

# 王鑫焱：极夜

艺术家：王鑫焱

策展人：杨鉴

展览执行：刘馨泽

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地点：蜂巢 | 上海

地址：上海市黄浦区北京东路270号中一大楼

蜂巢当代艺术中心荣幸宣布，将在2024年6月28日至8月20号间于蜂巢上海空间呈现艺术家王鑫焱个展“极夜”，本次展览集中展开并呈现了由2023年北京蜂巢空间进行首次个展后所诱发的一条全新绘画线索，本次项目也是艺术家首次以个展的形式在上海呈现。本次展览由策展人杨鉴策划。

艺术家在实验层面的尝试之后逐渐寻觅到了一个架空社会现实的“极夜”时空。在夜以继夜的外部光亮缺失的环境当中，伴随着视觉可以亦能感知的冰与火的矛盾与交锋。艺术家通过个人对于充满冲突的黑暗中发光物质的虚构与幻想，构筑了一种极其个人的延伸对外部世界感知的办法，或者说画面的视觉与我们观看所带来的视触觉彼此都成为对方的延伸。而我们不能将艺术家所虚构的这个冰封的黑暗世界看作是拒绝对弥漫在我们社会中的失望情绪或者避世情结下的徒劳之举。而更像是受到精神分析的启发，艺术家将童话，梦境，记忆和拟物后的自我形象，建筑一个试图穿透生活和现世的表面视觉空间，并尝试通过绘画揭示更深层次的存在主义见解，探索人类的潜意识中的疯狂、直觉所引导的幻觉以及非理性能量心灵。

**“我更喜欢那些类似于冰冻湖泊的人性，而非类似于沼泽的人性。前者表面上坚硬冰冷，底下却深沉、翻腾、生动。后者外表温和轻软，深处却呆滞、无法渗透。”**

——《在西伯利亚森林中》

无论是生长的北京还是旅居求学的芝加哥，艺术家总是会谈到许多在寒冷当中独自思考与工作的涉身经验，或许这种寒冷所带来的与外部世界的离间感更适合喜欢独自工作思考的王鑫焱。因此在其画面中的这个被冰雪附魔、夜色笼罩的奇幻时空如舞台背景般被艺术家前置，并且绘制了很多耐人寻味的形象，猫脸的雪怪、拥有老人面孔的圣诞树、没有面部的溜冰者、永远在燃烧的小木屋、在夜里升起的太阳等等，这些在艺术家也无法详尽道明出处的古怪形象，或许这些东西都是伴随着艺术家感知成长与直觉积累，慢慢潜入并栖居在王鑫焱记忆和意识褶皱深处及幽暗夹层之中，它们之所以扑朔难寻恰是因为它们不是外部世界的任意存在物，或者，是在本身的意义之上被重新编撰。但是我们也无法将它们笼统地概括为一种心理底色或精神图腾物，而是来自于那种将创作者的生命冲动和创作冲动寓为一体的欲望原形态，它才是这些形象模态逻辑的真正策源地。在我看来这似乎也在某种情绪上暗合了卡夫卡在变形记中阐述的复杂社会心理，在很多时候人们甚至想变成一只甲虫一个古怪物，与社会、家庭、甚至是人类脱节。会时常希望自己透明的，又同时希望自己是受关注的，最终，人甚至希望自己是被抛弃的。



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# Wang Xinyan: Night after Night

**Artist:** Wang Xinyan

**Curator:** Yang Jian

**Coordinator:** Katherine Lau

**Exhibition Dates:** 2024.6.28-2024.8.20

**Venue:** Hive Shanghai

**Address:** First Trust Co. Building, 270 East Beijing Road, 200001, Huangpu District, Shanghai, China

Hive Center for Contemporary Art is thrilled to announce Wang Xinyan's upcoming solo exhibition "Night after Night" at our Shanghai space, on view from 28th June to 20th August, 2024. This exhibition unfolds new creative development arising from Wang's first solo exhibition at Hive's Beijing space in 2023. Curated by Yang Jian, this is the artist's first solo project presented in Shanghai.

Following her experimental attempts, Wang Xinyan has gradually arrived at a time and space of darkness, where the social reality is suspended. In an environment where external light becomes absent night after night, the conflicts and confrontations between the ice and fire, perceptible even to the eye, ensue. Through personal fabrication and fantasies of luminous matter in the darkness of conflict, the artist has constructed a very personal approach to expanding her perception towards the outside world, or rather, the vision of an image and the visual and tactile sensations of our viewing have become the extensions of each other. We cannot consider the artist's fabrication of this frozen, dark world as a futile attempt at refusing to face the disappointment or escapism that pervades this society. Rather, inspired by the idea of psychoanalysis, the artist transforms fairy tales, dreams, memories, and the anthropomorphised self-portrait into an ostensible visual space that intends to penetrate both life and the present, attempts to reveal more profound existential perspectives through her work, and explores the subconscious frenzy of humanity, the hallucinations guided by intuition, and the irrational energy of the mind.

***"I prefer people whose character resembles a frozen lake to those who are more like marshes. The former are cold and hard on the surface, yet deep, roiling and alive underneath, whereas the latter seem soft, spongy, but inert and impermeable at the core."***

**— Excerpt From Sylvain Tesson's *The Consolations of the Forest***

Whether in her native Beijing or in Chicago where she lives and studies, Wang Xinyan always discusses her experience of working and thinking alone in the coldness - perhaps the sense of detachment from the external world that comes with the coldness is more fitting for Wang, who prefers to work and reflect in solitude. The artist has therefore emphasised a spectacle space and time, enchanted by snow and ice and enveloped by the shadow of night, and has created many intriguing figures: a cat-faced yeti, a Christmas tree with an old man's face, an ice skater without a face, a cabin that is always on fire, and the sun that rises at night. These strange figures, whose identity the artist cannot fully explain, are perhaps the result of her perceptual development and intuitive accumulation, and have slowly crept into and inhabited the depths of her memories and consciousness; they are elusive and indiscernible precisely because they are not arbitrary existences in the physical world, or that they have been rearranged in their own sense. They cannot be simply generalised as a psychological context or a spiritual totem, but rather, as a proto-formation of desire that combines the artist's vital and creative impulses, the true origin of the modal logic of these figures. It seems to me that this also encompasses, in some psychological way, the complex social psychology that Kafka articulated in *Metamorphosis*, where people often want to become a beetle, an oddity, dissected from society, family, and even humanity - they want to become transparent from time to time, but also in the spotlight, and ultimately, abandoned. They want to become transparent from time to time, but also in the spotlight, and ultimately, abandoned.