

For Immediate Release
即時發佈

Huang Yan Solo Exhibition: Tattoo Utopia 黃岩個人展覽：紋身烏托邦



Opening Reception 開幕酒會: 2018.09.20 (Thursday) 6 – 8 pm

Exhibition Duration 展覽日期: 2018.09.21 – 2018.12.28

Leo Gallery SOHO 189 Art Lane, 189 Queen's Road West, Hong Kong

Wearing landscapes on our skin and body reminds us of the importance of Chinese artistic heritage in each and every Chinese people's life. Two decades after **Huang Yan** has published the series "*Chinese Shan-shui Tattoo*", which was about harmonious interaction between human beings and nature, Leo Gallery Hong Kong is delighted to present "**Tattoo Utopia**" to the Hong Kong audience. This collection is also known as the most representative and unique works of artist Huang Yan.

Starting from **21 September to 28 December**, the public can appreciate 13 "*Chinese Shan-shui Tattoo*" unique photography artworks by Huang Yan. All these exquisite photographs have been exhibited in world-renowned museums such as National Art Museum of China in Beijing, Musee du Louvre in Paris and Metropolitan Museum of Art in New York, just to name a few.

In the early 90s, Huang Yan realized that traditional art and contemporary art are deeply connected and can never be isolated from each other. From that moment, he has started to paint Sung and Yuan Dynasty landscapes ("*Shan-shui*") on human face (1994), on body (1995), and finally on canvas (1998). He was very awed by the unlimited room for imagination in the process of transferring image from paper to "human canvas". Afterwards, landscape painting on human body caused a revolutionary rebirth of traditional art form in the modern context. During this process, Huang Yan found the art of turning back the clock, and the way to draw the audiences' attention towards the relationship between ancient culture and daily life.

At the same time, Leo Gallery Shanghai is holding another solo exhibition "The Shan-shui Worldview" of Huang Yan. Together we wish to celebrate together the great contribution of his works to the contemporary art history.

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獅語画廊 | 香港

EXHIBITION VENUE
SOHO 189 Art Lane
189 Queen's Road West
Hong Kong
香港皇后大道西189號
Sai Ying Pun MTR
Exit A1

OPENING HOURS
11 am - 7 pm
Monday - Saturday
(Public Holidays closed)

CONTACT
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黃岩 Huang Yan, 中國山水紋身 1 號,
Chinese Shan-shui Tattoo no. 1,
Photography,
95 x 120 cm, 1999



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以皮膚和身體承載山水，提醒著我們中國的藝術遺產是每一個中國人生命中重要的部分，將身體與精神景觀進一步結合。在天人合一的《中國山水紋身》面世二十年後的今天，香港獅語画廊誠意呈獻被譽為是藝術家**黃岩**最具代表性和最獨特的攝影作品展 - 「紋身烏托邦」展覽。

是次展覽的十三幅攝影作品曾在北京中國美術館、巴黎羅浮宮及紐約大都會藝術博物館等展出，公眾可於 9 月 21 日至 12 月 28 日於香港獅語画廊仔細欣賞《中國山水紋身》的奧妙與風采。

早在九十年代初，黃岩意識到傳統藝術與當代藝術之間的緊密相連，認為兩者永遠不能被撕裂。從那時開始，他就突發奇想地在人臉上（1994）、在身體上（1995），最後在畫布上（1998）繪製傳統宋代和元代的山水景觀。他為圖像轉移到「人體畫布」上的想像空間感到震撼。從此之後，人體山水畫成為了現代語境中，以傳統藝術形式進行的一趟革命性重生，而這過程也使黃岩找到了時間倒流的藝術，和引發觀眾對古代文化與日常生活之關係的不斷思考和反省。

同期上海獅語画廊更將攜手呈獻黃岩的另一個個展《山水世界觀》，藉此希望共同慶賀其作品對當代藝術史的重大貢獻。



黃岩 Huang Yan, 中國山水紋身 10 號,
Chinese Shan-shui Tattoo no. 10,
Photography,
95 x 120 cm, 1999



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Artist Statement

Tattoo Memories + Literati's Utopia = Art Utopia

Throughout the ages, countless literati have come and gone. He has built them in the utopia to seek the ultimate truth but every single one winds up in the earthly life of endless suffering.

