

For Immediate Release

JUNE SOLO EXHIBITION AT ORA-ORA: WHEN YOU RISE BY HUANG DAN



Huang Dan, *Duality*, 2022, Gold leaf on canvas, 60 x 80 x 3 cm (Courtesy of the artist and Ora-Ora)

HONG KONG – June 22, 2022 Ora-Ora is pleased to announce a thrilling new solo show by Beijing-based artist **Huang Dan** at its Tai Kwun gallery in Hong Kong. The show runs from June 29, 2022 to August 7, 2022.

Titled **When You Rise**, Huang Dan presents her new **Gold Series** for the first time in a gallery exhibition (some of the series were recently shown at Art Basel Hong Kong in May 2022). The series is made of **gold leaf on canvas**, which represents a new approach for an artist previously known for her ink on paper.

The title is a reference to **1969 Beatles' classic "Golden Slumbers"**, a paean to the carefree days of childhood and the peaceful night of sleep that only a child may know. The lyric "When You Rise" alludes to waking for a new day. In paintings *Tranquillity* and *Composure*, the artist portrays that empty midpoint between calm inaction and active agency, which is analogous to the moment of waking. We all leave the world of infancy behind to challenge and navigate the world on our own terms, and "Golden Slumbers" is a title of **optimism and of possibility**, befitting a new day, and fresh evidence of Huang Dan's quest to frame her philosophy in bold new ways.

In **When You Rise**, Huang Dan references the use of gold in iconography, and its later contemporary manifestations by artists such as Gustav Klimt. Where gold was once used as a background, bathing the mortal in the shimmering light of heavenly rays, she instead places gold centre stage.



Huang Dan, *Piercing*, 2022, Gold leaf on canvas, 30 x 30 x 2.5 cm (Courtesy of the artist and Ora-Ora)

Her subjects include themes and motifs that are central to Huang Dan's practice: horses, snakes, monkeys and mountain ranges are all represented. Alchemizing ink into fluid gilt, she continues to deny any narrative or motives on the part of the creatures traced and illustrated. Huang Dan once described this journey towards the minimal, "from much, to half, to less... to none." In this show, the artist depicts states of separation and of unity with the same dispassionate eye. Even group scenes are devoid of story or intent. Where animals appear together, such as in *Parallel* and *Equanimity*, Huang Dan simultaneously radiates the aura of affection and family, whilst continuing on a path towards nothingness and abstraction.

For an artist whose handling of ink on paper has been a lifelong commitment, the radical pivot to gold creates inherent opportunities. Visually, this is a surface which reflects, denies transparency and obviates scrutiny. Symbolically, this is a medium which projects power. Emerging from a dark background, gold looms from the twilight, both illuminating and dominating.

Huang Dan's use of gold is itself an acknowledgement of the lasting fascination and value of this most desired commodity. The artist's constancy in her choice of imagery forms a natural echo with the immutable attractions of gold itself. Huang Dan's horses, whose contours form a subliminal connection to the *shan shui* paintings of the classical past add to a sense of the timeless and the immovable. In the thousands of years that gold has been sourced, mined and craved by mankind it retains a powerful combination of warmth, power, mysticism and portable value to those that collect it. From "Goldfinger" to the Gold Standard, it straddles the cultural and economic sagas of our recent memory.

Whilst gold represents solidity of form and constancy of value, it is also adaptable, fungible and versatile. Visitors to the show are encouraged to come back repeatedly, to observe how **light changes the paintings** themselves at various times of day. As Huang Dan seeks the patterns and rhythms in life, she creates images which constantly morph and reform according to the prevailing light and shades. The animals become a proxy for the vicissitudes of a changing universe, forging their own path, at once static and unpredictably varied.

As Huang Dan journeys towards abstraction, these paintings are a departure and a continuation all at once. The title “When You Rise” allows the visitor to reflect on new beginnings, possibilities, dreams and intentions, as the world wakes up.

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About Ora-Ora

Ora-Ora began in Hong Kong in 2006 and quickly established itself as a force and catalyst for innovation and openness of expression. Academically rigorous and philosophically-minded, our artists embody a fresh spirit of curiosity and enquiry. By interpreting and re-evaluating established frameworks of thought, they pursue unforeseen perspectives on the world around us. Ora-Ora believes in the power of eschewing boundaries and limitations, and combines an esteem for ancient traditions with a passion for the most contemporary and ground-breaking artistic media. Long recognized for our successful development of Asian creative talent, we have grown to represent artists from Asia, Europe and the US. Restlessly broadening our horizons, we continue to develop alliances and partnerships with institutions worldwide to enable discovery of our artists in new environments.

