longer dim. Huang Liang persistently shapes the "form" of objects, as they stand quietly in space, embodying marks of conscious exploration into the depths of spirituality. Small objects, thought-provoking forms, and interconnected situations together constitute a spiritual wilderness. This wilderness is not elsewhere but right within life itself.

01 The Gray of the Wilderness

Gazing lightly upon Huang Liang's paintings, one immediately captures the essence of "gray." It is not only the tone of light but also the dust in the air, the tranquility after the colorful hues merge, and the entirety of the universe contained within each speck of subdued dust. Huang Liang's "gray" saturates the gaps between brushstrokes, gradually settling. Much like the swirl of dust particles when one vigorously waves their hand into the air under the slanting sun, but soon succumbing to gravity's pull. Thoughts gently tremble with the "gray" and cease with the "gray." Gray takes on another layer of meaning, becoming a realm. This realm first transforms into the dark gray soil of the northeastern earth. Let us momentarily zoom out and return to the "decisive moment" of early 1980s contemporary art in China. The "Northern Art Group" pursued the sublime along a rational path, conceiving of a "Northern Culture" with metaphysical and humanistic colors. The cold sensation of the body infiltrated the mind, as the new paradigm of "Cold Zone-Post" culture viewed rationality as icy. Here, coldness does not equate to indifference; it fervently confronts the morbid, submissive, whining, and hysterical decline. The song of ice and fire was the melody of spiritual self-rescue for that generation of youth. At that time, Huang Liang had just been born in this land. He was carried along by the aftermath of the avant-garde. However, the decline of heavy industry in the Northeast and economic downturn swiftly followed. Workers who had fallen from glory and the massive machines that had come to a standstill amidst the roar of industry were now covered in thick rust.

Gray, with its strong sense of reality, tore apart the filter of collectivist illusions. Born in 1986, Shen Yang writer Ban Yu experienced the "long" of "gray." He wrote: "Snap your fingers, he said / We snap resonating fingers / Distant things will be shattered / People in front are still unaware at this moment" Now, the sound of snapping fingers echoes on the plains of the Liao River. At the opening of the exhibition, the winter cold has not yet dissipated, but greenery has quietly begun to flourish. The cycle of life and death constitutes the microcosm in Huang Liang's new works. Gray expands into the wilderness of life and death. This wilderness may refer to vast plains, desolate, uninhabited areas, or open and arid lands. In Jewish-Christian culture, it originally symbolized God's punishment of humanity. However, once "His punishment" transforms into "introspection," the negative connotation of the wilderness is immediately washed away. It is in the wilderness that people can contemplate, fast, practice, and pray without distraction. In the silence, the wilderness exudes a serene beauty. Yet, it is also an extremely harsh place, where the specter of extinction always looms over the solitary wanderer. The sharpness of reality is discomfiting and even life-threatening. But without the composure to disregard extinction, survival loses its support and dignity. The wilderness dispels illusions and exposes the solid texture of life before humanity's eyes.

02 The Concealment of Heartfelt Connections

Huang Liang is akin to a pilgrim on a plateau, a recluse in the wilderness. He silently contemplates all encountered in daily life, uncovering their mysteries. Throughout history, the real wilderness has provided space for such spirituality. From the late 3rd to the early 7th century, a group of monks withdrew from society and entered the deserts of Egypt and Syria. These desert fathers secluded themselves in the wilderness, and though they were not theologians or philosophers, their asceticism cultivated true wisdom. The experience of faith and the contemplation of life's highest ideals and purposes have never ceased in Huang Liang's artistic creation. His work is born in the spiritual wilderness, originating from a thought or contemplation within the "wilderness" that precedes creative actions in the material world. Such creative will is "heartfelt connection"—this term from Yogacara Buddhism is appropriate within Huang Liang's context. Heartfelt connection perceives all phenomena, much like a spring in the wilderness nourishing those dwelling within it. Although heartfelt connection has not yet reached the realm of "true suchness," if it were to reach true suchness, there would be no need for artists to create images. Heartfelt connection is derived from contemplation, its process involving the repeated chewing of "forms."

