

黄冰洁：不要叫醒我（2023）

文 | 贺潇

不知从何时起，以盖棺定论的理论来指导我们的思维方式成了一种惯性，比如谈女性主义绕不开波伏娃，谈梦境难逃弗洛伊德，基于历史经验与知识而达成的某种共识也在潜移默化地形塑着我们的思想。黄冰洁的新展“不要叫醒我”提供了另一种思路，呈现了一位成长过程中的艺术家如何顺应自己的梦境，又在创作中找寻梦幻与现实的边界。

延续黄冰洁上一次个展“梦与野兽”的线索，她将梦境视为自己潜意识的投射，以追溯梦境这种更显理性的方式，在折射出的世界中挖掘、理解自己，再经由绘画来表达个体对外部世界的观察。艺术家选择如此坦陈地面对自我，所呈现在观众面前的创作就并非全然一派美好景象。干枯的花卉背后留存着曾经怒放的影子、相吻的恋人面容斑驳、宏伟的纪念碑却逐步在风中消散……“成长伴随着妥协和包容，眼睛里面能融进沙子，能看到残破，能直面曾经空间的事与物，最后仍能选择微笑着拥抱，纳入生命的记忆里。”黄冰洁称自己将绘画的过程转换为于清醒时刻发掘潜意识的通道，也如同清晨乍起时回忆昨夜之梦，一些场景自然逐渐浮现，而曾置身其中的细节则需要再次调动想象去弥补。

梦境总被人们视为暗藏过去经历的回忆，对当前状况的反映，或是对未来渴望的预示。黄冰洁所选择的题材不仅再现了艺术家曾亲身经历的梦境，也将这种个人经历作为与他人共情的基础，为观众打开自我解读的出口。《复梦》（2023）就来自她的一次真实的梦境，床划定出的安全领域被瘦骨嶙峋却又虎视眈眈的黑猫侵入，温暖洁白的枕头所制造出的安全感虚假、脆弱，仍无法抵挡恐惧。正中央那只眼中充满无助的幼猫，成为整张画面戏剧冲突的焦点，也作为艺术家潜意识中自画像的再现而存在。

除了画面主题，黄冰洁也会有意地选择心目中更适合的颜色来凸显她所试图传达的情绪，比如，她认为黑色是被人们看作既将众多颜色集于一身，却又缺席了其自身的色彩，因而并非其选择代表恐惧的首选。但充满神秘的深紫色，所给人带来的距离感，在艺术家看来更为深不可测。黄冰洁将同样的阴郁、迷幻的色调延伸至作品《低空离行》（2023）中——一件艺术家在读到《存在主义咖啡馆》后有感而发的作品。而那部将传记与哲学结合在一起的著作，将重点放在一个处于战争中的特殊年代如何催生出存在主义哲学，莎拉·贝克韦尔（Sarah Bakewell）结合时代大背景来讲述萨特、波伏娃等人物互相交织的生命历程格外引人入胜。比如其中提到1948年夏天，萨特和波伏娃二人各自面对着的多方政治攻击以及个人情感中的纠缠。他们在北欧度假期间，波伏娃服用的药物使之产生幻觉，犹如群鸟向她猛扑下来，或是许多手拽着她的头向上拉。

黄冰洁在这位历史人物的情感纠缠和恐惧中产生的幻觉找到了共情，即使变幻时空，外部环境给人带来的心理压力仍具相似性。文本中描绘的意象在艺术家的想象中得以重塑，同时《低空离行》的背景中，地面与海面的并置，天旋地转的构图则以超现实的场景在梦境与现实的交织中，暗示着黄冰洁在理性与情感间的自我拉扯，成长过程中的心路历程也为这场展览的主旨一锤定音。

