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China-Japan



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Inner Worlds & Outer Worlds

- I believe that each heart has a world of its own, separated by walls that cannot be breached by others. It is impossible to fully communicate one's thoughts and feelings through words alone. The most significant obstacle to connecting with others' inner worlds is often self-defense through trauma
- However, through installation art, I can pour out all that is within me. Installation art can be a secret language, understood by those with shared experiences, encoded within the work itself.
- In my research, I have focused on using everyday objects in installations to establish a point of connection and empathy with the viewer, and to challenge myself to find ways to express the connection between the materialized outer world and my own inner world.

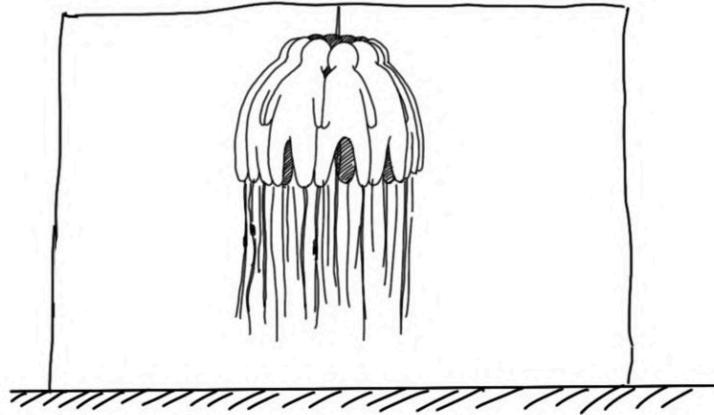


Inside

I had the same dream where my teeth were falling off because I was influenced by the repetitive changes in reality.

The flowing blood and underwear are the secret inner self that women encounter daily. As a common sensation among women, it occurs internally, invisible from the outside. The natural rhythm of the inner self that the body wraps.

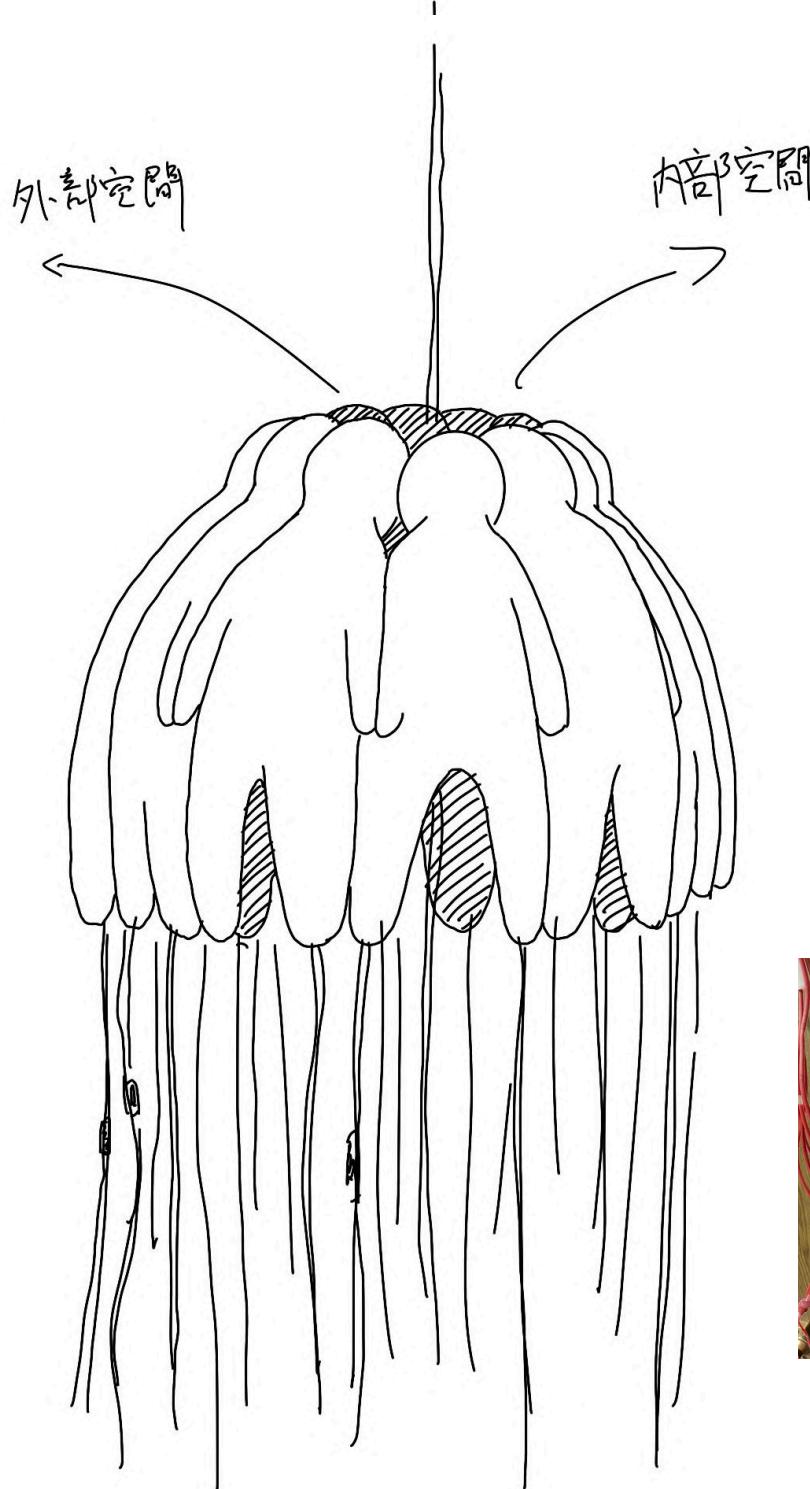
The body is a vessel of emotions. Inside the vessel, active and passive characteristics mingle, overflowing with strong conflicts and fantasies that float and sink in the air.



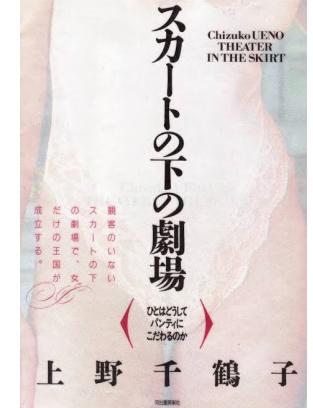
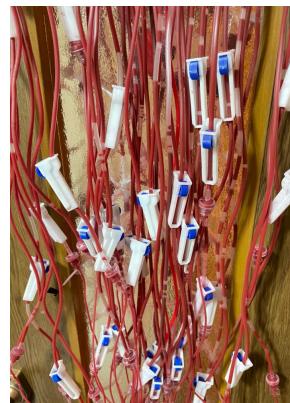
The exhibition hall is located in a separate room, which serves as the first "inside".



