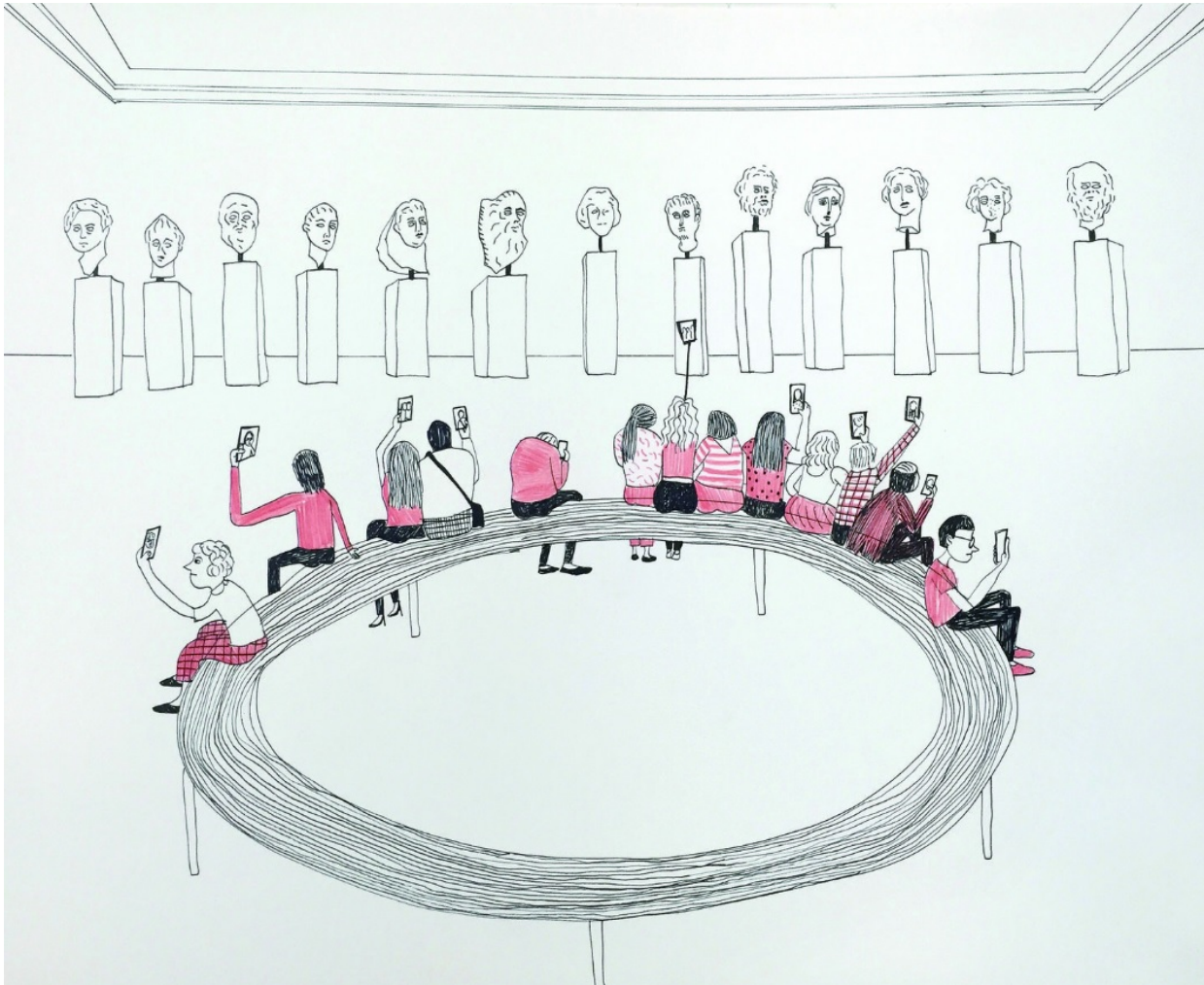


Featured Artist: Hai-Hsin Huang

2017.7.20



Hai-Hsin Huang, MET, 2016

Brooklyn-based Taiwanese artist Hai-Hsin Huang works in painting and drawing to express life's underlying banalities and absurdities. Through a lens of humor, she interprets her own experiences of cross-cultural migration in an effort to unearth the ridiculousness and hedonism inherent in human interaction. Her most recent body of work, *A Museum Show* (2016-2017), focuses on the experience of major cultural institutions, where museum patrons are equally as compelling as works of art on display. This summer, Huang is an artist-in-residence at PILOTENKUCHE in Leipzig, Germany.