在黄冰洁的近期绘画中，明确的视觉符号随处可见，手握爱心之箭的天使与“纯真之眼”的并置、“绚烂”烟花与盲眼的对比、日落时分在海岸线前最后的牵手，床单与海浪的视错觉等等。她并未选择过于复杂的形象阐释，而其呈现的是植根于自我主体性、身份、欲望、记忆和想象的建构。此次个展有意将那些关乎个人情感、亲密关系，展现细腻内心活动的作品收纳于一个相对封闭的空间中，而投射着个体与更广泛的社会环境的作品则放置于更开阔的外部空间，它们共同揭示出一个记录艺术家成长经历的完整路径。这样的展陈设计一方面为观看的体验提供与艺术家作品中投射的情景相似的空间感，另一方面有意拉进观者与这些作品的凝视距离，以承接黄冰洁自上次个展以来由小尺幅作品入手的对绘画性的深入研究。

在展出的作品中也不难发现，画布表面褪去了创作初期厚重堆积的质地，取而代之的是更为轻盈、通透且笃定的笔触。黄冰洁称不希望自己陷入“视觉舒适感的圈套里”，例如在《恋人》中，她用各种棕黄色系的颜料堆积出了金属般的光泽，用在人物面部更体现了斑驳、风蚀般的质感，与蒙尘的金色共同呈现破碎与失落，预示着对心中理想追逐过程中的艰难。

黄冰洁所称的艰难也体现在画面绘制过程中，她坦言自己喜欢在规矩中追求不可控的自由感，因而在有限的分割式构图中，艺术家试图以大面积横向笔触构成的背景来展现自己的控制力，又借助纵向自然流淌的局部细节、前置的弧线来牵引观者的视线，更快地将人们带入到展览主题的梦境中。精雕细琢的勾勒与颜料在重力作用下的滴落形成了艺术家在创作中收放间的张力，相较以往试图尽善尽美的紧张感，黄冰洁的成长也在不经意地放松中开启。

对于不同画面质地的研究被黄冰洁最大限度地呈现在以系列展开的“镀金时代”中。源自 18 世纪繁杂、华丽装饰风格的高发髻，在鸟头人身的形象头上堆出奢华、浮夸的独特审美痕迹。她用可置换的元素带来不一样的诠释，从而摆脱禁锢在一个身体上的内涵，也表达着另一种对时代的看法。有趣的是，黄冰洁所选取的发型 fontange 在中文世界中被音译为“芳坦鸠”，尽管艺术家并不希望作品中有过强的指向性，只是遵从于画面自然的生长，但这种无心插柳的意外（使用鸽子形象）仍暗合了有关视觉经验的社会建构中所呈现出的统一性。就像乔治·贝克莱（George Berkeley）在 18 世纪初出版的《视觉新论》中提出的“人们目之所及的世界事实的面貌，是人们在历史进程中经过大量的实验过程构建起来的。”在他看来，人们的双眼能做到的仅仅是在视网膜层面接收到生活里产生的种种“色觉”刺激而已，最终形成的结论是经由大脑和心灵将种种感觉整合而成。

大量的淡粉及粉蓝系主宰了“镀金时代”系列的画面，传达出一种轻快温婉的视觉情感，这种视觉印象背后隐含了特定的审美趣味。在空间的处理上，她在《丰碑》中通过虚实对比营造出纵深感，使人物前景与背景空间拉开距离，强调了雕像般的主导地位。而《双姝》《窃窃私语》中又带来日常生活场景般的熟悉感，大量的圆润线条和非对称曲线组成裸露躯体，不自然地传递出略显不适的妩媚与动态。不稳定的 S 型和 C 型曲线一方面与假发相呼应，也打破了画面应有的某种平衡，形成更多延伸。无论人物发饰何其高挺浮夸，花饰与珠光色的点缀加剧了黄冰洁以粗糙的表皮来凸显浮躁、狂热、大胆、病态的理想化形象所形成的反差。如同舞台布景般的画面极具表演性，暗喻网络环境加持下的名利场那一派虚伪面容。

黄冰洁的梦是她话语的起点，无论令人心生畏惧，还是充满神秘，她都将其视为日常中可坦然接受的现实。她以敏锐的感知进入神秘的梦中，又在画中重拾与清醒世界的互动、传递。在空悬自身而又略显焦虑的成长中，她用新的创作让叙事进一步铺陈、延展开来，或许，“不

