NI GALLERY
尼 画 廊

黄娟：风浪
Huang Juan: Wind and Waves
11.05 – 12.19.2026

从手掌大小的纸本到大于身体的画布，黄娟将具象事物转换为具有心理意味的图形，在层叠的绘画痕迹中发展出新的组织。她的画面看似疏松、轻快，实则包含对个人处境和事件结构的深刻洞悉，在内部始终绷着一股坚定的力量。

羞涩

黄娟的作品是直观的，艺术家把这种直观的根源视为“情绪”。在作品《氧气》《无题》等大尺幅的绘画中，黄娟用极少的笔触呈现出情绪的单纯性质。这里的“情绪”一词不是呻吟式的，而是一种创作中的强烈搅动——爆发出的羞涩本能。
从“刀俎”中摩擦的双手、厨房里的刀子和海绵、“上升”中哈腰行走人群和下方的一小块围墙，到同时出现的人体器官和圆环中的一串葡萄，黄娟将敏感性转变成绘 制的游戏，转化形态、藏匿情绪，把具象编排成心理的联想，组合出反映情绪的器具。在黄娟的作品中，我们不需要首先分辨这些图形和笔迹所代表的具体含义，而是直接体会到心的经验。

一天、风浪

黄娟常常将图像的意义进行转换，如锯齿状的纸片（也像城堡）、红色的房子（顶上又长出帽子似的更小的房子）、人头顶上立着的尺子，这些具体事物在画面中交织存在，在艺术家的想象中组成了新的关联。黄娟将现实转化成具有现实特征的新的表述，对于观者来说，也避免了让观看绘画成为辨认图像的游戏，使观看成为一种更加充满自由感性的过程。
在黄娟的作品中，房子、船只、正在经历痛苦的，正在尝试去完成动作的“人”、器官和身体的局部等反复在画面中出现。在这些重复中，我们对陌生的绘画形式进行辨认，同时也进入到艺术家制造出的“痛觉”当中。这种重复的冲击同时也是艺术家的一次事件排演：紧张与疏松同时存在、局部的聚集和被放置的空白（同时也像故事中上演的一幕又一幕）——画面的中间的整齐伤口，下方又是在尖针上爬行的毛毛虫，激烈和空缺构成了叙事中的紧张，就像在地面撒下一把螺丝钉，在一天中，在风浪之中，无事发生和尖锐的刺痛一同凝滞。

手和陶泥

黄娟的绘画具有完整的特质。从对结构的编排、图形抽象，再到对材料自身性质的把握，黄娟试验了材料在操作中的丰富性，将脆弱和阻力带到绘画的身体反应当中。在材质的混合中得到更丰富的痕迹的同时，她的画面也保持了难得的疏松和自信，避免了在反复绘制中产生的厚重感，保有轻快的知觉和感受。
捏攥过的陶泥也被当作颜料，体温和和重量也被涂抹到画布中。当使用石墨块时，艺术家将棒状的石墨砸向表面，在棉纸上留下密集的细小坑洞。黄娟将材料的物理性质置于身体动作和绘画过程中，这同样也是制造出更加丰富的绘画程序：在材料的物性和创作的身体、动作的变形和把控，在绘画的行动中不断推动自身所能包涵的经验。
最后，展览“风浪”是对黄娟近期作品的一次较为全面的呈现，从大尺幅的布面，到气息聚积的纸本，黄娟在不同时段的创作经验共同形成了这次展览的精神节奏，也让我们在艺术家的持续工作中，看见她是如何将绘画发展成具体的力量。

可尼尼 / 文

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From palm-sized works on paper to canvases larger than the human body, Huang Juan transforms figurative subjects into forms embodying psychological significance, developing new structures through layered brushstrokes. Her paintings appear loose and lighthearted, yet they contain profound insights into personal situations and the structure of events, always holding an inner, steadfast strength.

Shyness

Huang Juan's works are intuitive; the artist views their roots as "emotion". In large-scale paintings such as "Oxygen" and "Untitled", Huang Juan uses few brushstrokes to convey the pure nature of emotion in her work. Here, the term "emotion" is not a whimper but a forceful stirring—an outburst akin to an innate shyness.

From the hands rubbing against each other on the "The Knife and the Chopping Block" to the bent over crowds in "Ascent" alongside a small section of wall, organs and grapes and bananas—Huang Juan translates sensitivity into psychological associations, converting forms and concealing emotions, transforming the figurative into choreographed associations, and assembling them into vessels that reveal emotion. In Huang Juan's work, we're not prompted to first identify the specific meanings; instead, we directly experience the artist's heartfelt journey.

One Day, Wind and Waves

Huang Juan often transforms the meaning of images—such as zigzag paper scraps (which also resemble castles), red cities (with even smaller, hat-like houses growing from their roofs), and rulers sprouting from people's heads. These concrete elements intertwine yet remain independent within the painting, forging new connections in the artist's imaginative world. Huang Juan transforms tangible reality into new signifier imbued with its real-world characteristics; for the viewer, this prevents the act of viewing her paintings from becoming a game of identifying recognizable images, instead turning it into a cognitive process filled with profound freedom and sensibility.

In Huang Juan's works, buildings, boats, people experiencing pain or attempting to carry out, and body parts recur repeatedly. Through these repetitions, we recognize unfamiliar forms and enter the "sense of pain" created by the artist. The impact of this repetition also serves as a painterly rehearsal for the artist: tension and looseness coexist; fragments of form cluster together; and vast amounts of blank space are strategically placed (which also resemble the unfolding scenes after another in a play) — when the center of the canvas presents a neat wound, while the lower left might feature a caterpillar crawling on a sharp needle. The intensity of these sections and the pronounced voids create storytelling tension, much like scattering a handful of nails across the floor; on a single day, in wind and waves, the stillness of inaction and the sharpness of pain are frozen together within the frame.

Hands and Clay

Huang Juan's paintings possess a sense of wholeness. From the arrangement of structure and graphic abstraction to her mastery of the material's inherent properties, Huang Juan explores the richness of the material during the creative process, bringing fragility and resistance into the physical response of the painting. While achieving richer traces through the mixture of materials, her canvases also maintain a rare sense of lightness and confidence, avoiding the heaviness that often arises from repeated experimentation and preserving a sense of lightness and vitality.

Squeezed and kneaded clay is also used as paint, its warmth and weight smeared onto the canvas. When using graphite blocks, the artist also smashes the rod-shaped graphite against the surface, leaving dense clusters of tiny indentations on the cotton paper. Huang Juan integrates the physical nature of materials into bodily movements and the painting process, which also richly expands the painting process: by constantly pushing the boundaries of what painting can encompass—within the interplay of material properties and human use, the transformation and control of movement, and the very limits of painting itself.

This exhibition, "Wind and Waves" offers a substantial overview of Huang Juan's recent work. From loose, large-scale canvases to works on paper imbued with a concentrated presence, the artist's creative practices across different periods collectively shape the spiritual rhythm of this exhibition, allowing us to witness—through her ongoing practice—how she has transformed painting into a tangible force.

Konini