Like a jade carver, Huang Liang continues to "seek form through form." The former "form" is heartfelt connection, a "starting thought" about form. After picking up the brush, the hazy thought retreats to the depths. Heartfelt connection moves in the dark, untraceable. The eyes observe repeatedly, leaving delicate traces with each stroke of the brush. Huang Liang's observation is far from sketching; the object of observation is not confined to the external form of objects. He oscillates between continuity and discontinuity: the mind, eyes, and hands continuously consider and calculate, as an indescribable "spirit" surges in the painting. Discontinuity refers, on one hand, to time: the spontaneous changes of heartfelt connection prompt the subject to reobserve and readjust the shape. The future is unknown, so Huang Liang contemplates the imminent disappearance of the present. On the other hand, discontinuity implies emerging from the self-set shelter. What is seen becomes an attachment; if not relinquished, one will fall into delusion. Observation is both a tempering and a transformation. The scrutiny of the eyes and hands continuously returns to heartfelt connection. In the infinite possibilities of form, Huang Liang patiently and impartially confirms the shape of objects. He maintains reverence for what art or language cannot reach, and diligently seeks accuracy in painting. Huang Liang judges by "getting the form right"—"form" is the intermediary between subjectivity and objectivity, and "right" is the measure of the relationship between the subject and the form. Visually, the edges of the form are blurred, and the object seems rough, its existence ephemeral. However, spiritually, heartfelt connection is clearer than ever. This is the mystery of the wilderness, a dialectic of clarity and obscurity, projected onto those objects that have undergone "rumination." Objects mature naturally, lingering freely in the wilderness. They are signs of heartfelt connection, not evidence of the artist's intentions.

03 The Spirit of Objects

The objects depicted in the painting are some that we are very familiar with: miscellaneous items like a palette are filled with individual memories; deliberately blank notes seem to have much to say, yet remain silent—they are objects of sentiment. Other objects in the painting have special shapes, such as the square contour of an oil lamp's casing, which exudes a timeless monumental feel; the skull made of paper clay, a material so light, reminiscent of the skull ritual object, the Kapala bowl, in Tibetan Buddhism. When the soul leaves the perishable body, the bones become instruments. The Kapala bowl is used in rituals to obtain esoteric teachings, wisdom, and cleanse sins. It signifies the abandonment of attachments and the attainment of liberation. There's also the conch shell, a symbol of auspiciousness, sculpted by Huang Liang himself. Its surface, although not dazzlingly white, evokes an ultimate sense of purity. Even the most common bread loaves are thickly coated with plaster by Huang Liang, while the telescope in the painting is merely a model made of mud and paper. Here, the original details of the objects are lost, but this allows their forms to be fully manifested. These objects, whether mundane or ceremonial, shine with a halo of spirit. Their weight has nothing to do with their material density; they are all dense bodies of spirit. These objects bear witness to time, but Huang Liang's obsession is not with the time and space that exist within collected objects, already past. He is enamored with the form of objects, their ephemeral yet enduring form. He seems to repetitively depict the same form. But each new thought, each new piece, is a re-experience, a correction of the previous observation. He continually "challenges" himself, waiting in this challenge, waiting for the brush to bring forth a form that corresponds to the heartfelt connection of the moment.

Under Huang Liang's brush, the objects form a system of entities. However, this system of entities is not what Jean Baudrillard would call a system of desire projection. The protagonists in his paintings are not objects to be possessed as objective objects; they are rather a series of spiritual traces, manifestations of the soul. Although the objects in the painting may seem mundane, they are decidedly different from the objects we encounter in the consumer society. Consumer goods are symbols circulated in the process of economic exchange, a way of social differentiation. They are merely empty names. However, the objects chosen by Huang Liang have specific functions and considerable symbolic value. Human imagination is poured into them, awakening the spirits of physical objects. The subject of this "system of entities" is the emergence of a new relationship between humans and objects: humans no longer control objects, but instead merge with them. In his recent works, Huang Liang's visual habits of observing objects are changing. In the gaps of painting, he continues to maintain his interest in handcraft. He uses both a magnifying glass and the naked eye to carefully savor the subtle changes in form caused by the passage of time and space. The alternation of observation methods is manifested in the painting as a switch between near and far, part and whole, micro and macro. Distances and perspectives change, but compared to Huang Liang's previous works, what remains unchanged is the "unshielded" gaze, that is, the sincere and unreserved exploration of the heart's connection. Materiality will eventually vanish, but the form of the heart's connection will attain immortal eternity. Huang Liang has bridged the gap between spirit and matter, allowing the objects under scrutiny to break free from the fleeting shadows of the materialistic world. The objects thus become intermediaries between humans and the spiritual world, speaking of themselves with the qualities of poverty and restraint.