Dr. Henrietta Tsui-Leung, co-founder of Ora-Ora, is also co-founder of the Hong Kong Art Gallery Association, which has played a lead role in nurturing the diverse and thriving art ecosystem in the city.

About Huang Dan

Huang Dan was born in Guanxi, China, in 1979. She graduated with a BA from the Department of Traditional Chinese Painting at Beijing’s Central Academy of Fine Arts in 2001. In 2004, she was awarded an MA from the same institution. She lives and works in Beijing.

Huang Dan is spurred on by an impressionist instinct of stripping away extraneity, reducing colours, moods and forms to focus on the essentials. She asserts her bold yet harmonious vision of the past, presenting forward movement from her inspirations rather than a radical schism. Significant and recurring motifs within her works include young children, horses and acrobats – all take part in a journey “from much, to half, to less... to none.” Her new series in gold at Art Basel Hong Kong 2022 demonstrates her ability to take her work into new directions while still on a trajectory towards simplicity. Recent exhibitions have included “Inspirations” (2018) and “Lagom” (2020) at Ora-Ora, Taipei Dangdai (2019) and several exhibitions with Ora-Ora at Art Basel Hong Kong, most recently in 2022.

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即時發佈

方由六月個展：黃丹的「初醒」



黃丹，《雙方》，2022，金箔布本，60 x 80 x 3 cm（圖片由藝術家和 方由提供）

香港 — 2022 年 6 月 22 日 方由非常榮幸地宣佈，北京藝術家黃丹將在位於香港中環大館的方由畫廊空間舉辦一場激動人心的新個展。展覽時間從 6 月 29 日持續到 8 月 7 日。

展覽主題為「初醒」，這是黃丹首次在畫廊空間中集中展示她的這批新作——**金箔系列**（其中部分作品於 2022 年 5 月在香港巴塞爾藝術展上展出過）。該系列作品是由藝術家用金箔在油畫布上繪製而成，對於一個一直致力於在紙上進行水墨創作的藝術家來說，這是她本人所創造出一種新的藝術表現手法。

該展覽的主題參考了 1969 年披頭四樂隊（The Beatles）的經典之作《黃金夢鄉》（“Golden Slumbers”），這是一首歌頌無憂無慮的童年時光和只有孩子們才能體會到的寧靜睡眠之夜的歌。歌詞「初醒」暗指醒來迎接新的一天。在黃丹的作品《安逸》和《安寧》之中，藝術家描繪了平靜的不作為和積極的能動之間的微妙折中點，這類似於起床醒來的時刻。我們都離開了嬰兒期的世界，以自己的方式挑戰和駕馭這個世界，《黃金夢鄉》是一個充滿樂觀和可能性的標題，適合新的一天，它是黃丹尋求以大膽的新方式構建她的哲學藝術體系的新證據。



黃丹，《穿行》，2022，金箔布本，30 x 30 x 2.5 cm（圖片由藝術家和 方由提供）

在黃丹的個展「初醒」中，她提到了黃金在圖像誌中的使用，以及在以古斯塔夫·克林姆（Gustav Klimt）為代表的當代藝術家們後來的作品中也有表現。曾經的藝術家用黃金作為背景，讓普通人像是沐浴在天國的光芒之中，而黃丹卻把金箔置換到舞臺的中央。

在藝術創作中，黃金不再是一種媒介，而是成為藝術家進行創作的描繪物件，在這種情形下，黃丹創作的主题思想和主體形象，馬、蛇、猴子和山脈就成為了黃金的載體。在創作方式上，她將墨水煉金術化為流動的黃金，可加速對所描繪的生物的意圖和作用的消解與清空，並將黃金本身與凡人世界的精神等同起來。

