

王鑫焱：漫步
Wang Xinyan: Ramble

策展人 | Curator: 杨鉴 | Yang Jian
艺术家 | Artist: 王鑫焱 | Wang Xinyan

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地点 | Venue: 蜂巢当代艺术中心 | Hive Center for Contemporary Art
地址 | Address: 北京市酒仙桥路 4 号 798 艺术区 E06 | E06, 798 Art District, Chaoyang District, Beijing, China

蜂巢当代艺术中心荣幸宣布将于 2025 年 6 月 28 日于蜂巢 | 北京 主展厅 A 厅呈现艺术家王鑫焱最新个展“漫步”，本次展览是继“极夜”（蜂巢 | 上海，2024）、“乌圆之影”（蜂巢 | 北京，2023）之后艺术家王鑫焱在蜂巢当代艺术中心的第三次个展。本次展览将以王鑫焱画布之上的感知经验为牵引，藉由其创作中具象与非具象交织交替的情动状态，导向一次于抽象光谱上进行的、充满侵略性的存在“漫步”，更是一次自在的、不设目的的勘探。本次展览由策展人杨鉴策划，将持续至 2025 年 8 月 27 日。

王鑫焱：漫步

文/ 杨鉴

为追求和自身状态的紧密相连，王鑫焱的绘画始终带有某种第一人称感强烈的自传色彩，但这并不意味着其创作只是自我的独白，实际上，自传仅仅能够作为一处浅显的入口——用绘画探索自我身份认同的表层下，更多的是创作过程中对自我存在的澄明。随着绘画历程的深入，王鑫焱愈发觉察作品正不断成为证明存在的痕迹或时间的铭刻物，而她的实践也逐渐转向艺术家叙事身份的构建。由此，作品本身亦成为她自我诠释的媒介，最终追溯并揭示：那些看似私密的自传性元素，终究只是构成她艺术基底的结构，而最终呈现的，则更像是普遍经验在个体情动过滤之下的独特显影。

王鑫焱的实践建立在一个根本性的光谱认知之上，即抽象与图形（具象）并非二元对立，而是构成了一个连续统一体。她笔下的每件作品，则可被视作光谱之上滑动标尺的停滞点，并因此拒绝着一种非此即彼的简单归类或单向解读。由现象学的视角出发，关注感知经验本身如何在画布上显现，而非预设某一固定的再现对象，这或许就是王鑫焱创作中具象与非具象交织交替的原由。其画面中涌动的形状、色彩与符号，或来自于身体经验、感官记忆，或生发于文学、音乐以及个体生命历程中沿途收集的种种对于物的感知，这些庞杂的生活碎片并非被机械拼贴，而是被直觉驱动并编织于一种浓烈的情感氛围之中，也正是在这种本真的情绪性基底之上，独特的角色与形态得以绽出，如同生命在特定环境中的涌现。

王鑫焱偏爱以大尺幅绘画所呈现的纪念碑感,与其画面中所蔓延的细微情感形成一种略显夸张的对比关系,承载着流溢的情感与对自我存在性的追问。其画面意象也常悬置于具象暗示(高速移动的猫咪、随风而动的植物及生物景观等)与纯粹抽象之间,拒绝稳固的指称。这些层层累积的视觉结构,在油彩的覆盖与重组中逐渐叠加形成鲜亮夺目却又深邃待解的画面时空。与此同时,艺术家还着迷于具有一定视觉侵略性的颜色组合方式,无论是略显叛逆的红黑色调撞色,亦或是鬼魅的蓝黄色调夜景以及新近作品中出现的轻盈亮色组合,都在制造视觉刺激的同时追逐一种张力中的和谐,一种非同一性的和解,以及对于绘画控制力的展示。对王鑫焱而言,绘画向来不是为了传递某一具体的概念,而是为了捕捉一种情动状态,一种模糊的、流动的、前语言的、难以命名的存在。

此外,王鑫焱还常在她具有明显抽象气质的绘画肌理中嵌入一些准图像元素,像是一些遗迹和模棱两可的轮廓,又或者是部分重复闪现的富有节奏感的符号。这些元素是她具体生活的残余或个人情感的踪迹,它们来自于经验并在其手中被解构或者流变,为画面注入异质性张力,宛如不经意间非线性思维的短暂闪现。这使得她的作品虽然抽象,却始终萦绕着一种潜在的叙事性,如同梦的空间,既晦涩又切近生活,既有陌异感又能够产生共情,仿佛将无意识结构化,进而形成了一种视觉表达的有序力量。