Before entering the inner world, I placed some false teeth on the bedside table as a symbol of the dream realm.



By connecting the shapes of people together, it forms the second "inside".



Chizuko UENO -THEATER IN THE SKIRT

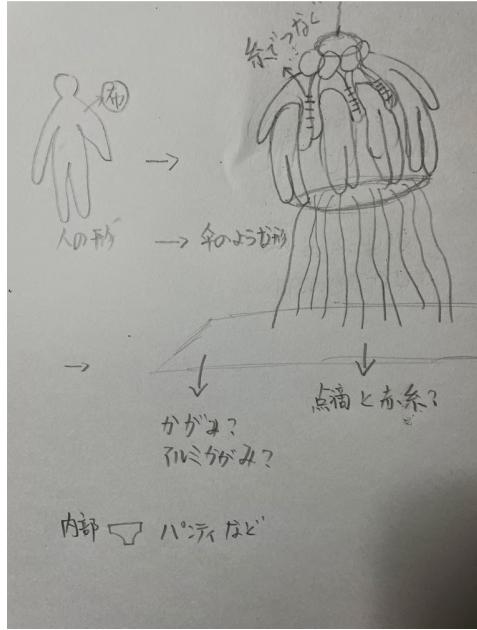
Chizuko UENO believes that women's underwear selection not only about men's sexual appeal, but also has the function of satisfying narcissism.



Symbolism of women's group:
Underwear.

Symbolism of women's group:
Blood.

Chizuko UENO
THEATER
IN THE SKIRT



Manuscript



Sewing together dolls with thread.



Red paint injected into a drip.



The form of a doll sewn together.



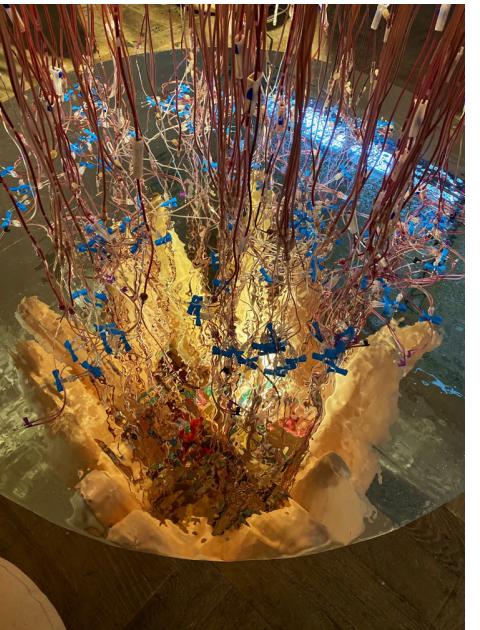
Internal bracket



Female's panties



The symbolism of dreams: Teeth.



Glimpsing the inner world through the reflection of mirror sheets.

This work is about the inner world of a group of women. I extracted two common elements of this group: underwear and blood.

Women's underwear is different from men's, with a stronger decorative aspect, often linked to sexuality. The choice of blood represents the fact that a woman's life is almost always accompanied by blood, whether it's menstruation, first night, abortion, or childbirth. The appearance of blood signals a new phase in life or a disease.

To explore the inner world of women behind these two elements, I used their representation as the main elements of this work. To emphasize their inner nature, I incorporated these elements into the inner space of the dolls I created.

Before entering the inner world, I arranged a dream. Influenced by reality, I often dream the same dream. In the dream, my teeth fall out, and before I find a dentist, all my teeth fall out, so I often hold a handful of teeth in my dreams.

Dreams hint at what is to come before the inner world receives information or encounters from the outside world and responds. The reason for using reflective mirror paper instead of real mirrors on the floor and room walls is that people's identities change with different scenes, so we cannot really locate ourselves, but we can glimpse the inner world of others from reflections.



2023
Installation
Size: 180cm × 180cm × 240cm
Material: Fabric, red thread, droppers, underwear, dentures, mirror sheet, cushion



Pregnancy Test Strip



In the moment when the results are announced, my head becomes a blank slate.

Or rather, various anxieties suddenly race through my mind.

The courage to have an abortion, anxiety about the future of my child, thoughts of escape from all the despair of anxiety. In the moment before the result day, I tried to express and materialize the numerous anxieties that filled my mind using a diagnostic reagent.



People are not always in a safe space when all kinds of things happen. To illustrate this idea, I chose to display my work in a number of public restrooms.

These places, which are open to the public by nature, can become private and intimate once the door is shut.

In 11 countries including Japan, spousal consent is required when women have abortions.

Even though it is a woman's own body, she cannot decide for herself.