Hallie Ayres, who is currently assisting BRIC's Contemporary Art program, recently conducted an interview with the artist.



Your subject matter is very humorous. Could you talk a bit about what inspires you to immortalize in paint such awkward situations and encounters? Are these circumstances that you actually witness, or do you imagine them? And why focus on the awkward?

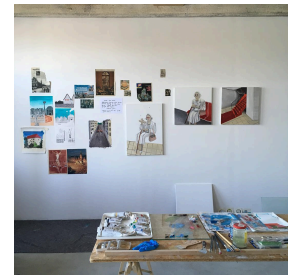
I mostly paint scenes I witness and then exaggerate. I think part of the awkwardness probably comes from my untrained painting skill... but somehow that works with the subjects I choose. The focus on the awkward comes from my frustrating life experience as a foreigner. Lots of times things don't work out as I had expected. I've found that nothing is as romantic and ideal as expected once you execute it, from cable service to dating experiences, etc. A sense of humor is the most important strength to survive, in my opinion. Life is full of tedious things and maladjustments. However, I'm trying to show audiences the uncanny beauty of single moments, the humor and tragedy that is in us, life's grandeur as well as the frailty of humanity.

After moving from Taipei to Brooklyn, did you notice that your artistic practice changed a lot to incorporate that awkwardness of being a foreigner?

I actually didn't make much work when I was in Taipei. I was young and scared of making anything, especially painting, even though painting and drawing are now my favorite things in life. I had never been trained, so I had never seriously considered painting. Young, cool people were making digital works about 10 years ago, and art education tended to question young artists: "what's the reason you're making this work?" It was a lot of brain work; I felt that I needed to read and research a lot before making anything. After I came to Brooklyn, I saw much more painting than I ever had before, and it was an eye-opening experience. I got the impulse to pick up some brushes myself, so I think New York is the reason I became a painter.

What is your studio practice like? Do you work quickly or slowly?

I like to work like I'm on an office lady schedule. I wake up early and go for a run, make coffee and food, and then I'm in the studio until dinnertime. I work really quickly on paintings: I finish a 50x40" painting in one or two days. But I have to find a trigger before starting a painting.



I love your museum series. You strike a really excellent balance between the absurd and the banal. Could you talk a bit about the process of constructing that series?

