

2000 - 2006

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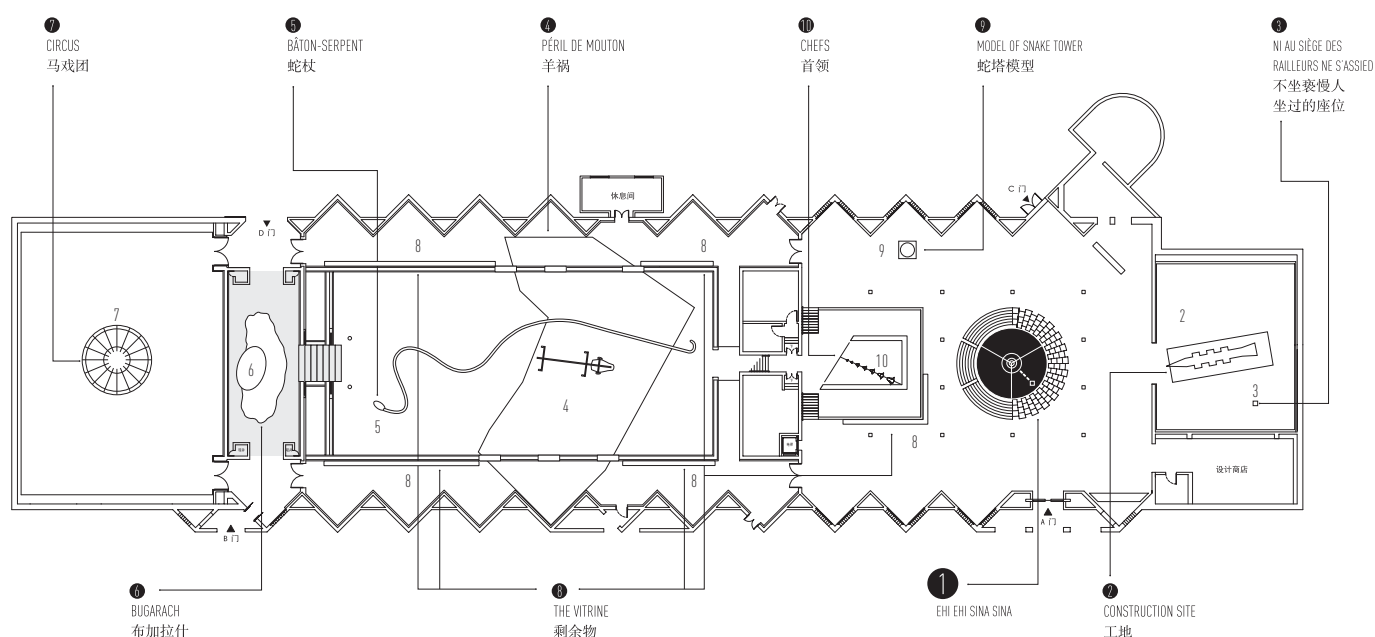
EHI EHI SINA SINA

Wood, copper, mechanical motor
Courtesy of the artist

木材、铜、机械马达
艺术家惠允

2001年, 黄永砅于纽约 Gladstone 画廊展出《嘛呢叭咪吽》; 一只大型金属转经筒, 连着一根 3.4 米长的大木轴。在这之后, 他进一步构思了《Ehi Ehi Sina Sina》, 于 2006 年在瓦西维埃岛国际艺术与景观中心首次展出, 后于 2007 年在蓬皮杜中心展出。这件作品的形象是一只巨大的藏传佛教转经筒 (又称嘛呢转经筒), 金属圆筒绕着木轴持续不断地转动。传统上, 圆筒里头装着经卷; 经筒转动时, 意味着经文的诵念直上达天际: 每转一次犹如诵经一次。这件作品一方面体现了佛教本身所传达的非暴力原则, 同时也预示着即将到来的危险: 支撑转经筒的木柱近似中国古代的一种兵器, “矛”; 盖子则类似“盾”。转经筒不断以均速转动让人产生一种宗教与政治之间不详对话的感觉。当世界各地发生许多与宗教有关的冲突之际, 黄永砅藉此思索暴力与神圣领域的关系, 以及人类冲突矛盾不断的命运。

In 2001, at the Barbara Gladstone Gallery in New York, Huang Yong Ping presented *Om Mani Padme Hum*, a huge metal prayer wheel with a giant wooden handle, 3.4 meters long. Later, he conceived *Ehi Ehi Sina Sina*, shown for the first time at the Centre international d'art et du paysage de l'île de Vassivière in 2006 and at the Centre Georges Pompidou in 2007. It is in the form of an enormous Tibetan prayer wheel (*mani-chos-'khor*), a steadily rotating metal cylinder that rests on a wooden pole. Traditionally, the wheel contains mantras written on sheets of rolled silk. When it spins, it suggests the idea of prayers rising up to heaven: each turn of the cylinder is like a repetition of the mantras. On the one hand, the object embodies the principle of non-violence intrinsic to Buddhist spirituality, but it also evokes impending danger: the wooden pole supporting the wheel resembles a *mao*, a Chinese weapon, the lid is similar to a shield, and the forceful movement of the wheel conjures up the idea of an ominous dialogue between religion and politics. At a time when religious issues are involved in many of the conflicts currently raging around the world, Huang Yong Ping reflects on the relationship between violence and the realm of the sacred, and on the destiny of the human race, with its eternal clashes and contradictions.