Public restroom 1



Public restroom 2



Public restroom 3

2021

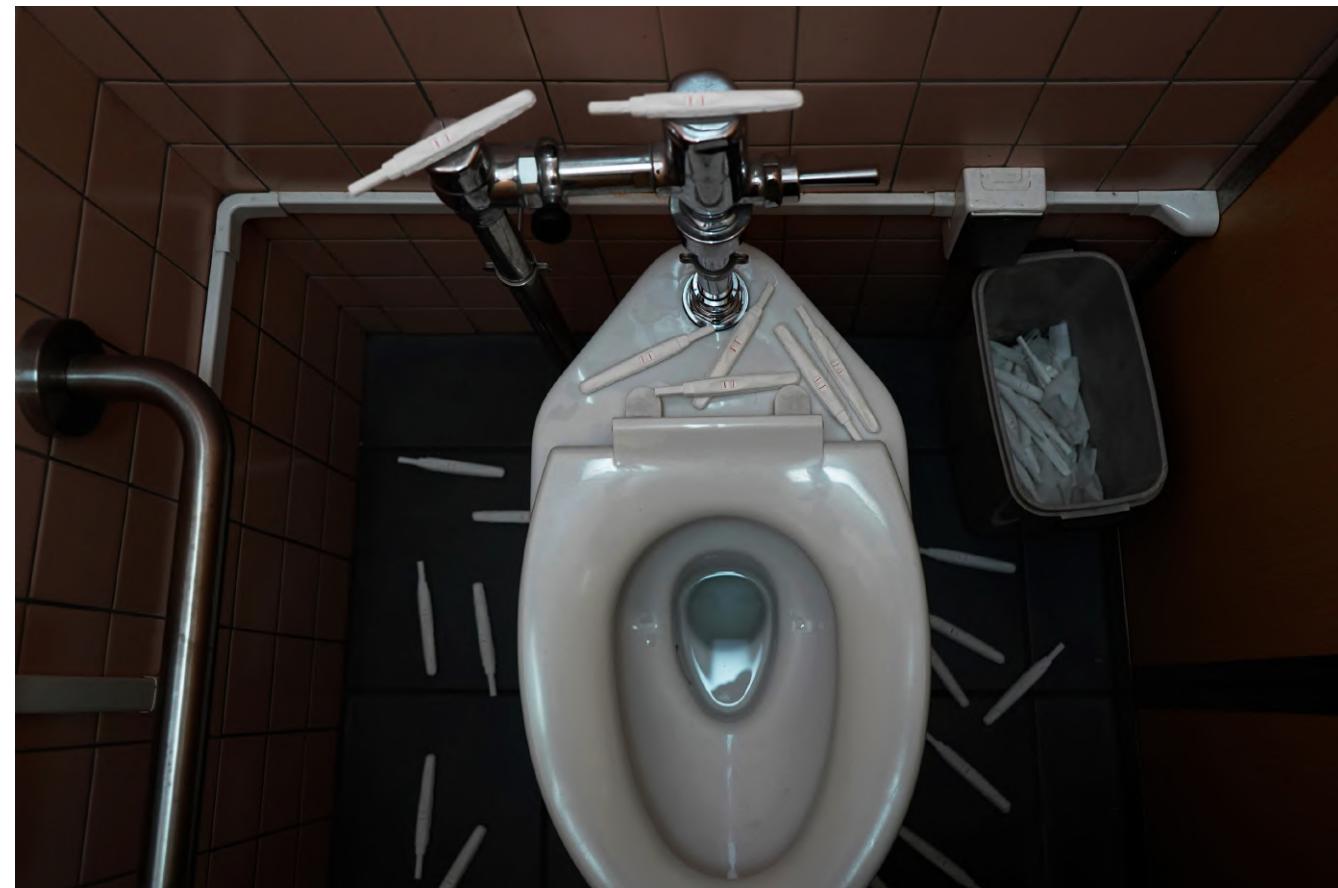
Installation

Material: plaster

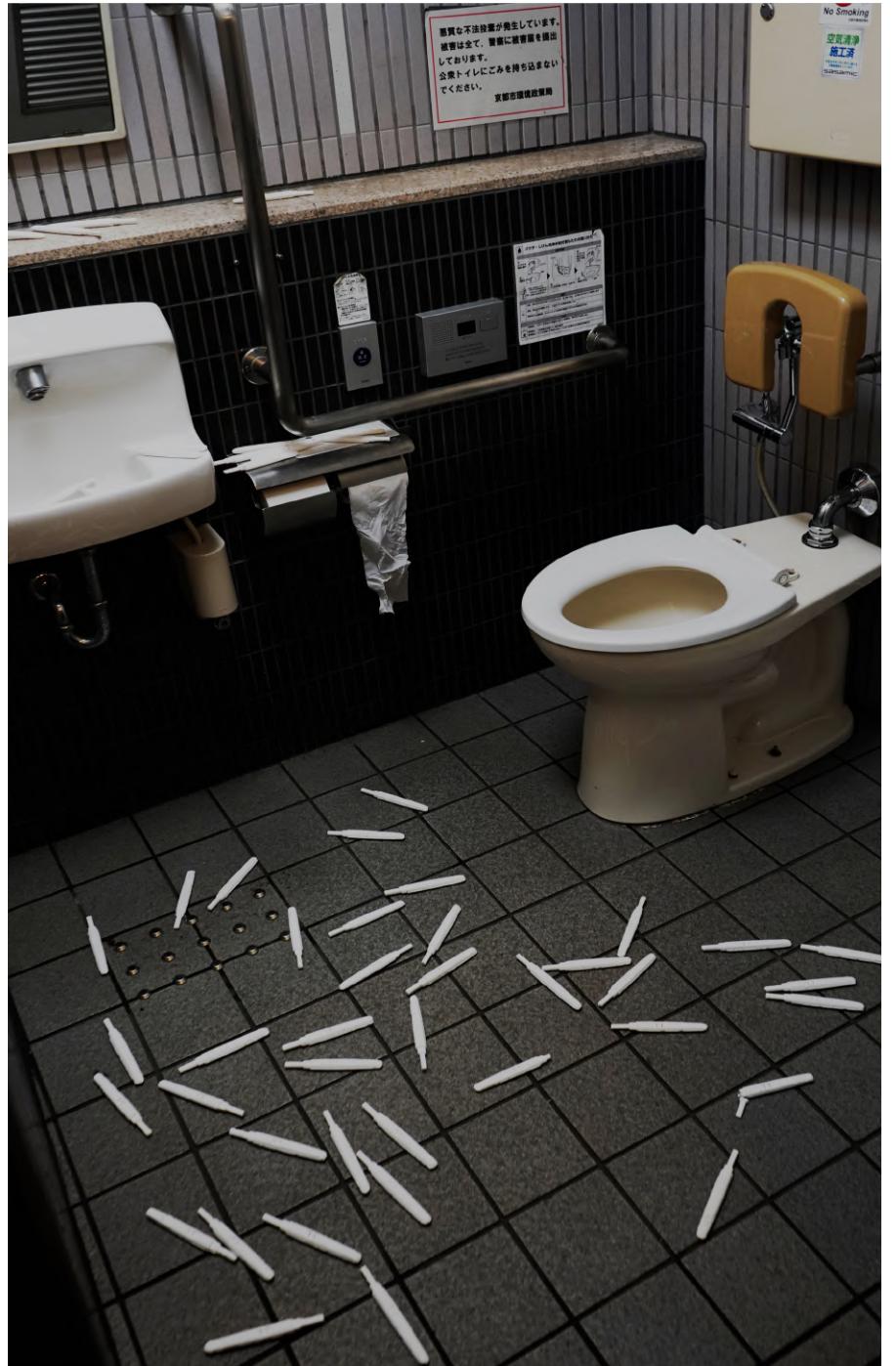
Technique: separating and demoulding

Size: 14cm × 1.7cm × 1cm, total number can be changed

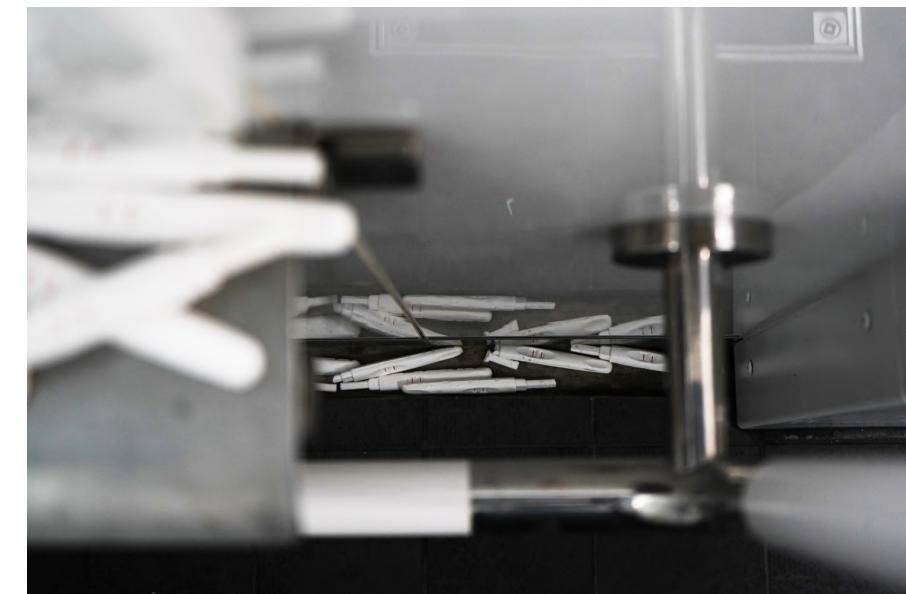
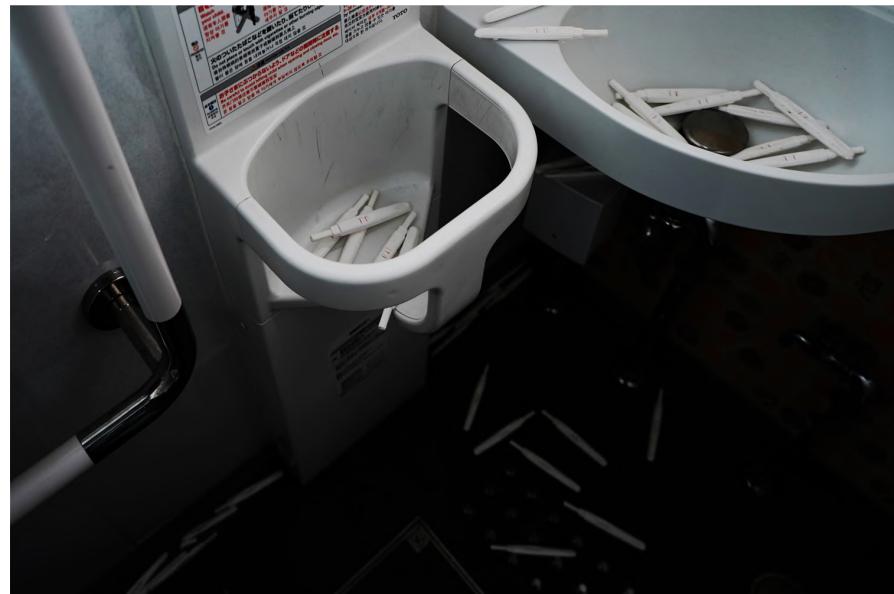
Location: Japan, Kyoto, Sanjo



Public restroom 1



Public restroom 2



Public restroom 3

Secret Goldfish

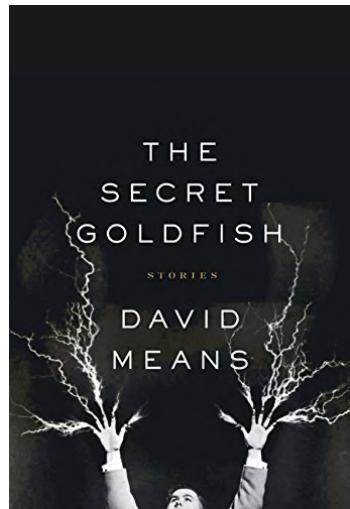
An ornamental fish that is cut off from the outside world

Golden and bewitching, from its dazzling beginnings to its eventual decline.

Living alongside the disintegration of daily life

A golden fish that I keep hidden, a secret only for myself.





The short novel



Kyoto Nijo castle goldfish exhibition



Goldfish manuscript



Collection of drug packaging



2022

Installation

Location, Bifutainan tears2, Kyoto

Goldfish size: 25cm x 46cm x 21cm

Materials: Wood, medicine packaging, lace, fish tank, red thread, folding screen

This piece is an unabashed exploration of privacy. I read a captivating short story where the protagonist insists on keeping their goldfish to themselves, claiming that since they purchased the fish, they don't want to share it with anyone. To me, the desire to monopolize the beauty of the goldfish because they paid for it is utterly fascinating. Upon reading this story, I gained a deeper understanding of goldfish as something internal rather than external, which led me to create this piece. Goldfish are not mere decorations, and people cannot hide themselves from them. I tried to express the beauty of the goldfish and the decay brought on by the medication that the individual is consuming. I believe that the transformation of the goldfish mirrors the psychological state of a person. I chose to hide the goldfish in this internal space, not wanting it to be seen by anyone.