要叫醒我”才会释放出更多。

Huang Bingjie: Don't Wake Me (2023)

Text | Fiona He

It's unknown when using definite theories as guidance became conventional thinking. For instance, when speaking of feminism, one has to mention Simone de Beauvoir, or it's impossible to talk about dreams without revisiting Sigmund Freud. In other words, the consensus based on history, experience, and knowledge ultimately shapes our thinking. Huang Bingjie's second solo exhibition, "Don't Wake Me," provides an alternative way of thinking that follows clues presented in her dreamscape, revealing the artist's coming of age while exploring the boundary between the imaginary and reality through the practice of painting. Extending the thread of Huang Bingjie's previous solo exhibition, "Dream and Beast," she perceives dreams as projections of her subconscious mind, the interpretation of which provides her with rational ways of self-discovery and self-understanding. The canvas then becomes the interface onto which she translates such discoveries. The artist's sincerity in confronting the self has since delivered a scene that is not entirely made of wonder and splendor, where one finds blossom behind wilted flowers, facial expression suggesting ulterior motives behind kissing lovers, and a monument of birds perched together with traces of ruins. "Growing up comes with compromise and acceptance, bearing grids in one's eye, confronting decay, facing things and places from the past, and still choosing to smile, embrace and turn them into memories of one's life." Huang Bingjie calls the painting process a passage where she traverses between her subconscious and waking moments or a recall of last night's dream, where some scenes naturally surface and other details require her imagination to complement. Dreams conceal memories of one's past experiences, reflections of current conditions, and projections of future aspirations. Huang Bingjie's subject matter visualizes her dreams and grounds lived experience to empathize with others, providing an outlet for self-interpretation for the viewer. A recurring dream (2023) paints a dream the artist has had, in which the bed, perceived as a safety zone, is invaded by leering bony black cats; even the gentle and white pillows render a false sense of comfort and security, they still fail to fend off the artist's underlying fear. The kitten in the middle, whose helpless eyes become the focal point of the dramatic conflict in this picture, also represents the artist's subconscious self-portrait. In addition to her subject matter, Huang Bingjie intentionally chooses colors more suitable to enbolden the emotions she tries to convey. For instance, she believes that although black is saturated with many colors, it may also be perceived as an absence of color, which is not her preferred choice to represent fear. Instead, the deep purple, filled with enigma, brings a sense of distance that the artist sees as even more unfathomable. Huang Bingjie extends the same somber, psychedelic tones to Up Above, Hanging