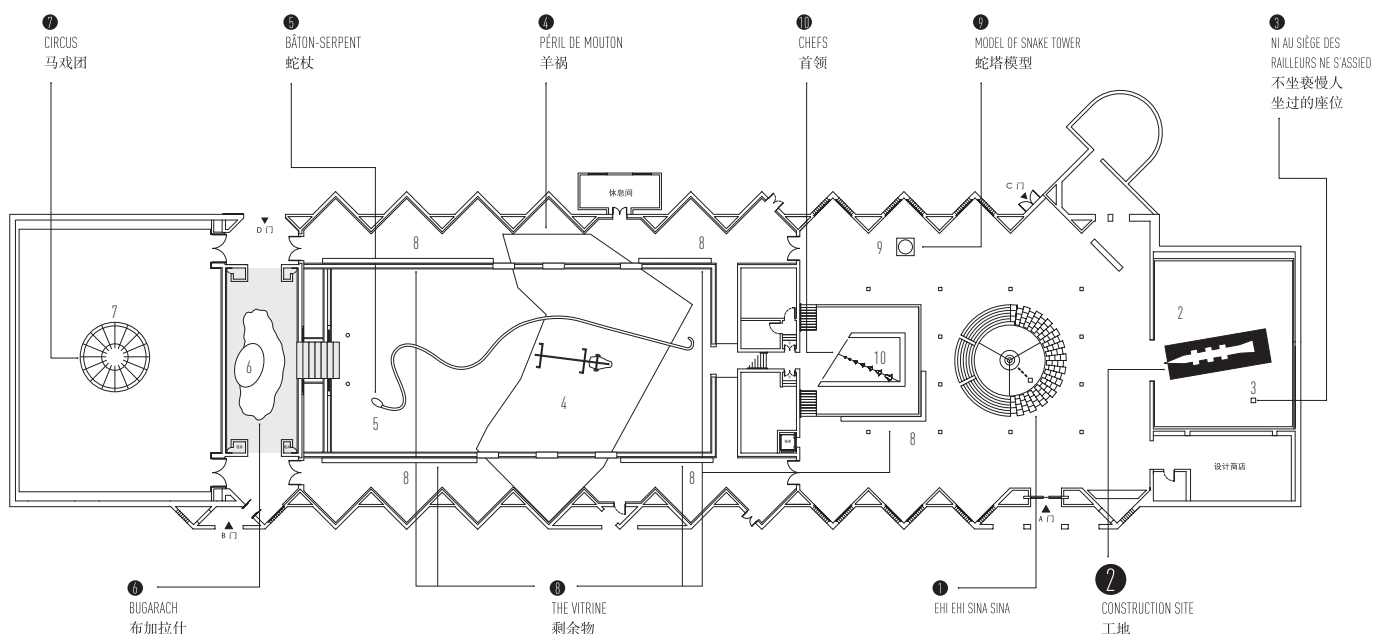
CONSTRUCTION SITE

工地

Aluminum, fabric, metal parts
Courtesy of the artist*
铝、布料、金属组件
艺术家惠允

这件铝铸作品第一次展出是在伊斯坦布尔双年展，造型有如一座巨大的伊斯兰教宣礼塔——宣礼员通常一天五次从清真寺塔尖召唤信徒祈祷。作品使用二十块印有花纹图案的厚帆布围成一个“工地”，观众得掀开帆布方能入内参观。里面架有一个约12米长的宣礼塔，斜放在一个钢架上，给人一种介于安置与拆卸间的过渡状态感。厚帆布与金属脚手架的选用意指前不久圣菲亚大教堂圆顶的整修工程（1997-2002），同时让人联想到这座原来为基督教教堂于1453年变成清真寺的历史——多年来通过在原有大教堂的四个角落建造四座宣礼塔，彻底改变了原来建筑的样貌。这件作品体现出宗教作为转换一处地方的精神、并为之赋予新意义的手段。作品标题《工地》象征了社会多种宗教共存，它们所传达的普世精神和永恒等信息，以及宗教在历史进程中所采取的不同形式。

Presented for the first time in 2007 at the Istanbul Biennial, this cast-aluminum work is shaped like a large minaret: the tower normally placed on mosques, from which the muezzin (*mu'addhin*) calls the faithful of Allah to prayer five times a day. A fabric partition – made up of twenty pieces of cloth printed with decorative motifs – blocks our view of the minaret, which is tilted on a steel structure about 12 meters in length, and gives the sense of a transitional state, something between installation and dismantlement. The choice of the fabric and the metal scaffolding refers to the restoration work recently carried out on the dome of Hagia Sophia (1997-2002); at the same time, it evokes the transformation of the Christian cathedral into a mosque in 1453, which altered its architecture over the years through the construction of four minarets at the corners of the former basilica. The work reflects on the theme of religion as a means of transforming the spirit of a place and investing it with a new meaning. The title, *Construction Site*, refers to the many religions that coexist in society, to their message of universality and eternity, and to the different forms they have taken over the course of history.



NI AU SIÈGE DES RAILLEURS NE S'ASSIED

不坐褻慢人 坐过的座位

Wooden chair

Courtesy of the artist and Kamel Mennour Gallery, Paris

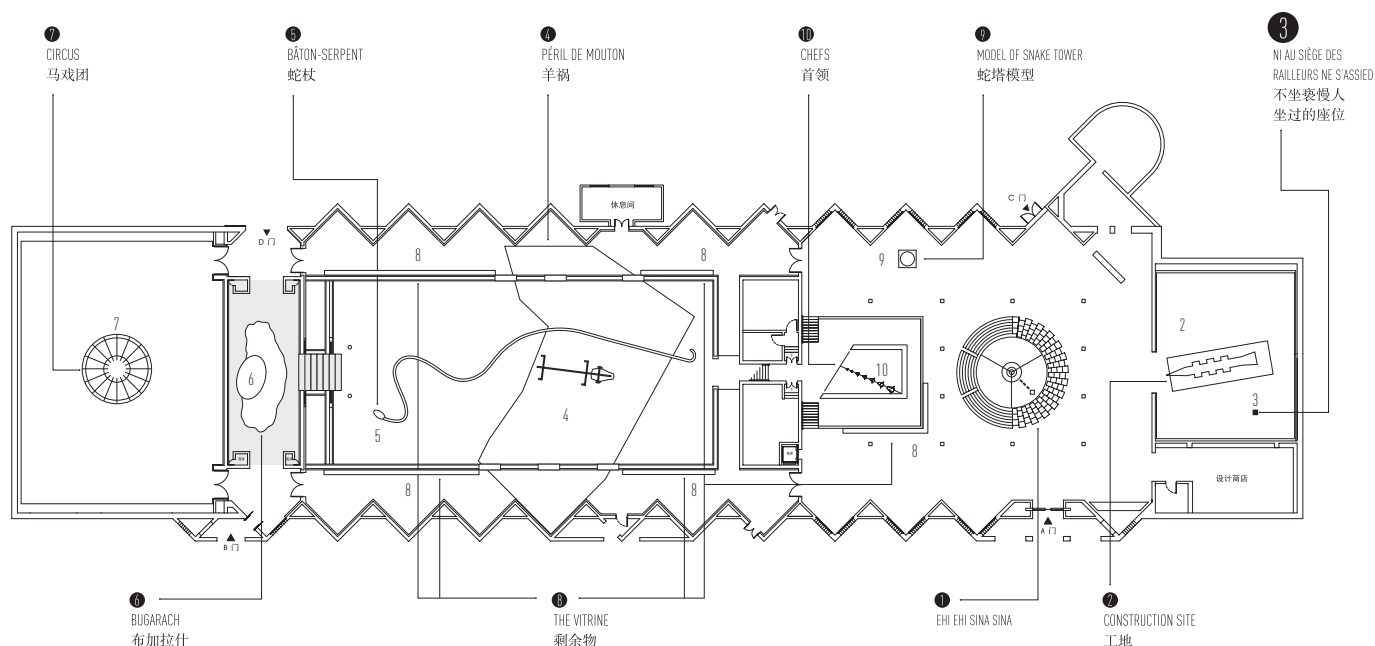
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木椅