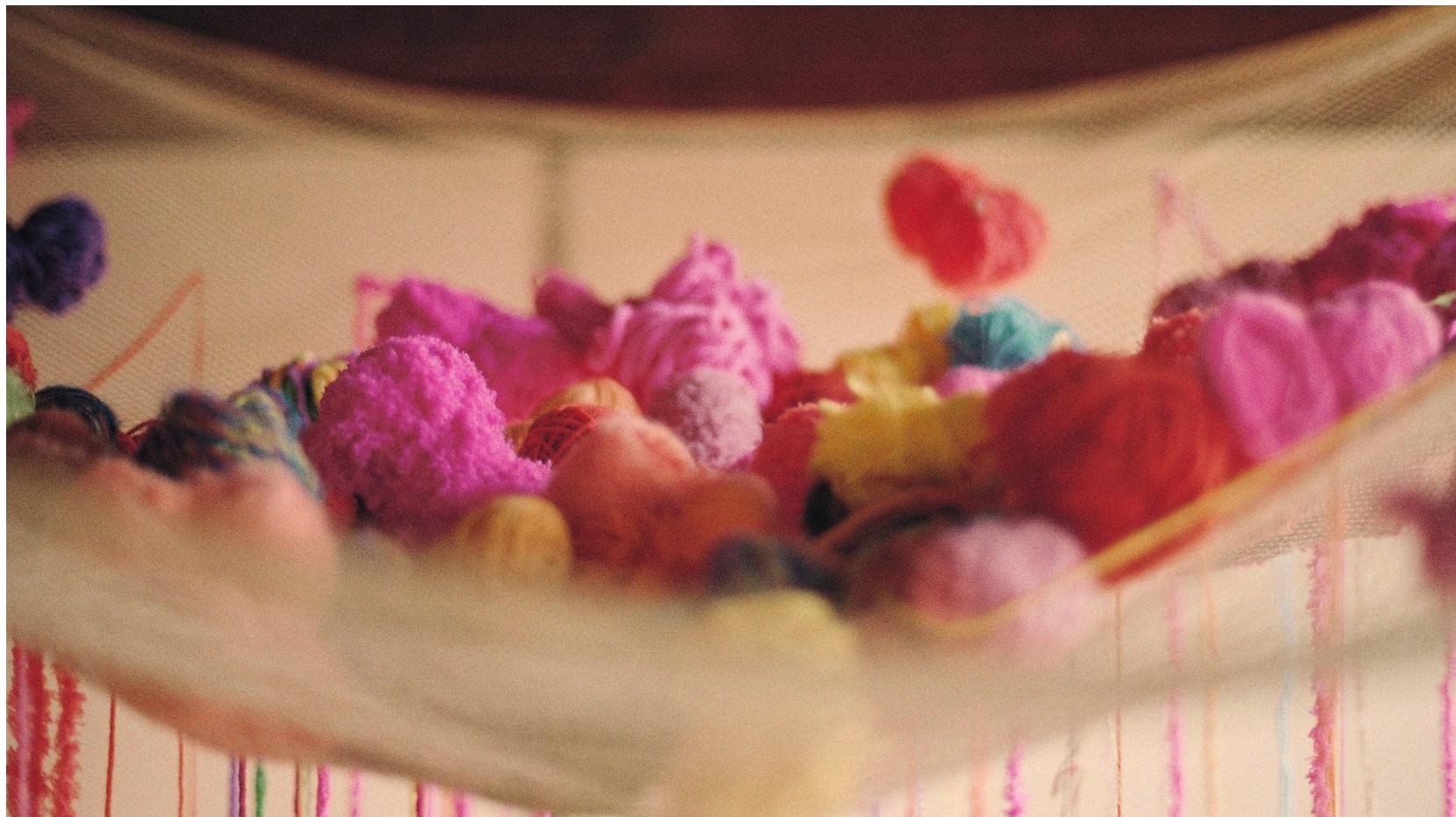
During the creation of this work, I was going through a phase of taking antidepressants and collecting the empty capsules of the medication I took. At that time, I often wondered if my temporary escape from great sadness was due to the effect of the medication. However, as I slowly detached myself from the immense emotional pain, I seemed to lose my sensitivity. The normal reactions I showed to things were based on the common sense I had acquired through my life. I often felt like a goldfish nurtured by medication, whether beautiful or rotten, belonging to me alone.



Temperature

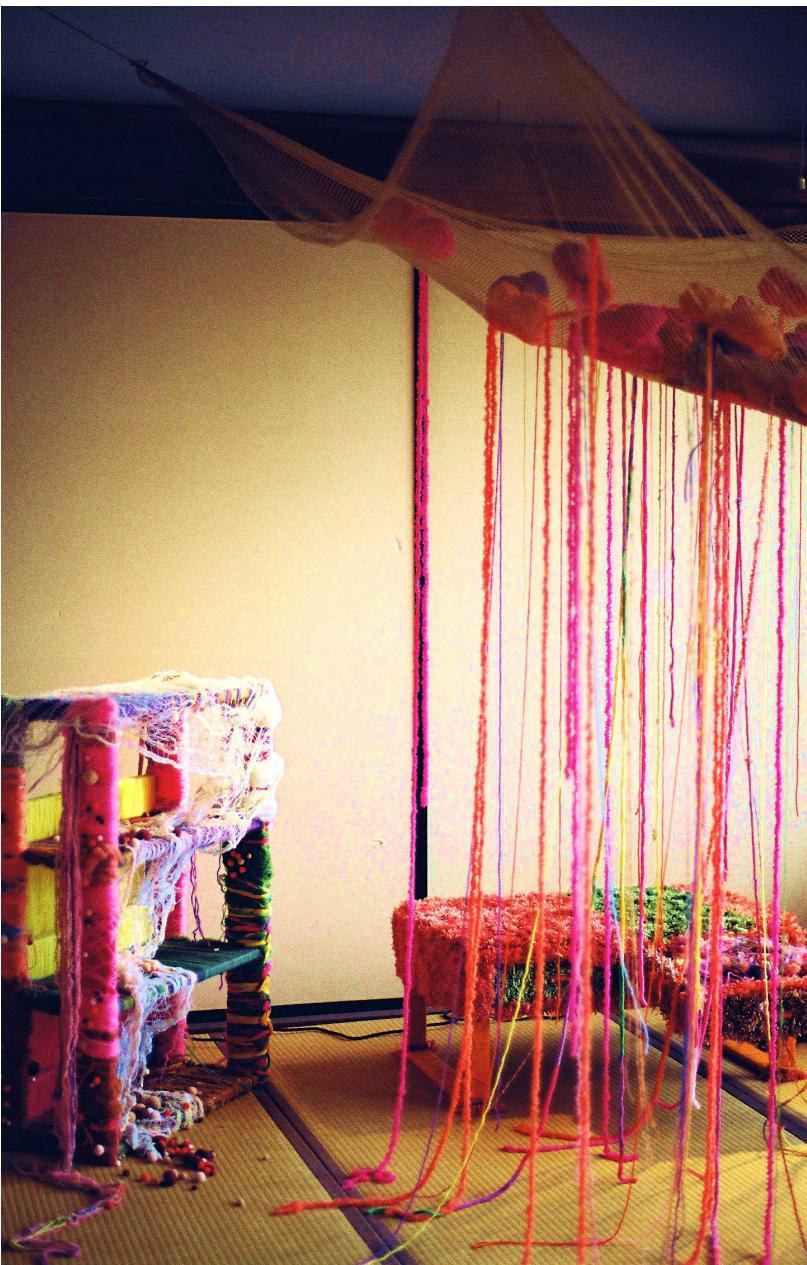
When I was young, my family was poor. But my mother always kept the house warm. Around that time, I received handmade sweaters from my neighbor and relatives. We lived in a cold town, but unlike now, I don't have any cold memories

In Japan, I have been working at a Taiwanese restaurant up until now. As a foreign student, I live alone and miss the presence of elders in my life. However, spending time at the restaurant has become just as important to me as being at home or university. The owners of the restaurant, who are a lovely couple, have given me a sense of belonging and a feeling of being at home. They have even helped me to organize exhibitions and have attended our art shows, when my classmates have their parents attending. This is why I have used one of the restaurant's tables for this particular artwork. When I am at the restaurant, I feel a sense of calm, even when I am the only person there. Interestingly, during the winter months, the restaurant feels just as warm and cozy as my childhood home.