Below (2023) — a work inspired by a passage from the part biographical part philosophical book *Existentialism Café*, focusing on the era between two World Wars that gave rise to existentialist philosophy. Sarah Bakewell's intertwining narrative on the lives of Sartre and Beauvoir set against that epoch is particularly fascinating. In the summer of 1948, for example, Sartre and Beauvoir faced multiple political attacks and entangled in love affairs. During their holiday in Northern Europe, Beauvoir's medication was making her hallucinate, during which she felt flocks of birds swooping down on her, and her hair was pulled by many hands upwards. Huang Bingjie sympathizes with the fear and emotional entanglement of this historical figure's hallucination and the similarity of the psychological pressure exerted by the physical environment in disparate time and space. The imagery depicted in the text is reconfigured in the artist's imagination. At the same time, the upended land above the sea in the background of *Up Above*, hanging below, renders a surreal scene blending dreams and reality, suggests the push and pull in Huang Bingjie's experience with rationality and emotion, and sets the tone for the central theme of this exhibition. In Huang Bingjie's recent paintings, distinct visual symbols are ubiquitous: the juxtaposition of the angel holding the arrow of love and its "innocent eyes," the contrast between the "splendid" fireworks and the blind eyes, the last touch between two hands against the setting sun above the horizon, the optical illusion of bedsheets and ocean waves, and more. Without choosing to depict complex imageries, Huang presents compositions rooted in her subjective sensibilities, identity, desire, memory, and imagination. This solo exhibition intentionally accommodates artworks revolving around personal emotions, intimate relationships, and the internal psyche in a partially enclosed space. At the same time, the works that project the artist's broad social environment are placed in an open space, revealing a complete path of the artist's coming of age. Hence, the exhibition design, on the one hand, provides the viewing experience that resonates with the internal spatial sense in the artist's works, and on the other hand, it intentionally draws the viewer's gaze closer to these works and brings their attention to Huang Bingjie's small-dimension works, and her in-depth exploration on painterliness since her last solo exhibition. Among the works on display, it is easy to notice the thinning texture on Huang Bingjie's painted surface compared to earlier works, where lighter, transparent, and more assertive brushstrokes are widely applied. Huang Bingjie is vigilant of falling into the "trap of visual comfort." For example, in *Lovers*, she uses various shades of brown and yellow pigments to build up a metallic luster, to render the mottled, wind-eroded texture of the figures' faces, which, together with the dusted gold, present the brokenness and loss, and foretells the tumultuous process of pursuing one's ideal suiter. The challenge is also found in improving one's painting process. Huang admits to searching for a sense of freedom within the confines of painterly conventions; thus, in her skyline bifurcated compositions, the artist exhibits her sense of control by using large horizontal brushstrokes in the backdrop of the image, with the help of vertical flowing details and curves in the foreground to appeal to the viewer's gaze, pulling them into the dreamscape of this exhibition—her delicate brushwork and the dripping paint form a tension between the artist's focus and release. Compared to the previous tension of trying for perfection, Huang Bingjie's maturing approach begins with her inadvertent laxness. Huang Bingjie's study of various textures is magnified in her series works "The Gilded Age." The high chignon, drawn from the 18th century's elaborate and ornate decorative style, stacks on top of the bird-head figures to create a unique aesthetic of extravagance and

pomposity. The artist introduces interchangeable elements to bring about diverse interpretations, thus breaking away from the connotation of being confined to one body and expressing another view of the era. Notably, this hairstyle revived in Huang Bingjie's paintings is known as fontange, which literally translates to a type of "dove" in Chinese. Although the artist does not intend the work to make specific references but rather to follow the natural growth of the image, this unintentional accident (the use of the dove) alludes to the unity present in the social construction of visual experience. As George Berkeley put it in his *An Essay Towards a New Theory of Vision*, published at the beginning of the 18th century, "The factual aspect of the world as it appears to the eye has been constructed by a great deal of experimentation in the course of history." In his view, people's eyes can receive no more than the "color" stimuli on the retinal level produced from life, and the final visualization is consolidated in the mind through the integration of the various sensations. Light pink and powder blue dominate the imageries of the "The Gilded Age" series, by which Huang conveys a lighthearted and gentle visual sense while pointing at a specific visual taste impression. Spatially, she creates a sense of depth by contrasting the subjects in the foreground and opacity in the background of *The Monument*, emphasizing the dominant position of the statue. In *Beauties and Small Talks*, she brings a sense of familiarity with everyday life scenes, with fluid lines and asymmetrical curves rendering the naked torso, revealing an unnatural sense of dissonant flirtatiousness and composure. The unstable S-shaped and C-shaped curves echo the wigs on the figure's head while undermining the pictorial balance. No matter how lofty and ostentatious the character's hair ornaments are, the floral and pearlescent embellishments intensify the contrast between the idealized image of a manic, fierce, audacious, and morbid figure accentuated by their rough skin. The stage set-like images are highly performative, alluding to the hypocrisy of the internet-enabled world of fame and fortune. Huang Bingjie's dreams are the starting point of her discourse. She sees them as an ordinary reality to be accepted openly in everyday life, whether they are intimidating or mysterious. She enters the vague dream with a keen sense of perception, interacting and transmitting with the real world. Amid an upended self and the anxiety in one's coming of age, Huang Bingjie allows her narrative to pave the way and extend into her latest works, with which, perhaps, "not being awakened" would unleash more possibilities.

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