艺术家和巴黎 Kamel Mennour 画廊惠允

这件作品为一张椅腿短小的祷告椅倒放在地上，露出椅座下方写着“不坐褻慢人的座位”；这句话出自圣经诗篇第一章第一节，意在为如何成为神眼中有福的人指引路径。不论祷告椅本身或是引言，明显都在指涉基督教及其祷告形式。黄永砅透过将椅子放倒在地，一方面照字面意思来演绎这句圣经箴言，点出宗教所存在的矛盾和暴力本质，以及人在现实生活中的两难困境：不坐褻慢人的座位，不也是一种褻慢？是对褻慢人的惩罚？然而不正是褻慢之人和罪人，更需要去教堂祷告，寻求宗教的救赎？

This work consists of a wooden chair with short legs, a kneeler, turned upside-down on the floor. On its back is inscribed: "Nor sitteth in the seat of the scornful." These words are a passage from the Psalms of the Bible (1:1), aiming to show the way as to become blessed in the eye of God. Both the kneeler (a chair for people to kneel on to pray) and the quotation are obvious references to Christianity and its form of worship. By having the chair put upside-down on the floor, Huang Yong Ping is not only interpreting this motto of the Bible literally, but also alluding to the contradictory and violent nature of religion, and the dilemma that man is caught in in real life: isn't not sitting in the seat of the scornful in itself full of scorn? Is it a punishment to the scornful? Yet, aren't the scornful and the sinned the ones who have more need to go to pray in the church, to seek redemption through religion?



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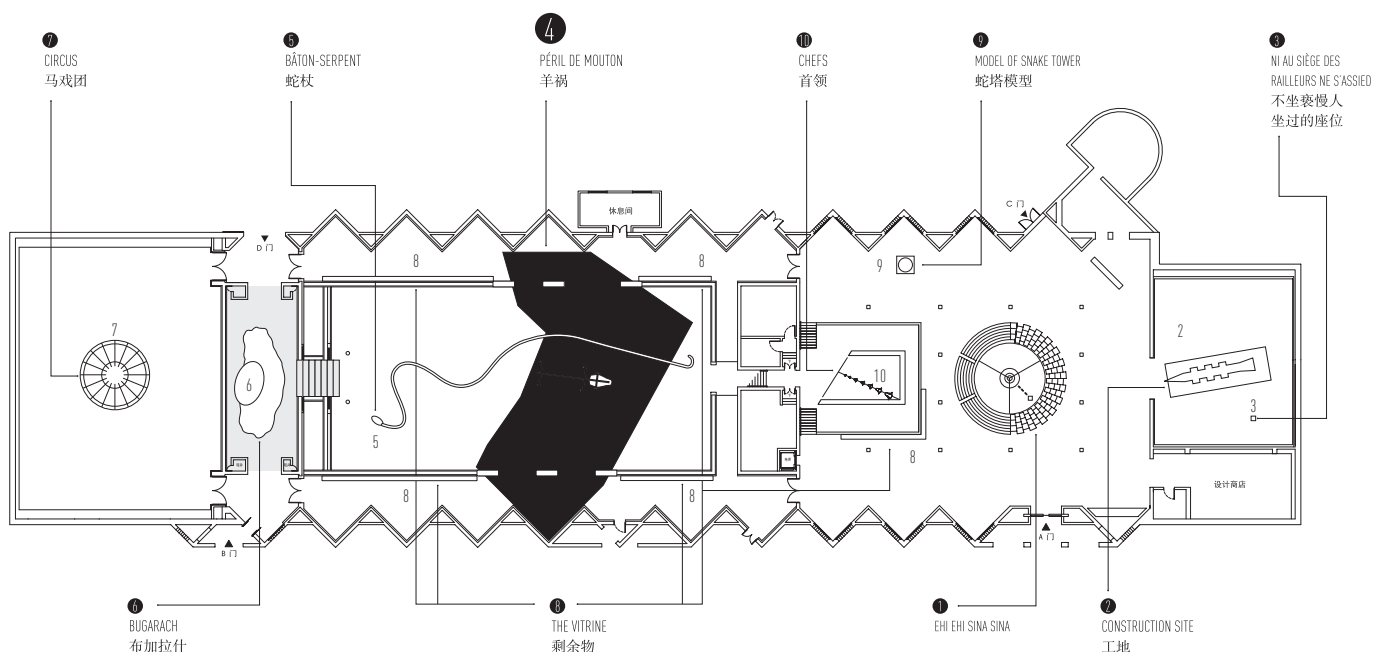
PÉRIL DE MOUTON

羊 祸

Cowhides, sheepskins, bamboo, wood, iron
Courtesy of the artist*
牛皮、羊皮、竹、木、铁
艺术家惠允

《羊祸》最初为巴黎卡地亚当代艺术中心个展而作，主要针对当时欧洲爆发的“疯牛病”事件。黄永砅将此日常生活中人们普遍关注的事件，当作一个神话来处理。他以《山海经》的食人怪兽为形象，使用 150 张羊皮，以竹子支撑在高于人的高度，组成“羊群”，并在“羊群”中立一头牛头猪耳，头长四角，身披牛皮的怪兽，俯视者羊群。观众步入其间观看作品，亦同时被“羊群”所淹没，人、牛、羊之间产生一种诡异的食物链关系：人吃牛，牛吃羊，羊吃人，周而复始，不断循环；“人”是这则神话的起因〔肇事者〕，也是后果〔受害者〕。这个计划意在用预言或寓言的方式，提出是“牛祸”——“疯牛病”？还是“羊祸”？或“人祸”？《羊祸》近二十年后于北京再一次展出，和《蛇杖》构成了一个两者相互穿透的空间，艺术家称之为“羊、牛和蛇的识别区”，藉此对当下本土和全球社会权力关系重组的主要动机：领土争执，提出讽喻和反思。