When it was my turn to walk the Earth, in 1994, I recreated the narratives hidden in landscapes, flowers & plants and natural sceneries painted by Tao Yuanming, a literatus from the Six Dynasties, on my own mortal flesh. This moment manifested my destiny as a "Post-Literati Artist" under the umbrella of Art of Enlightenment. The venture can be traced back to the year 1978 when I started painting landscapes as a student of Wang Huai, a "Literati Artist" who was once a gardener working in the People's Park of Changchun, the capital city of my hometown Jilin. In Jilin City, along the river bank of Songhua River, lies a settlement embraced by the mountains where I was born in 1966. In the blink of an eye, 52 summers and winters have passed by. I carried my mortal burden and traversed marvelous and delightful lands and rivers of my motherland, and in 1988 I stepped out to witness the grandeur of mountains and waters beyond the Chinese border. This might as well echo with the proverb "with the knowledge of ten thousand books in his head and the trail of ten thousand miles at his back" as well, favoured by Chinese literati. My 52 years on Earth expressed in days would amount to 18993, and 455832 in hours, and 2734992 in minutes, and 1640995200 in seconds, and 1640995200000 in milliseconds... a division without end. Mao Zedong once wrote lofty sentiments, "Eighty thousand miles a day, travelled as you sit still."

Who am I? I am an artist. I dwell in the "tattoo landscape" of my own invention musing over the past. First, I liberated my own self: I liberated my association with mountains, my spiritual being, my inherent temperaments; I also liberated my nature derived from the five elements: metal, wood, water, fire and earth.

Showcasing my "Shan-shui Tattoo" body painting series in photography is tantamount to sending a myriad of doves from the Art Garden of Eden, of which I am the cultivator, to the seven continents of the world, such that people from different nations and museums and temples of art on different soils may become messengers of my art. These temples of art include the British Museum in London, the Louvre in Paris, the Metropolitan Museum of Art and the Museum of Modern Art in New York, as well as the National Art Museum of China in Beijing.

Today, in a place with the name Leo Gallery and the ambition of building an art utopia, I am on my way again, bearing the cape of "25th Anniversary Show of Chinese Shan-shui Tattoo". I will continue to travel among the four corners of the arena of international art. Behind me is a large group of sophisticated art practitioners of the "New Beijing School". Together we stand at the summit, the Mount Everest of humanity, as new arts rise like the glorious sun radiating its first beams on all lands.

Huang Yan
10 June 2018, Beijing



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藝術家自述

紋身記憶+文人烏托邦=藝托幫

古往今來，多少文人騷客倒在自己製造的藝術伊甸園裡。他們都在六道輪迴的塵世中執迷不悟。

到我來塵世走一遭，1994 年，我在自己的臭皮囊上演繹魏晉文人陶淵明的山水、花草、風景故事時，就注定是披著啟蒙藝術外衣的後文人藝術墨客」。往前追溯到 1978 年，我拜「文人藝術家」王淮為師學習山水畫；王老師曾經是長春人民公園的一位花匠，而長春正是我故鄉吉林的省會。再往前尋溯，1966 年，於吉林市松花江邊的山城中，我來到這世上。轉眼已是 52 個春、夏、秋、冬。我背著這個臭皮囊行走在祖國大好河山之間，1988 年以後在世界大山、大湖、大江、大海之間穿梭，真應了中國文人所說「讀萬卷書、行萬里路」。我這 52 年的生命，可換算成 18993 天、再換算成 455832 小時、再換算成 27349920 分鐘、再換算成 1640995200 秒、再換算成 1640995200000 毫秒..... 還可以無窮無盡地分下去。

毛澤東曾充滿文人豪情地說：「坐地日行八萬里。」我是誰？我是一個藝術家，身於自己製造的「紋身山水懷古」中，我首先渡自己：渡自己的山性、靈性、天性，渡自己的金性、木性、水性、火性、土性。

「山水紋身」身體影像系列作品的照片展示就如同在我自己播種的藝術伊甸園裡放飛無數的鴿子，飛往現今地球五大洲不同家國的人家、不同博物館和藝術聖殿，成為我藝術的信使，這些聖殿有英國倫敦大英博物館、法國巴黎盧浮宮、美國紐約大都會博物館、紐約現代藝術博物館、中國美術館等等。