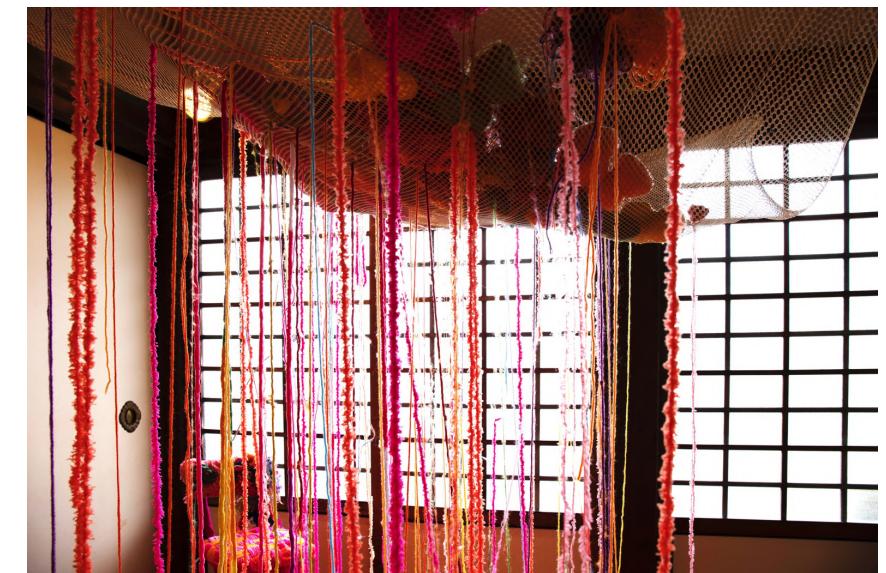




This work is about warm memories from childhood. The production time was winter. I am very sensitive to cold and always feel cold in the house during winter. Japanese winters don't have heating, and the air conditioner in my home is directly facing my bed, so in winter, I basically squat on the bed and spend time under the air conditioner. The touch of furniture was cold, and I wanted to wrap it in warm things. That's when I remembered my childhood. At that time, I lived in a cold town called Jinan in the northern part of China, but my mother always kept the house warm, and we often received warm-colored handmade sweaters from our landlord and relatives, so I don't remember feeling cold. The warmth and affection of people at that time felt like the perfect temperature, just like body heat.



2022
Installation
Materials: Yarn, netting, rugs, furniture, pom poms
Location: Kyoto Myoman-ji Temple
size:200cm×177cm×180cm





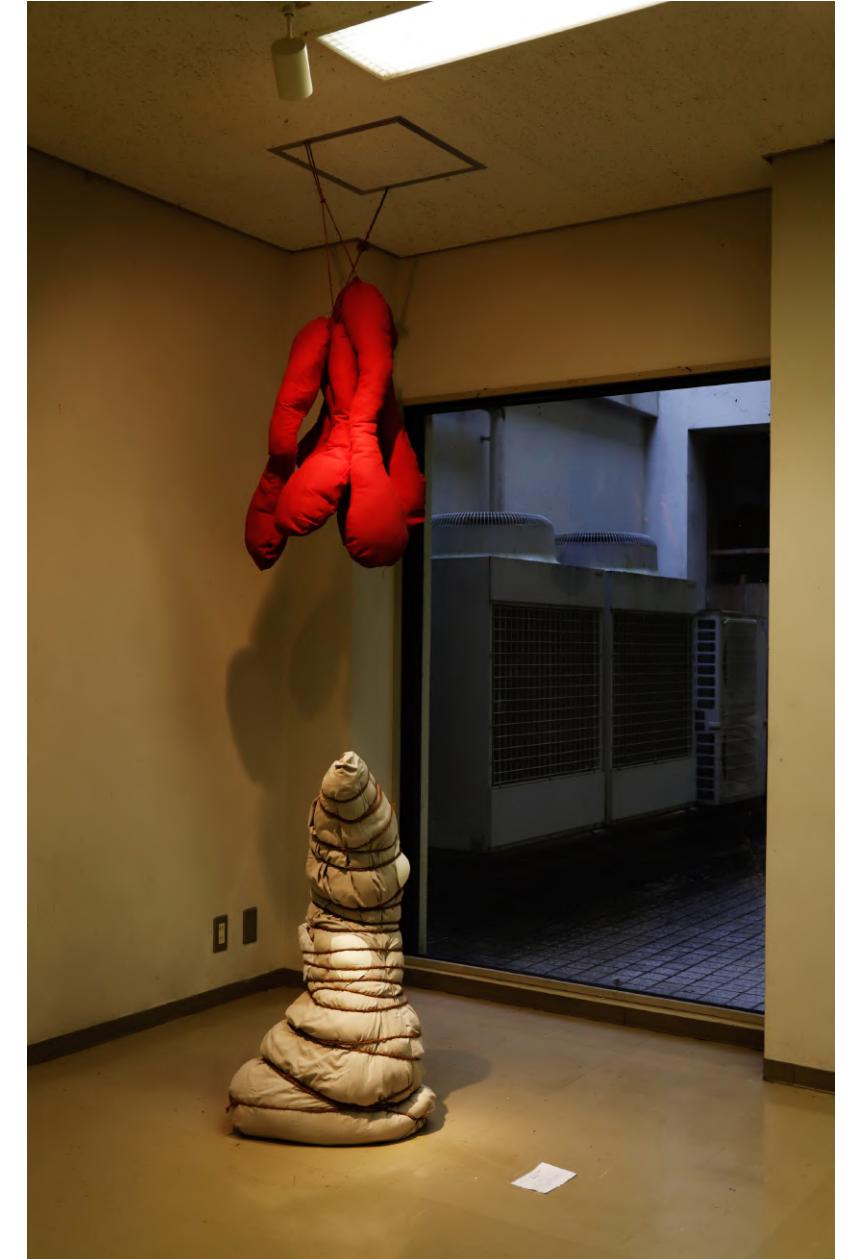
Twist

Inside the red filling, there are unforgettable clusters of words up until the point of its creation. People can be transformed by words. The suspended form confronting the shape placed on the floor represents fear, as if a futon was bound with hemp rope.