Initially created for his solo exhibition at the Fondation Cartier in Paris, *Péril de mouton* dealt with the “mad cow disease” that raged across Europe at that time. Huang Yong Ping has addressed this ordinary issue as if it were a mythology. Inspired by the images of man-eating monsters recorded in the *Classic of Mountains and Seas*, he created a flock of sheep with the aid of 150 sheepskins, mounted on top of bamboo rods taller than a human being, and installed a four-horned monster with a cow’s head, pig’s ears and cowhide, amidst the flock, looking down upon the sheep. Walking into the work to observe it, the spectator is overwhelmed by the flock. A weird food chain is created among man, cow and sheep: man eats cow, cow eats sheep, sheep eats man, and the cycle repeats on and on. Man is the origin (the cause) of this mythology, but also its end (victim). In the form of a prophecy or an allegory, this projects aims to ask what exactly the “peril of cow” is: A “mad cow disease”? A “peril of sheep”? Or a “peril of men”? Presented in Beijing almost twenty years later, *Péril de mouton* and another work, *Bâton Serpent*, cutting across the gallery space in opposite directions, form what the artist calls the “Identification Zone of Sheep, Cow and Snake”, as an allegory to reflect on the main cause of the restructuring of the power relationship in both domestic and global societies today: territorial disputes.

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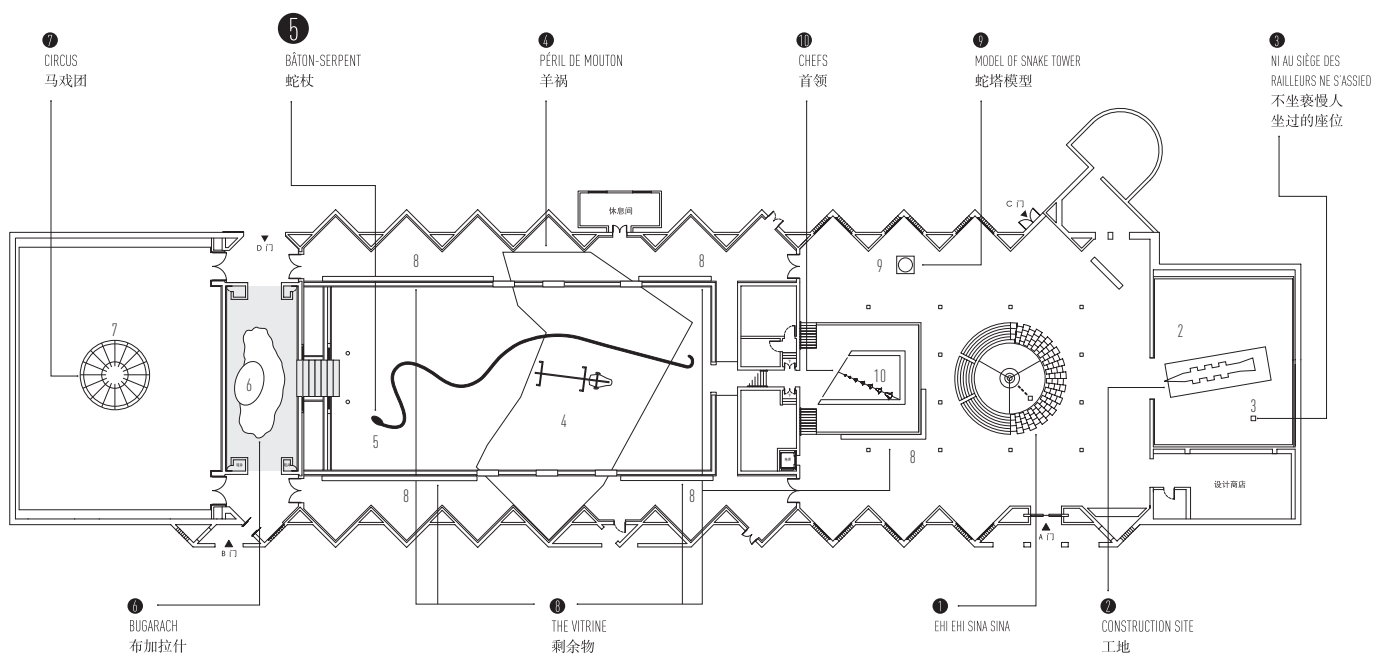
BÂTON-SERPENT

蛇杖

Aluminum
Courtesy of the artist and the Red Brick Art Museum, Beijing
*
铝
艺术家与北京红砖美术馆惠允

黄永砅曾在不同地方展示过不同尺寸的铝蛇, 包括德国汉明登 Mühlenbrücke 桥 (2000), 昆士兰美术馆 Watermall 展厅 (2012), 南特圣纳泽尔的卢瓦尔河出海口 (2012), 以及德国帕德博恩市 (2013) 等。这个侏罗纪时期的动物有着长长的脊椎骨和泛银色光泽的肋骨, 从天花板到地面, 前后延伸四十多米长, 暗示天与地之间的连结。蜿蜒起伏的蛇或龙的形象, 自古在中国神话故事占有重要一席之地: 传统上与水、知识和智慧等联系在一起, 时而象征恐惧、创造力、欲望、欺骗或好运。蛇在许多文化里头, 都是一个重要的象征符号, 曾出现在圣经中的伊甸园, 化身为东南亚的蛇神那伽 (Naga), 或是盎格鲁撒克逊神话里头贝尔奥夫 (Beowulf) 和圣乔治的敌人, 同时也是澳大利亚原住民文化中的彩虹蛇。Bâton 是法文字, 意思是“杖”, 具有双重暗示: 一方面指的是蛇的尾巴, 同时也指旧约《出埃及记》所记载的一则上帝显神迹的故事: 上帝将杖变成蛇, 当摩西伸手去抓时, 蛇又变成杖。

Huang Yong Ping has shown the aluminum snake in various sizes and places, including the Mühlenbrücke bridge in Hann Münden, Germany (2000); the Watermall at Queensland Art Gallery (2012); the estuary of the Loire in Nantes Saint-Nazaire (2012); and in Paderborn, Germany (2013). With its long vertebrae and silvery ribs, this Jurassic animal stretches out for about forty meters, undulating from ceiling to floor and metaphorically linking the sky to the earth. The coiled snake or dragon has been a key figure in Chinese mythology since ancient times. Traditionally associated with water, knowledge and wisdom, it is sometimes also a symbol of fear, creation, desire, deception or good luck. A key symbol in many cultures, the serpent appears in the Garden of Eden, as Naga in Southeast Asia, as the enemy of Beowulf and Saint George in Anglo-Saxon mythology, and also as the Rainbow Serpent in Aboriginal Australian culture. Bâton, the French word for “staff”, is a double allusion: it refers both to the snake’s tail and to a passage in the Old Testament book of Exodus, in which God performs a miracle by turning a rod into a serpent and then, when Moses puts out his hand and takes it, turning it back into a rod.



