



Name: Huang Weihong (Artist name: Pu Mu)
Gender: Female
Date of birth: November 5, 1996
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Phone number: 17710688159
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Specialty: mural painting
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Learning experience:

- 2017-2021 Central Academy of Fine Arts, Bachelor of Mural Painting
- 2022-2025 Central Academy of Fine Arts, Master of Mural Painting

Practical project:

- In 2018-2019, I participated in the mural project of Jinci Temple in Taiyuan, Shanxi Province with my mentor team and was nominated for the National Art Exhibition
- 2018-2019 Participated in the "Central Academy of Fine Arts Participated in the Beijing Primary School Aesthetic Education Development Project"

Award and exhibition information

- Qiumo Art Gallery "borders in Flux" CHINA Jingdezhen
- 2025 Yuan Museum "Group Show of Portraiture" Beijing
- 2025 RIKSTOLVAN SPRING EXHIBITION Sweden
- 2025 "LET'S TALK" UNIVERSITY OF GOTHENBURG Sweden
- 2025 STENEY GALLERY "EYE & EYE" Sweden
- 2024 The Central Academy of Fine Arts' "Wang Shiguo and Wu Xian Scholarship" graduate student domestic rural residency investigation project supports the Jingdezhen ceramic art residency
- 2024 "Beijing School for the Blind 150th Anniversary Exhibition"
- 2024 "Lovely Ordinary" Central Conservatory of Music Tour Exhibition
- 2024 CAFA "Lovely Ordinary" Touchable Art Exhibition
- 2022 Central Academy of Fine Arts Graduate Student Half Award
- The 2020 cooperation project express box has been selected as the 2020 national "College Students' Innovation and Entrepreneurship Training Program" of the Central Academy of Fine Arts, which has been concluded
- Won the first prize of annual excellent works of the Central Academy of Fine Arts in 2019
- 2019-2020 academic year won the second prize of the Central Academy of Fine Arts undergraduate comprehensive scholarship
- 2019-2020 won the Excellent Award for Outstanding Social Work of the Central Academy of Fine Arts
- 2020 won the second prize of the "Joyful Trace" Flow-Themed Painting Competition at the Central Academy of Fine Arts
- 2018-2019 academic year won the second prize of the Central Academy of Fine Arts undergraduate comprehensive scholarship
- Excellent individual in social practice and art investigation, and outdoor sketching courses at the Central Academy of Fine Arts from 2018 to 2019

Personal statement:personal artistic expression

During my years studying in the Mural Painting Department of the Central Academy of Fine Arts, I sought the essence of the charming colors of color glaze, and refined a unique ceramic art language of color glaze in the kiln fires of Jingdezhen, the capital of porcelain for thousands of years. After six years of repeatedly staying at Laoyatan, I searched for the story of glaze and fire. I learned how to control the charm of color glaze changes after high-temperature gas kiln. I used the fluidity and variability of color glaze to make my works present a visual effect like natural landscapes. For example, when representing mountains and rivers, I used deep blue and green glazes, and through the natural flow and overlay of glaze colors, created an artistic conception of mountains and clouds; When depicting rivers, the contrast between transparent glaze and white glaze is used to simulate the clarity and sparkling of river water through the variation of glaze color.

This practice of integrating rational exploration and emotional impulse has gradually helped me build a creative system that transcends material boundaries: creatively integrating mural techniques with high-temperature glaze kiln-changing language, and honing precise control over spatial narrative and color field in large-scale public art projects. When the mineral heavy colors of Dunhuang frescoes meet the art of Jingdezhen glaze, I try to build a rainbow bridge of flowing hues between traditional vocabulary and contemporary visual experience.

Hundreds of experimental samples of glaze plates have been preserved in Laoyatan's studio to this day. Each crack is a dialogue between fire marks and gravity, and each layer of crystallization is a conspiracy between time and chemistry. These seemingly incomplete texture codes are actually the key to deconstructing the traditional color glaze system. I reconstruct the creative task of glaze painting from the macro perspective of a muralist, and create the series of paintings "Father and Daughter", "Priya", and "Condensation"

Now, standing at the juncture of mud and fire, two-dimensional and three-dimensional, I am increasingly convinced that true artistic expression should not be limited by material boundaries. In the future, we will continue to use kiln fire as our brush and glaze as our ink, freely shuttling between the grand narrative of public space and the subtle expression of the size of objects, allowing traditional color glaze aesthetics to grow new roots in the contemporary context.