04 The Flexibility of Cultivation

Each title of the artwork extends a geographical system of objects. The vocabulary marks reference points along the path of observation. The names of the objects are listed with commas, indicating the relationships between them. In addition to the names of the objects, the titles also contain some difficult-to-classify general statements. They may express the elements of composition, describe alternative techniques, or define specific ranges of observation. In short, concise language, Huang Liang describes the process of adjusting and perfecting the forms. Commas are points on the timeline, delineating the intervals of observation. It is precisely these interruptions that create the natural relaxation of the texture on the surface of the painting. This texture can be found in the corresponding symbolism of the objects in the painting—a mixture of textures in the mud and sand, smoothness and roughness. As the paint soaks into the canvas, its drying process is like dehydrating wet mud. Brushstrokes pile up, layers of paint accumulate. The canvas Huang Liang uses is not brand new, and the original folds still exist. The alternating moistness and dryness of the oil paint on it bring about a play of looseness and tightness, dissolving the stress applied to the canvas by the frame. At the overlap of the lines of sight, the constantly passing moment in time is translated into subtle contrasts of light and shadow. Will is hidden in the darkness, and painting becomes Huang Liang's secret practice. Everyday and microscopic objects emit a quiet breath. There is no grand narrative here; he feels safe and trusted, enjoying everything about painting, without worrying about interruption. The artist's will is like the tabletop mirror beside the skull in the painting, reflecting the limits of body and mind accurately. Huang Liang in his practice is highly vigilant against the fleeting pleasures, for they arise from the restlessness of the soul behind the illusion.

Observers often mention Huang Liang's early life experiences. A frail body, misdiagnosed with cancer, struggling with death—hardship and illness may be the catalyst for awakening to life. In this context, art is often seen as a pathway to release from suffering, understanding impermanence, and finding solace. Discomfort is like a hard stone, and comfort is like a soft bed. However, the Latin prefix "com" in comfort means "together," and "fortis" means strength or power. It was not until the 17th century that the word in English came to mean the feeling of physical relaxation that we understand today. Huang Liang's art is not a modern semantic solution to resolving pain; it returns to the original meaning of comfort, seeking common strength. Traveling with time, Huang Liang has no time to endlessly question the source of suffering. He does not avoid it, nor does he deliberately seek a way out or forgetfulness. He faces the deep pain calmly and fearlessly, penetrating it and digesting it to the marrow. This is the depth of Huang Liang's cultivation as a practitioner. For him, art begins with life and is also a matter of devout understanding of practice. Life, practice, and creation are one. He defines the spiritual experience in life and practice from the perspective of life, constructing what Agamben calls a life closely related to form, namely "form-of-life." What we see now are the traces of the forms of life, which contain quiet wisdom. That wisdom does not see the past or the future. It is a spiritual presence, a co-presence here and now.

The wilderness of objects is not desolate; all burdens have been transformed into a weightlessness beyond everything. The resilient will sings a song of transcendence. Ban Yu's "long" poem still echoes persistently:
Chunky flow, concrete light, Behind it are distant things.

「About Artist」

Huang Liang, born in 1982 in Fushun, Liaoning Province, graduated from the Oil Painting Department of Luxun Academy of Fine Arts in 2008, and currently lives and works in Shenyang. In recent years, Huang Liang has repeatedly observed and depicted a series of objects. Whether ordinary objects in the mundane world or ritual objects in religious culture, they all shine with a halo of spirituality. The weight they manifest has nothing to do with their material density; they are all dense bodies of spirit, conveying a spirituality that transcends the mundane. In his works, delicate and relaxed brushstrokes, along with the quiet and steady gray tones, capture the forms of objects, which resonate with the mind's eye, guiding viewers into the wilderness of will. Important solo exhibitions include: "The Wilderness of Being" (Platform China, 2024), " The Easeful Life Time " (Platform China, 2020), " Huang Liang's Painting Exhibition " (Platform China, 2014), " Settle the Life " (Platform China, 2009).

「About Critic」

Wang Jiang is an independent curator and art critic active in Beijing and Shanghai. His research, writing, and curation explore the various possibilities presented by "New Chinese Painting."

「About Platform China」

Platform China Contemporary Art Institute was established in 2005 in the Caochangdi Art District of Beijing. Initially founded as a non-profit art experimental space driven by audacity and ideals, it aimed to create a platform for artistic communication and dialogue between China and the international community. In late 2015, it relocated to D07, 2nd Street, 798 Art Zone. As a participant and promoter of Chinese contemporary art, Platform China is dedicated to constructing the Chinese art ecosystem. It serves as a comprehensive art institution for the exchange, research, collection, and management of contemporary art.