BUGARACH

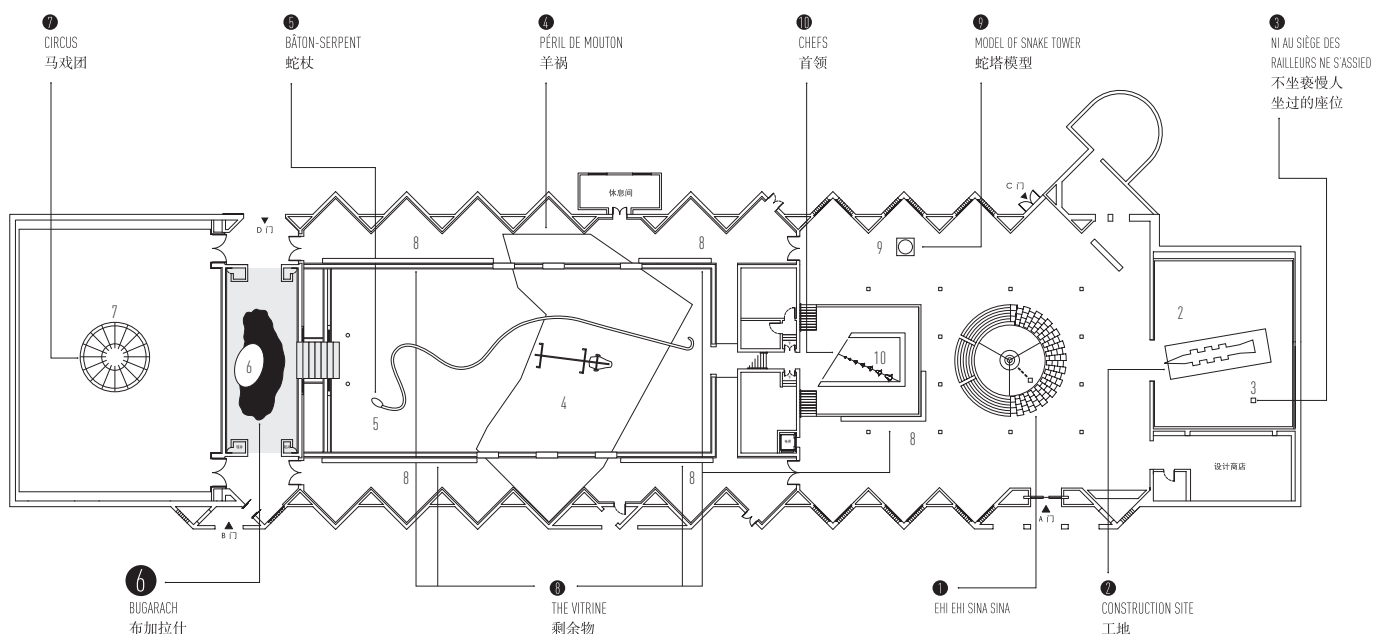
布加拉什

Fiberglass, concrete, stuffed animals, model helicopter, siren
Courtesy of the artist and Galerie Kamel Mennour, Paris

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玻璃钢、混凝土、动物标本、模型直升机、警报器
艺术家与巴黎 Kamel Mennour 画廊惠予

“布加拉什”是法国比利牛斯山区的一座山峰，长久以来一直是人们感兴趣的话题：传说它是玛雅历法预言2012年12月12日世界末日来临时，地球少数免于劫难之处。黄永砅在美术馆安置了一座拔地而起的混凝土山，四周呈现一幕世界末日的景象：一群不同种类的无头白兽身首分离地散置于展厅各处；兽首——牠们的眼睛望向天空——被放在一个巨大的白盘上，盘子嵌入岩石之中。作品融合了多种隐喻元素：兽首象征宗教团体献给大自然的祭品；山传达的是它所具有的破坏力；直升机召唤着渗透在我们社会各个层面的控制系统；上方的警报器则让人想到巴黎自二战以来每个月第一个星期三会测试警报器，以备不久将来发生危险事件时以警报声来警告人民。这件作品将宗教、民间传说、古老信仰、政治权力和大自然之不可征服等诸多议题交织贯穿在一起。这件作品于2012年底第一次展出是关于“将来式”，后来无数次的展出就等于过去式，而“世界末日”的危机就处在即将到来的过去之中。

The Bugarach, one of the peaks in the French Pyrenees, has long been a subject of interest, as it was considered to be the only place on earth where people could escape the destruction of the world predicted for December 12, 2012 by the Mayan calendar. Huang Yong Ping has transformed the museum space by installing a concrete mountain that rises up from the floor, covering an area of about nine meters. Apocalyptic scenes appear around this miniature mountain, with a variety of species of headless animals that run freely around the gallery. The heads of the animals, their eyes turned to the skies, are arranged on a huge white plate set into the rock. The work incorporates various metaphorical elements: the animal heads symbolize the sacrifices offered to nature by religious groups; the mountain conveys the idea of its disruptive power; the helicopter evokes the systems of control that permeate our society on all levels; and the siren at the top calls to mind the tests that have been carried out in Paris on every first Wednesday of the month since World War II, to provide an alarm system that will warn the population in the event of imminent danger. In this work, Huang Yong Ping sums up the complex coexistence of religion, folklore, age-old beliefs, political power and the invincibility of nature. The work was about the future when it was first exhibited, yet its numerous exhibitions later on were and will be about the past. The danger of the apocalypse resides in the upcoming past.