黃丹曾經描述的「從多到一半，再到少……再到無」的極簡之旅，在她的繪畫中實現了進一步的轉化，從作品的主题和材料本身都能顯示出來。在這次展覽展出的作品中，即使是表現缺乏故事情節或創作意圖的集體場景，藝術家也用同樣冷靜的眼光描繪出分離和統一的狀態。在動物們一起出現的場景中，比如作品《合拍》和《安之若素》所表現的內容，在黃丹的描繪與詮釋下使其同樣散發出親情和家庭的光環，這也反映出藝術家正朝著她具象化的削弱和抽象形式的方向繼續前進。

對於一個一直致力於在紙上進行水墨創作的藝術家來說，徹底轉向對黃金的描繪創造了一種內在的機遇。從視覺上看，這是一個映射的平面，同時也是一個拒絕透明且避免審視的表面。但從象徵意義上看，這是一種投射權利的媒介。對藝術家本人來說，黃金是她在水墨實踐中的延伸或發展。因此，黃金被暫時從通常困擾它的嫉妒與貪婪中解放出來，並因其實用性、反射性以及與圖像的互動對話而備受讚賞。從黑暗的背景中浮現出來的色彩，在暮色中隱約可見，色彩既具有燈塔般的啟發性又具有絕對的支配性。

黃丹選擇黃金作為創作材料本身就是對這種最受歡迎的貴金屬的持久魅力和價值的承認。這位藝術家對所描繪意象的選擇始終如一，這與黃金本身永恆的吸引力形成了自然的呼應。黃丹筆下的馬，其輪廓形成了一種潛意識的聯繫，與過去的古典山水畫相比，增加了一種永恆不變的感覺。在幾千年的時間里，人類一直在尋找、開採和渴望黃金，對那些收集黃金的人來說，它是溫暖、力量、神秘和便攜價值的強大結合。從「金手指」到「金本位制」，它跨越了我們最近記憶中的文化和經濟傳奇。

雖然黃金代表著形式的堅固和價值的穩定，但它也具有適應性、可替代性和多功能性。我們鼓勵參觀展覽的觀眾反覆徘徊，從而觀察光線是如何在一天不同的時間段來改變繪畫本身。當黃丹尋找生活的規律和節奏時，她創造的圖像也會根據當時的光線和陰影不斷變形和改變。這些動物們成為了歷經滄桑變化的宇宙的代表，它們開闢出自己的道路，既靜止又變幻莫測。

在黃丹走向抽象創作的過程中，這些畫作既是一種出發，也是一種延續。「初醒」這個展覽主題可以讓參觀者在蘇醒之時反思新的開始、新的可能性、新的夢想和意圖。

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關於方由

方由 2006 年於香港成立，並迅速成為推動創新和開放表達的促進者。我們的藝術家不僅具備嚴謹的學術態度和哲學思維，還富於持久的探索精神。藝術家通過闡釋和重新檢視已有的思想框架，力求以非同尋常的視角觀察周遭世界。方由相信跨界的力量，既尊重古老的傳統，又懷有對最當代、最新穎的藝術媒介的熱情。我們長期培養亞洲創意人才，飽受讚譽，並逐漸發展壯大，代理藝術家來自亞洲、歐洲和美國。我們不斷拓寬視野，與世界各地的機構建立聯盟和夥伴關係，將我們的藝術家推廣至全球各地。

梁徐錦熹博士為方由創始人，也是香港畫廊協會聯合創始人，該協會在培育香港多元繁榮的藝術生態系統方面發揮了主導作用。

關於黃丹

黃丹 1979 年出生於中國廣西。她於 2001 年畢業於中央美術學院國畫系，獲得文學學士學位。2004 年，她又在中央美術學院榮獲文學碩士學位。目前她工作、生活在北京。黃丹的靈感來自印象派畫家的一種直覺，即剝離外部性，減少色彩、情緒和形式，專注於事物的本質。她主張對過去大膽而和諧的想像，從自己的靈感出發，呈現出向前的運動，而不是激進的分裂。在她的作品中，重要且反覆出現的主題包括兒童、馬和雜技演員——所有這些人與物都參與了一場「從多到一半，再到少……再到無」的旅程。在 2022 年巴塞爾藝術展香港展會上，她的金箔系列作品展示了她將自己的作品推向新方向的能力，同時也仍在朝著簡潔化的方向發展。

黃丹最近的展覽包括 2018 年的「靈感」、2020 年在方由舉辦的「Lagom」和 2019 年在臺北當代藝術館舉辦的個展，以及多次參加了方由的巴塞爾藝術展香港展會。



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