2021

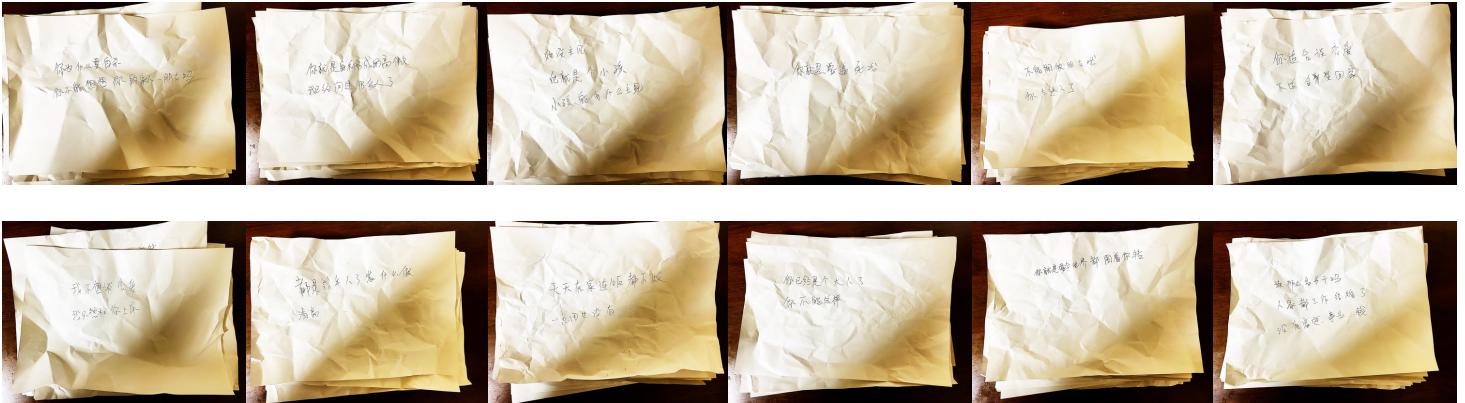
Installation

Material: Fabric, hemp rope, bra, cotton, futon





Size:92cm×44cm×46cm



Notes that I put into the red filling



About my work, I found when recalling my life, I am always controlled by some words that others have said, and interestingly, these words are generated in intimate relationships. After expressing the hurts that I cared about and suffered in my work, after a while, when I told others that I had forgotten the words I had put into my work at that time, and they no longer affected me.



Size:100cm×43cm×45cm

My fear mostly comes from intimate or family relationships, so I chose to directly tie the sheets into the shape of genitals with a rope and tie women's bras on the surface. This way, the inconspicuous beige sheets become like a subtle infiltration of the fears that exist in everyday life, which are difficult to notice but are truly present.

Fashion Bulimia

Obscuring our faces, the clothing we wear becomes our primary means of self-expression. We seek to make a lasting impression, to stand out and be remembered, so we buy and buy, hoping that our clothing will make us gleam. But even as we accumulate more and more, we find ourselves unsatisfied, trapped in a cycle of consumerism, our desire for new garments never denied. This behavior can be likened to a binge eating disorder, as we attempt to fill a void within ourselves through material possessions. Perhaps it is not the clothes themselves that we truly crave, but the sense of identity and self they provide. I am trying to express this feeling through this work, "fashion Bulimia."

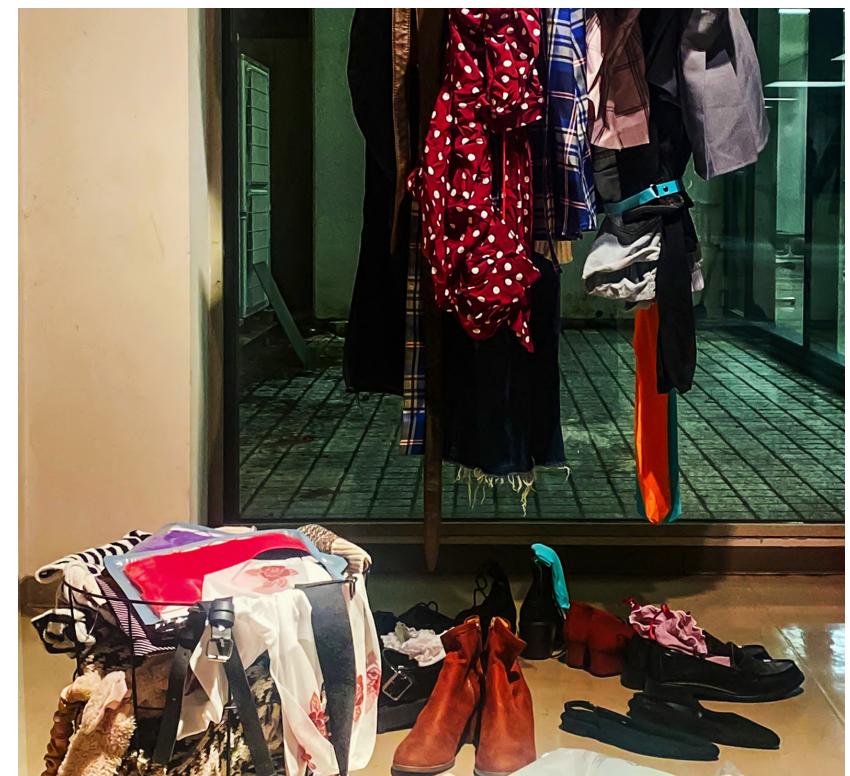




In terms of presentation, I deliberately arranged this installation in the order that humans dress themselves. When a large number of personalized clothes are hung together, the clothes lose their individuality.



2021
Installation
Size:55cm×55cm×240cm
Materials: own clothes, shoes, hats, tights, clothing wrappers, baskets, yarn





Balance

The easiest way to balance the expression of utopia and dystopia in books is to create a world where both coexist.

Our thoughts cannot be constructed merely by our existence.

The actions and concepts that humans have accumulated so far, existing social norms, classes, and other external factors construct us.

We exist in an already existing world rather than being fixed in a conflicting one.

It is possible to live with new values while maintaining balance, holding thoughts within the world of knowledge and the spiritual realm.

In the two books, I strongly felt that the reader was in the middle of a new world order constructed by the two authors and that it was an opposing order.

Therefore, I thought, why not create a new order? In this work, the order I reconstructed was that two completely opposite orders were balanced in my order.