CIRCUS

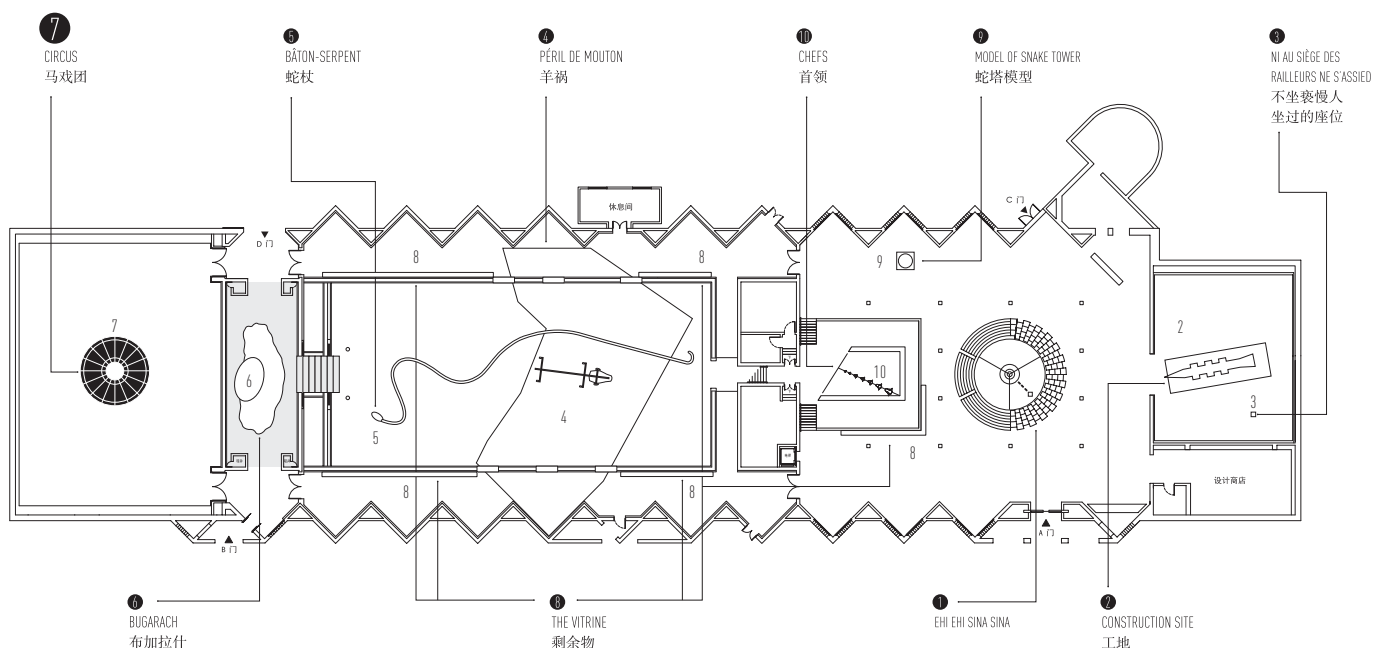
马戏团

Wood, bamboo, taxidermy animals, resin, steel, cord and cloth
Courtesy of the artist and Red Brick museum

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木头、竹子、动物标本、树脂、钢、线和布
艺术家和北京红砖美术馆惠允

《马戏团》呈现的是一幕精心安排，充满戏剧张力的场景：两只木制的活动关节巨手，一只悬置在空中，一只支离破碎，散落在地。悬在空中的手以线绳牵引着一只猴子的骨架，而这猴子手中又操纵着另外一只更小的猴子。另有十五只无头动物标本被安置在犹如马戏团帐篷骨架此巨大竹笼的里里外外，处在一种诡异的平静之中；颈上的切口以红布裹住，仿佛鲜血在涌出的瞬间凝固。长久以来，黄永砅擅长利用动物的形象，不论是活生生的昆虫或动物标本，作为象征和隐喻当代政治，社会，文化处境的寓言或预言，藉此挖掘和呈现背后的权力关系。在《马戏团》的象征性结构里，不同构成元素之间处在一种多向度的关系中，作品得以呈现多义和歧义的丰富性与开放性：“无头兽马戏团，或无头兽参观悬丝傀儡戏，或无头兽代替人的位置，或无头兽成为人的化身。”〔黄永砅〕人在此既是观众也是对象。这件作品与《布加拉什》几乎同时创作，为两个不同地方举行的个展，这次在红砖美术馆第一次同时展出。

The *Circus* presents a carefully planned scene full of dramatic tensions: two giant wooden hands, one hanging from the ceiling, the other broken, scattered on the floor. Fifteen headless animals standing in uncanny calm around the bamboo cage; the hoes gaping from their necks are neatly draped with red-colored fabric, as if the blood had congealed the instant their heads were cut off. For a long time, Huang Yong Ping has repeatedly taken on the images of animals, either stuffed or living ones, as symbols or metaphors for political, social and cultural issues today, to explore and reveal the power relationship behind them. In the symbolic structure of the *Circus*, the different constituents are in a kind of multi-directional relationship, thus opening the work to a myriad of meanings: "a circus of headless animals, or headless animals visiting a marionette theater, or headless animals taking the place of human beings, or headless animals are the embodiment of human beings." (Huang Yong Ping) Here men are both the audience and the subject. This work and *Bugarach* were realized almost at the same time, for two solo exhibitions in different places. They are shown here together for the first time.



1995 - 2014

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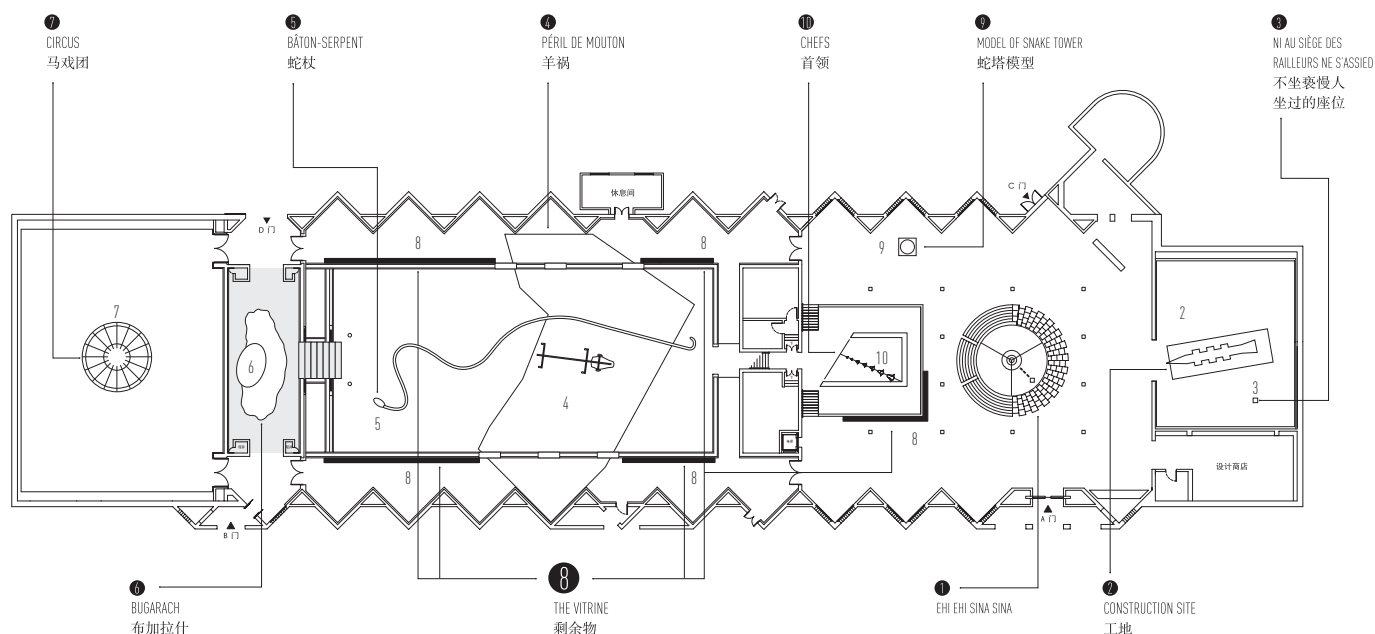
THE VITRINE