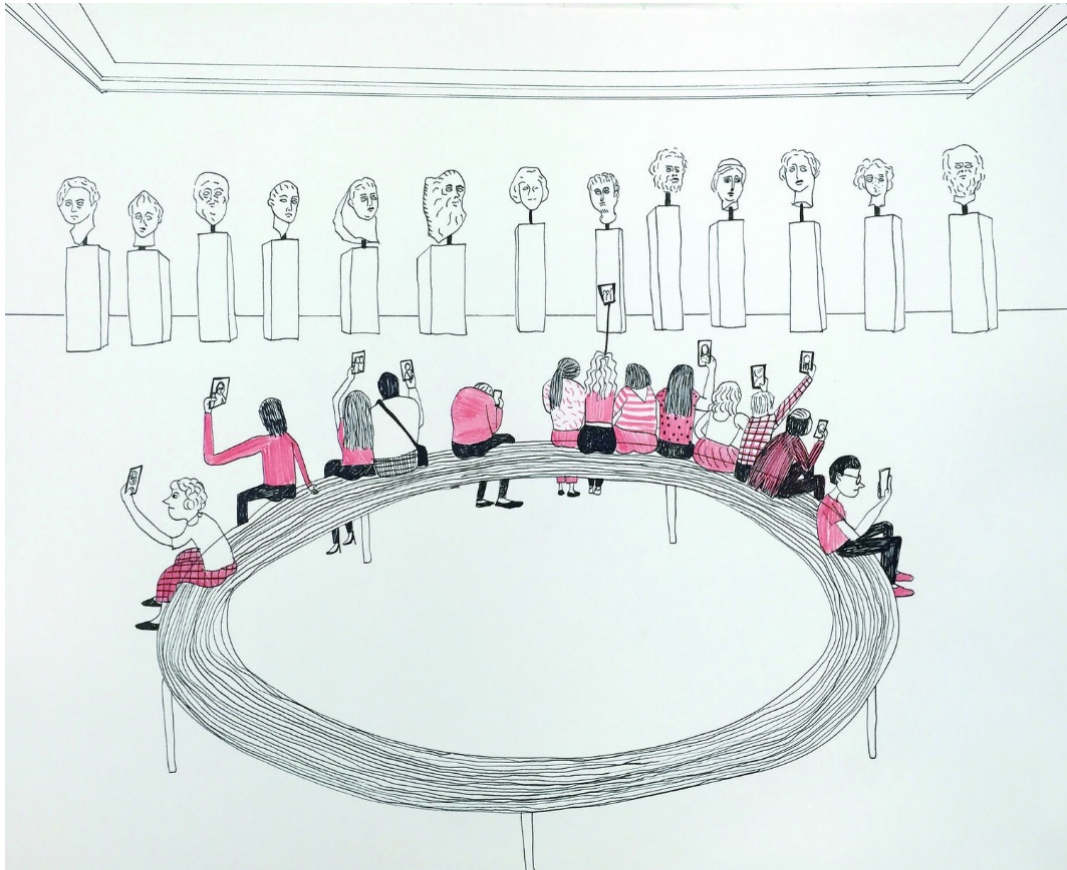


I started my first museum painting around late 2013, and I didn't plan to make a whole bunch of them in the beginning, but I just painted and drew what I saw in museums, especially in the MET. I go there whenever I have time or I'm bored, and it always inspires me a lot, not only the art collections there but also the audiences and tourists from all over the world. It's a lot of different energies, and it's just really fun to watch. I think it's the best place for observation. Little by little I found that I have quite a few works about museums, so why not have a "museum show" for myself?

Right now you're doing the PILOTENKUECHE residency in Leipzig, Germany. How is that going? Are you working on anything (stylistically, theoretically) in particular?

I've been collecting some weird, industrial, and sci-fi visual elements in Leipzig, but I haven't come up with a solution to paint them. So I'm currently assembling them on long drawings in the style of folding books. I'm trying to mix them with my layered experience of being a foreigner, and I'm going to do a pop-up show with a few of the artist pals I've met here about the foreign lonely hearts in Leipzig.

Doing residencies and moving around a lot is difficult for painters especially, but I'm learning to be able to work under any circumstance. It's always challenging in the beginning, but the advantage of being an artist is having this freedom, and there's always some surprise waiting at the end of a tough process. And Leipzig really is awesome. It's small and raw, and there's great energy in their arts and lifestyle. Some people say it's a new Brooklyn, except that you can't buy delicious and filling meals in Brooklyn for 2 euros!



Hai-Hsin Huang, MET, 2016

焦点艺术家：黄海欣

2017.7.20

现居布鲁克林的台湾艺术家黄海欣用绘画展现了潜藏于生活的陈腐与荒谬。通过幽默的方式，她以自己跨文化迁移的经历揭露了人际互动中固有的荒唐怪诞与享乐至上的追求。她的近期作品 A Museum Show (2016-2017) 表现了许多文化机构的现况：美术馆赞助方与展出作品本身一样引人注目。黄海欣这个暑假在德国莱比锡城的PILOTENKUECHE作驻留艺术家。