2021

Installation

Materials: Scale, Books ("Utopia", "Brave New World"), Vinyl Sheets (Red, Green), Thread, Hemp Rope

Size:32.5cm×20cm×18.5cm

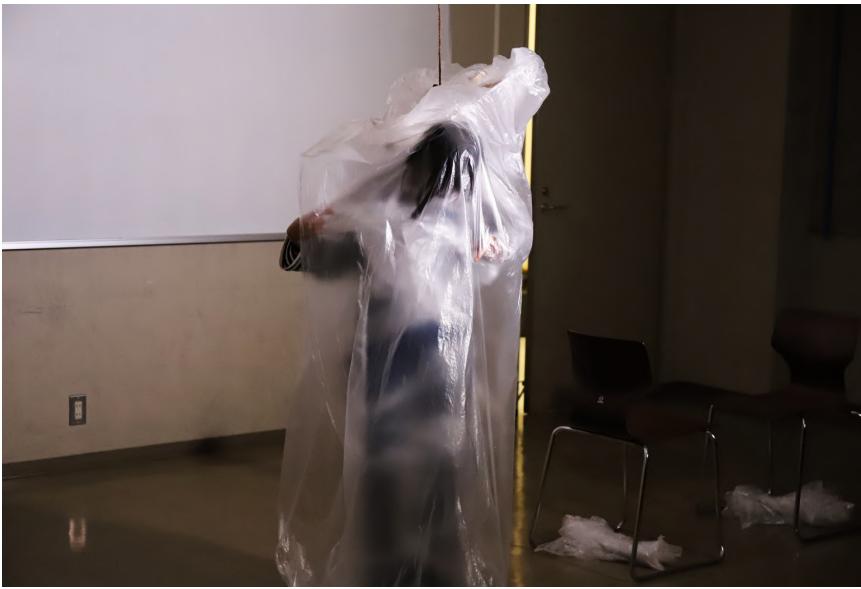


The relationship

There is a clear separation between the external and the internal in human beings. Words alone are insufficient to convey the fullness of our being. No matter how hard we strive, there will always be aspects of ourselves that remain out of reach. It is for this reason that we seek tangible connections, for they allow us to bridge the gap between ourselves and others. The more tangible the connection, the more pronounced the divide becomes, and we find ourselves caught in a cycle of desire, ever seeking to narrow the distance between us. This work is a contemplation on the ways in which we might connect with one another, a search for the means to share our thoughts and selves in a more meaningful and profound way.

Video Link:

<https://www.youtube.com/watch?v=1wCF93HzNog>



Act 1: Before entering a scene with others, people disguise themselves in their own safe place because their inner world cannot communicate directly like the outside world.



Act 2: Two people with their own disguises meet, observing each other before entering an intimate relationship.

2021

Performance

Material: curing sheet, hemp rope ,chair



Act 3: Entering an intimate relationship, they bind each other to prove their connection.

However, people who both possess a self-disguise are inherently unable to completely understand each other's hearts. This behavior emphasizes the fact that people's inner worlds are not inherently connected, leading to a vicious cycle where there is an increasing need to bind one another as a way to prove the relationship between two individuals. During this process, I felt a sense of powerlessness and desired to hold onto something tightly in order to break free from this feeling.

Why can not we trouble others?

This is a work that sends a message to society. Someone wrapped their head in several layers of vinyl bags and jumped off to commit suicide. Why did they put on the vinyl bags? It was because they became anxious about causing inconvenience to others. Even though they were driven to suicide, the last thing they were thinking about was not themselves but about how to act so as not to cause inconvenience. I was shocked and made this work to think about this person's action. On the other hand, I also felt a sense of discomfort with the Japanese culture that exists as a doctrine of not causing inconvenience. There are many examples of suicide due to causing inconvenience. Isn't it that people cause many inconveniences while living?



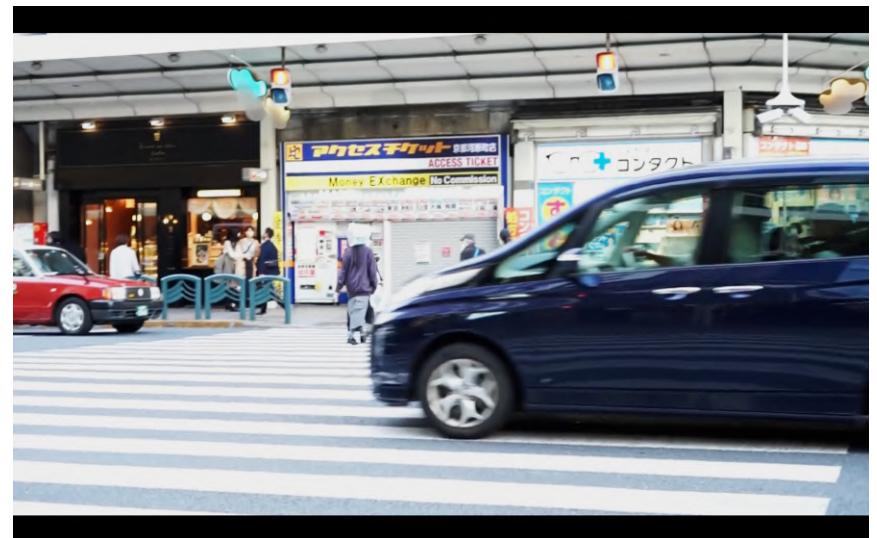
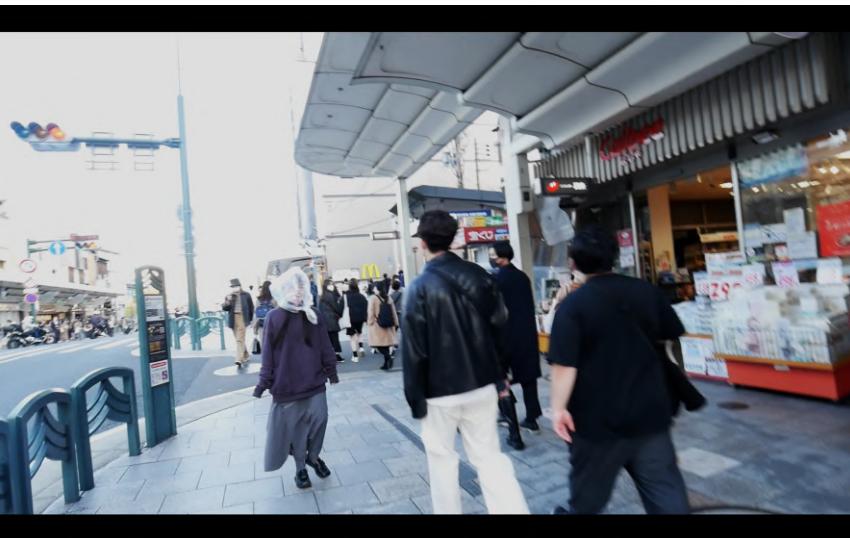
2022
Performance
Material: Plastic bag
Location: Japen, Kyoto, shijo kawaramachi

Video Link:

<https://www.youtube.com/watch?v=8MAJyvAVpKQ>



For the convenience of observing others' reactions, I have prepared four layers of bags for this piece. I also took into consideration the visibility of myself within the bags and chose transparent ones to create the artwork.



As I walked into the crowd, I began to be an observer, and people made shocked comments, while some felt disgusted. Young people mainly exclaimed "amazing" and "cool".

I have gradually let go of feeling unnatural and blended into the crowd. However, at the same time, I realized that others were unaware of my intention behind this behavior, which made me feel like I was only making a very small sound.