剩余物

Project notes, sketches and models
Courtesy of the artist*
计划笔记、草图、模型
艺术家惠允

旅行札记、笔记册页和计划的草图与模型，是这件作品的主要内容。这批广泛而精彩的文献资料呈现黄永砅二十年的创作历程，揭露其多件作品构思、制作背后的灵感来源和探索过程中旁征博引、多向度辩证思考的特质。例如：《工地》受圣索菲亚大教堂穹顶的启发；为《布加拉什》造访布加拉什山的札记；《蛇杖》所蕴含的复杂象征意义和丰富的宗教典故。我们看到黄永砅如何从多元多样的来源汲取灵感，又如何反过来对这些参考典故进行颠覆、挪用和扭曲，从而对历史赋予新的意义。《残余物》第一次在罗马 MAXXI 展出时，被置放在一个四十米长的橱窗里。这次在北京红砖美术馆，原本“线性”的橱窗被“识别区”隔断，成为一个不按时间和内容安排的碎片，所谓的“残余物”只不过是收集起来的碎片。

Travel diaries, notebooks, preparatory sketches and models are the protagonists of this section of the exhibition. The wide selection of documentary materials reveal the creative process of Huang Yong Ping over the past twenty years, exploring the founding principles of his artistic research. They show the backstage of many of his realizations, the sources of his inspirations, the rich references, as well as his unique multi-directional dialectical thinking: how the dome of Hagia Sophia inspired *Construction Site*; the notes that he took when travelling to the mountain of Bugarach for *Bugarach*, the complex symbolic significations and rich religious references loaded in *Bâton Serpent*, etc. We see how Huang Yong Ping draws his inspirations from multiple sources, and how he in turn, subverts, diverts and distorts these references so as to confer a new meaning to history. When *The Vitrine* was first shown in the MAXXI, it was displayed in a 40-meter long vitrine. This time in the Red Brick Museum, the original "linear" vitrine is divided into several sections by the "Identification Zone". It becomes fragments arranged without regard for time and content. The literal translation of the Chinese title of the work is "residues", which are nothing but fragments that have been gathered.

红砖美术馆
RED BRICK ART MUSEUM

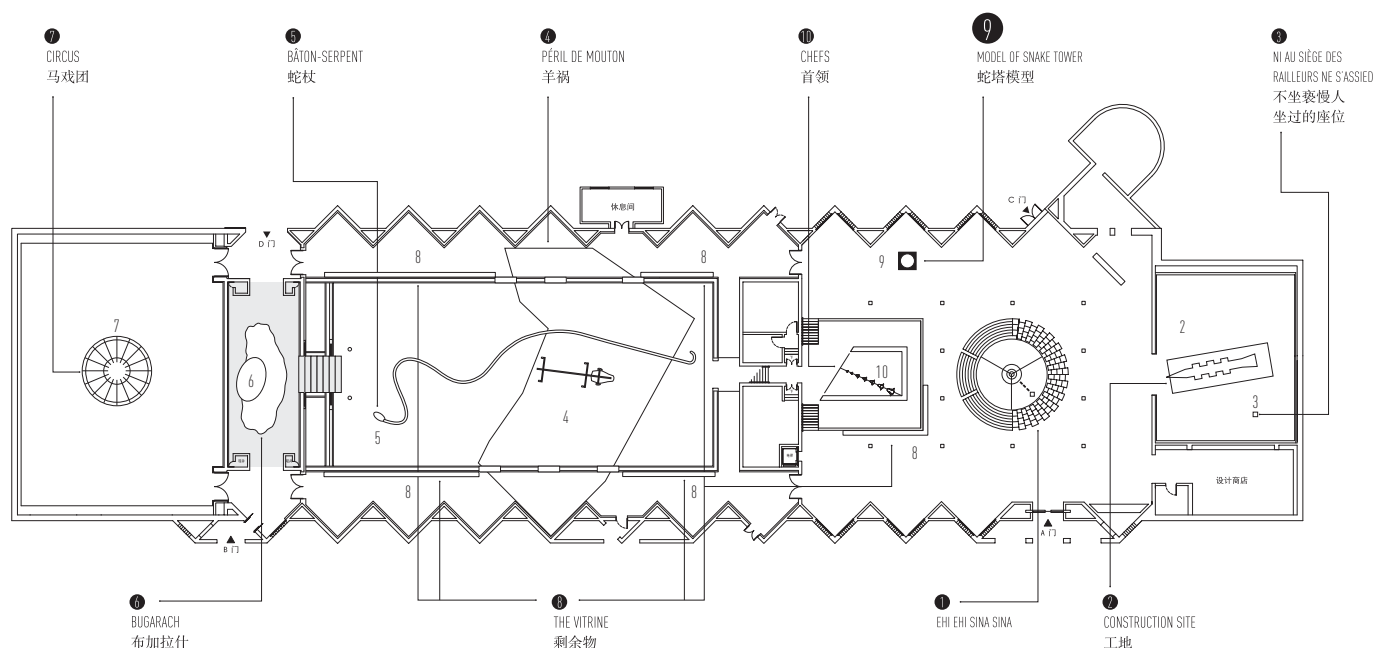
MODEL OF SNAKE TOWER

蛇塔模型

Aluminum, bamboo
Courtesy of the artist*
铝、竹子
艺术家惠允

这件作品是黄永砅 2009 年为纽约 Barbara Gladstone 画廊展出大型装置《蛇塔》所制作的模型。他将蛇的骨架结构与建筑联想在一起，认为巨蟒的脊椎类似建筑的穹顶，并有无数的肋骨来支撑。这座以蛇的骨架为蓝本，并且按宗教建筑样式所建造的塔，不仅圣经“巴比伦塔”的意象呼之欲出，同时富含历史、宗教和文化指涉。只不过蟒蛇骨的形象充满歧义：它究竟是蟒蛇？是龙？还是撒旦？相较于当今高科技建筑，黄永砅选择竹子这个非常东方的建筑材料，使得这座塔显得很临时，也很脆弱。