现协助金砖四国当代艺术计划的Hallie Ayres最近采访了艺术家黄海欣。

你的主题非常幽默。你可以谈谈是什么启发了你用绘画记录这些尴尬的场合与遭遇的？这些场合是你亲生经历过的还是想象的？以及为什么着重突出它们的尴尬性？

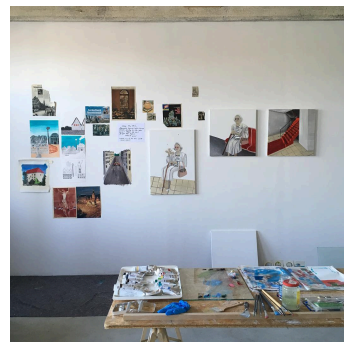


我所画的场景多为我亲身经历而后夸张化的。我想尴尬感有一部分可能来源于我未经训练的绘画技巧...但它却和我的主题相契合。尴尬的强调来源于我作为一个外国人对生活的失望。很多时候事情不会按照我的期望发生。我发现任何事情，从有线电视服务到恋爱关系，实行时都不会有想象的那么

理想与浪漫。我认为幽默感是生存的最大优势。生活充满了乏味与失调。但我在尝试向观众展现独立瞬间离奇的美，我们之中的滑稽与悲剧，生活的华美与人性的脆弱。

从台北搬到布鲁克林后，你是否意识到你的艺术实践也因要体现作为外国人的笨拙性而随之大变？

我在台北的时候并没有做很多作品。我那时年轻不敢做很多事，特别是绘画，虽然现在绘画是我人生中最喜爱的事情。我从未经过专业培训，所以我从没认真想过从事绘画。大约十年之前，年轻的酷的艺术家会做数码作品，艺术教育便质问他们：“你为什么要做这样的作品？”有很多要去想；我觉得我需要大量的阅读与研究才能开始做点什么。来到布鲁克林后，我看了比我之前所见都要多的画作，大开眼界。我有了下笔的冲动，所以我认为纽约是我成为画家的原由。



你的工作惯例是什么样的？你作画的速度是快是慢？

我喜欢按照白领的日程工作。我会早起去跑步，做咖啡和食物，然后我会在工作室里一直待到晚饭时间。我作画的速度很快：我可以在一两天内完成一张50*40英尺（127*102厘米）的画。但我必须有一个触发点才能开始作画。

我喜欢你的博物馆系列，很好得把握了平庸与怪诞之间的平衡。你可以谈谈创作此系列的过程吗？

我在2013年末开始了这一系列的第一幅，我一开始并没有准备画这么多，但我画下了我在博物馆里所见，特别是在大都会艺术博物馆。我在有空或是无聊的时候都会去那边，总可以得到很多灵感。这些灵感来源不仅来源于艺术作品，也来源于来自各国的访客。那里有许多不同的能量，十分有趣。

我认为那里是最好的观察地点。逐渐地我发现我画了许多关于博物馆的作品，所以为什么不给自己来一个“博物馆展览”呢？

你现在在德国莱比锡城的PILOTENKUECHE作驻留艺术家，进行的怎么样？你现在（风格上，理论上）有在做任何事情吗？

我在莱比锡城一直在收集怪异的，工业的和科幻的视觉元素，但我还没有找到一个方法将他们以绘画形式表达。所以我最近会把他们集合做成折叠书那样的长形图画。我正视图将它们与我多层的作为外国人的经历融合，然后我准备和我在莱比锡城认识的几个艺术家朋友一起做一个关于异国人的孤独的快闪展出（pop-up show）。

作驻留艺术家且不断奔走对于画家来说格外困难，但我在学习去适应各种环境。一开始的时候总会有些艰辛，但作为艺术家的好处就是有些许自由，以及在度过困难阶段后总会有惊喜。莱比锡城真的很棒。它很小很有自己的味道，那里的艺术和生活也充满了能量。有人说那里是新布鲁克林，但你不能用两欧元在布鲁克林买到好吃又量足的餐食！