今時今日，在一個叫獅語畫廊的地方、一個製造藝托邦的地方，我又披著「中國山水紋身 25 年紀念版」的羽衣上路。我繼續遊於在世界藝術江湖，後面還有「新京派」一大批藝術武林高手。他們跟我一樣站在人類的至高點珠穆朗瑪峰上，看著新藝術黎明的第一道曙光出現……

黃岩 2018 年 6 月 10 日寫於北京工作室



黃岩 Huang Yan, 中國山水紋身 9 號,
Chinese Shan-shui Tattoo no. 9,
Photography,
95 x 120 cm, 1999

ABOUT THE ARTIST 關於藝術家

Huang Yan (b. 1966, Jilin, China)

Huang Yan is one of the most representative and pioneering artists in China today.

Since 1994, he has recorded his ideas and behavioral art through oil painting and photography. His forms of creation are diverse—often spreading traditional painting method and behavioral narrative into his photography, while also bringing new contemporary features into his paintings. Since 1997, he has had solo exhibitions in Beijing, Hong Kong, Shanghai, London, Berlin, New York, Paris, Amsterdam and Milan. Since 1998, he has participated in more than 30 international group exhibitions, including "*Red China*" in the Victoria and Albert Museum in London (1998), "*Past and Future - China's New Photography and Video Art*" in the International Center of Photography and the Chicago Museum of Contemporary Art in New York (2004) and so on.

His works are collected by many important art museums around the world.

黃岩（1966年生於中國吉林）

黃岩是中國當代最具代表性的先鋒藝術家之一。

一九九四年起用油畫和攝影記錄自己的觀念與行為，他的創作形式多元化，常在攝影裡註入傳統繪畫和行為因素、在繪畫裡注入當代的因素。自一九九七年至今曾在北京、香港、上海、倫敦、柏林、紐約、巴黎、阿姆斯特丹及米蘭等地舉辦個展。一九九八年至今曾參與多達三十餘個國際群展，其中有：一九九八年在倫敦維多利亞阿爾伯特博物館舉辦的《紅色中國》、二零零四年在紐約國際攝影中心和芝加哥當代美術館舉辦的《過去與未來-中國新攝影與錄像藝術等》等。

作品被世界各地很多重要的美術館收藏。



ABOUT LEO GALLERY 關於獅語画廊

Established in 2008, Leo Gallery is respected for being a progressive force in nurturing young and representing established contemporary artists regardless of nationality.

Situated in Ferguson Lane in Shanghai, the diplomatic quarter of Shanghai's former French Concession, Leo Gallery has 2 galleries at 374 and 376 Wu Kang Road. Leo Gallery has expanded its operation to Hong Kong after 6 successful years in Shanghai, which is situated at 189 Queen's Road West, Sheung Wan.

Apart from our recent exhibition programs that promoted Asian and European art, Leo Gallery has also been working on a number of public art projects with commercial and educational entities ranging from various shopping malls like Shanghai Time Square and Crystal Galleria, Ferguson Lane to public and private schools.

Leo Gallery has participated in a number of international art fairs, including Art Basel Hong Kong, Art Stage Singapore, West Bund Shanghai, Art 021 Shanghai Contemporary Art Fair, Art Shenzhen and Art Beijing, etc.

獅語画廊成立於 2008 年，在積極發掘和培養中外年輕當代藝術家方面享有盛譽，並且長期支持和關注能夠代表中生代中堅力量的東西方當代藝術家。

獅語画廊在上海擁有兩個空間，坐落於上海武康路 374 和 376 號的武康庭，上海外交中心的前法租界內。在上海成功經營 6 年之後，獅語画廊在香港投入營運，開設画廊的第三個空間，位於上環皇后大道西 189 號。

除了推廣亞洲和歐洲藝術的常規展覽項目，獅語画廊跟上海的公立及私立學校、購物中心例如上海時代廣場、上海晶品購物中心等場所合作公共藝術項目。獅語画廊還與武康庭的業主合作，在庭院的室外公共區域、建築大堂以及辦公空間展示藝術作品。

獅語画廊曾參與許多國際藝術博覽會，包括：香港巴塞爾藝術博覽會、藝術登陸新加坡、西岸博覽會、ART 021 上海廿一當代藝術博覽會、藝術深圳和藝術北京等。



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