Huang Yong Ping produced this model for his large installation *Snake Tower* at the Barbara Gladstone Gallery in New York in 2009. He associates the structure of the snake skeleton and that of the architecture. For him, a huge python's spine resembles a dome in architecture, and is supported by numerous ribs. This tower consists of a snake skeleton, and is built by imitating the religious architectural style. Alluding to the biblical "Tower of Babel", the work is loaded with historical, religious and cultural references. Yet the figure of this giant skeleton of a python evokes multiple and ambiguous things: Is it a python? A dragon? Or Satan? Compared to buildings often realized with state-of-the-art techniques of today, Huang Yong Ping's choice of bamboo, a material from the East, makes the tower look transient, and extremely fragile.



CHEFS

Taxidermy animals, metal, cloth

Courtesy of the artist and Gladstone Gallery, New York, Brussels

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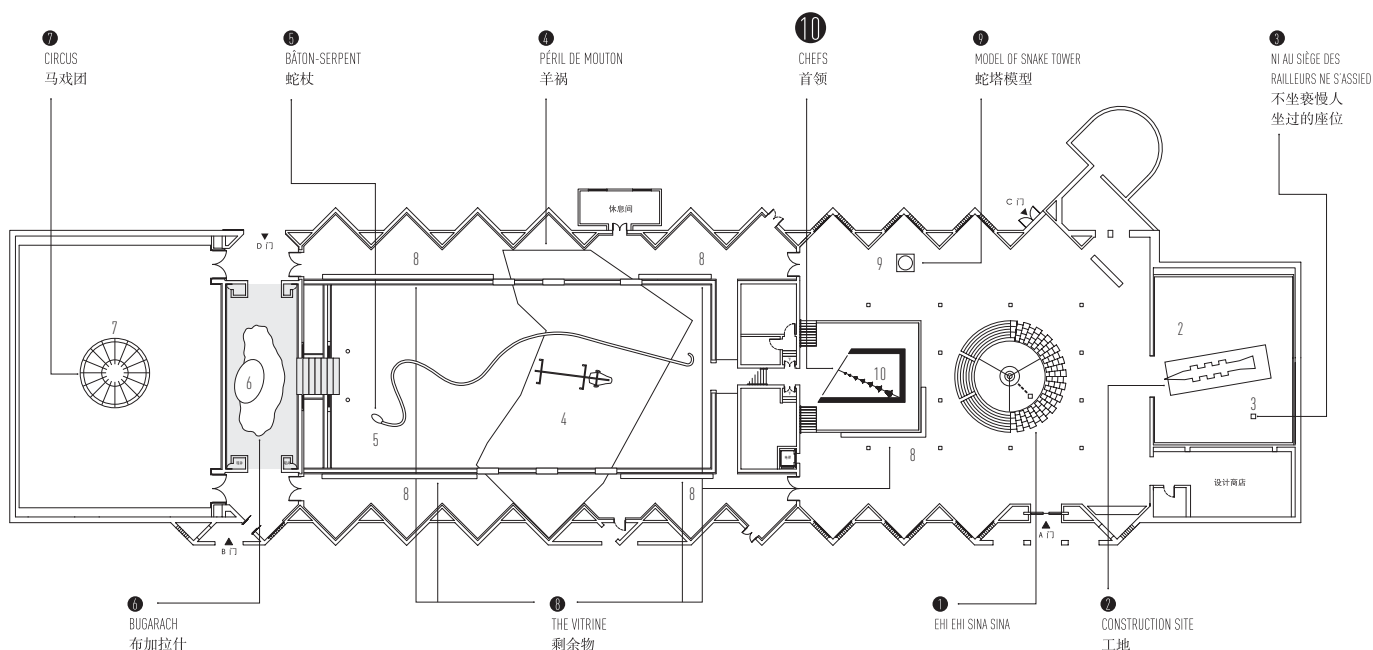
动物标本、金属、布

艺术家与纽约 / 布鲁塞尔 Gladstone 画廊惠允

首领

2012年, 黄永砅于纽约 Gladstone 画廊展出三件意义深远的雕塑作品: 《马戏团》(2012)、《骆驼》(2012) 和《首领》(2012), 藉此探索时间、混沌的概念, 以及宗教与权力之间的关系。《首领》由十来只动物标本的头部组成——包括野猪、马、鹿、鼠、狮子和狐狸等, 从大到小排列, 串在自墙角伸出的一根铁棒上。铁棒的另一头碰触着一块红色帘布; 这块红布为作品所隐含的暴力充当了舞台背景。《首领》阐明的是动物王国中兽群领袖的角色; 它对根据层次分工所建立的生存法则提出了反思: 谁才是真正的主宰者? 主宰的真谛为何? 这件作品激励我们去重新理解自身与他人和周遭世界之间的关系。

Huang Yong Ping showed three significant sculptural works at the Gladstone Gallery in New York in 2012: *Circus* (2012), *Camel* (2012) and *Chefs* (2012), which explore the notions of time, chaos and the relationship between religion and power. *Chefs* comprises a dozen stuffed heads, including those of a boar, a horse, a stag, a mouse, a lion, a fox, and so on, arranged from largest to smallest on a metal rod that sticks out from the corner of a wall. The tip of the rod strikes a red curtain, which acts as a scenic backdrop to the violence that is implicit in this work. *Chefs* illustrates the role of the leader of the pack in the animal kingdom; it is a reflection on living together in accordance with rules based on a hierarchy and division of labor, focusing on who and what dominance really is. It encourages us to reassess our understanding of our relationships both with others and with the world around us.

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