王鑫焱的艺术,是一场在抽象光谱上进行的、充满侵略性的存在“漫步”,更是一次自在的、不设目的的勘探。她所营造的富于情绪的时空与景观,不仅是视觉世界的构建,还是一次次面向事物本身的现象学还原,邀请观者一同潜入那流动、层叠、充满存在之间的心灵腹地,在色彩的跳跃与线条的缠绕中,共同寻找那些存在的、不可言说却具体可感的存在之境。

Hive Center for Contemporary Art is pleased to announce artist Wang Xinyan's latest solo exhibition *Ramble*, opening on June 28, 2025, in the Gallery A at Hive | Beijing. This marks Wang's third solo exhibition with Hive following *Night After Night* (Hive | Shanghai, 2024) and *Mau Grotto* (Hive | Beijing, 2023). Centered around Wang's perceptual experiences as expressed on canvas, the exhibition leads viewers through an emotionally charged interplay between figuration and abstraction—an aggressive yet unhurried “stroll” across the abstract spectrum, as well as a free, purposeless exploration. Curated by Yang Jian, the exhibition will remain on view through August 27, 2025.

Wang Xinyan: Ramble

Essay by Yang Jian

In pursuit of a deep connection with her own state of being, Wang Xinyan's paintings consistently carry a strong autobiographical tone with a vivid first-person perspective. However, this does not mean her work is merely a self-directed monologue. In fact, autobiography serves only as a superficial entry point—beneath the exploration of self-identity through painting lies a deeper clarity about the nature of existence itself. As her painting journey deepens, Wang increasingly perceives her works as traces of existence or inscriptions of time. Her artistic practice has gradually shifted toward constructing a narrative identity as an artist. As a result, her works have become mediums of self-interpretation, ultimately revealing that what appear to be private autobiographical elements are, in the end, structural foundations of her art—what emerges is more like a unique manifestation of shared human experience, filtered through personal emotion.

Wang's practice is rooted in a fundamental understanding of a spectrum. Abstraction and figuration (representation) are not binary opposites but form a continuum. Each of her works can be seen as a paused point on this sliding scale, thereby resisting simplistic categorization or one-dimensional interpretation. Starting from a phenomenological perspective, she focuses on how perceptual experience manifests on the canvas, rather than presupposing a fixed subject to be represented. This approach may explain the interweaving of figuration and abstraction in her work. The forms, colors, and symbols flowing through her paintings may stem from bodily sensations and sensory memory, or emerge from literature, music, and fragments of life encountered along her personal journey. These complex life fragments are not mechanically collaged but are intuitively driven and woven into an intense emotional atmosphere. It is precisely from this genuine emotional foundation that unique figures and forms emerge—like life itself blooming under specific conditions.

Wang favors large-format paintings that convey a monumental quality, creating an exaggerated contrast with the delicate emotions spread across her compositions. These works carry overflowing emotions and a constant inquiry into selfhood. Her visual imagery often hovers between figurative hints (like a cat in motion, plants swaying in the wind, and biological landscapes) and pure abstraction, refusing any fixed reference. The layered visual

structures gradually build through the overlaying and reconfiguring of oil paint, forming vibrant yet deep and enigmatic pictorial spaces. Simultaneously, she is fascinated by color combinations that possess a certain visual aggressiveness—whether it's the rebellious clash of red and black, the eerie contrast of blue and yellow in nocturnal scenes, or the light, buoyant tones in her recent work. These combinations stimulate the viewer while seeking harmony within tension, reconciliation within difference, and demonstrating the artist's control over painting. For Wang, painting is never about conveying a concrete idea; it is about capturing an emotional state—vague, fluid, difficult to name.

In addition, Wang often embeds quasi-figurative elements into her richly abstract textures—like remnants, ambiguous contours, or rhythmic, repeating symbols. These are residues of her specific lived experiences or emotional traces. Derived from experience and then deconstructed or transformed through her hand, these elements infuse the image with heterogeneous tension, like brief flashes of nonlinear thought. Though abstract, her works always retain an underlying sense of narrative—like dreamscapes, obscure yet close to life, unfamiliar yet capable of evoking empathy. They seem to structure the unconscious, thereby forming a subtle and orderly power in visual expression.

Wang Xinyan's art is an aggressive "stroll" along the spectrum of abstraction, and simultaneously, a free, aimless exploration. The emotionally rich time-spaces and landscapes she constructs are not only visual worlds but repeated phenomenological reductions—attempts to return to the essence of things. She invites the viewer to dive into this flowing, layered, and existentially charged psychic interior, where in the leaps of color and twists of line, one may jointly search for that which exists—unspeakable yet palpably real.