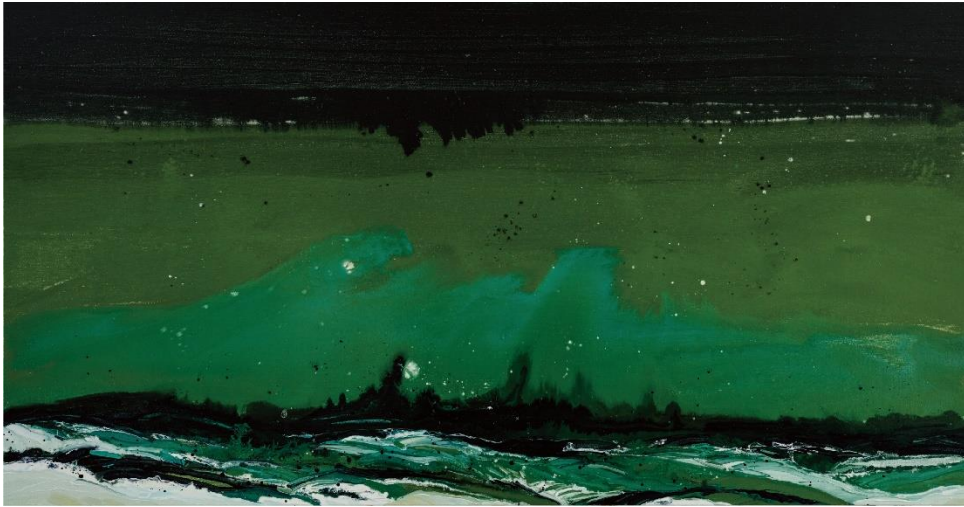




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未名之地 Unnamed Land

黃品玲

Pin - Ling Huang

2019. 11. 16 - 2019. 12. 28

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台北日動畫廊 | 黃品玲：未名之地 Pin-Ling Huang : Unnamed Land

展覽日期 | 2019. 11. 16 - 2019. 12. 28

開幕時間 | 2019. 11. 16 (Sat.) 16:00

展覽地點 | 台北日動畫廊 galerie nichido Taipei

台北日動畫廊很榮幸推出藝術家黃品玲 2019 年度全新個展，黃品玲的創作以風景繪畫為主。這些風景或來自曾經造訪的地方，或取自曾經看過的影像。在擷取腦中記憶的片段後，藝術家經過內化、混合的過程，並進一步藉由顏料與筆刷，堆積、整理出各種線條與紋理，而成為今日作品呈現的樣貌。透過大量的白與留白，藝術家在平面上構築出不同層次的關係與細節，邀請觀者從中體驗介於真實與想像間的空間維度。這些乘載想像的風景，不僅僅在傳達視覺感受，更試圖展現人身處現實與想像的兩難困境時，如何坦然面對內心風景，進而重新找到一個屬於自己的位置。

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(創作自述 / 黃品玲)

繪畫作為一種記憶的形式 | Painting as a form of Memory

「我們畫畫的人，不僅想創作一些看得見的東西讓別人觀察，也希望附帶一些看不見的東西，陪著它走向無法預料的終點。」
約翰伯格《班托的素描簿》

自古以來的繪畫都是在宣告：曾經看到了什麼東西，這個東西就成為了繪畫的主題。一直以來嘗試畫出目睹可見之物(the Visible)的「體驗」，以繪畫作為一種記錄形式，記錄視覺之外那些不可見的感受經驗。

影像記錄是「視覺經驗」的保存術，透過鏡頭捕捉對象物顯影成像在鉛錫合金感光版上，將「可見之物(景)」忠實的「記憶」下來；相同的若將繪畫視為一種保存記憶片段的技術，將畫家視為一個相機，眼睛(鏡頭)捕捉對相物成像於腦中(感光版)再經由畫家之手繪製出來，這個過程似乎與攝影術相呼應，最不同的是在畫家腦中顯影的過程中參入了情感與記憶，雖不是再現所見之物，但是忠實於畫家的抽象感知。

我的繪畫將在自身生命記憶中曾經經歷過的視覺經驗層疊融合而成，不斷捕捉觀看後的抽象感知，像是腦中膠卷拍攝不同的景物不斷重複曝光。對我而再次檢視已經目睹過的景物這樣在記憶裡往返是種時空交替的體驗，過去的記憶與新的記憶將疊影在一起形成一個未能準確命名但卻可以安置自身思緒的所在。

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Pin-Ling Huang : Unnamed Land

Dates | 2019. 11. 16 - 2019. 12. 28

Opening Reception | 2019. 11. 16 16:00

Venue | 台北日動畫廊 galerie nichido Taipei

galerie nichido Taipei is pleased to present solo exhibition "Unnamed Land" of artist Pin-Ling Huang. Huang Pin-ling's works focus mainly on scenery painting. These sceneries come from places she has visited, or images that she has seen before. She internalizes and blends the fragments of memories together, and uses colors and brushes to further pile up and sort out various lines and textures which we see in her final artworks. By using a great amount of white or by leaving parts of the canvas blank, the artist is able to create different layers of relationships and details upon a flat surface, inviting the viewer to experience the dimension between reality and imagination. Not only do these imaginary sceneries convey visual feelings, but they also endeavor to express how one could face their inner-scenery calmly and relocate their own position whenever being stuck within the dilemma of reality and imagination.

Artwork Statement / Pin-Ling Huang

Painting as a form of Memory

"We who draw do so not only to make something visible to others, but also to accompany something invisible to its incalculable destination." - John Berger, Bento's Sketchbook

Historically, painting has long been considered the representation of what we see which forms the subjects of paintings. Seeing painting as a form of documentation means that we record feelings that otherwise would stay invisible if we simply tried to represent the visible.

Such visual documentation functions as the archive of our visual experiences. Through lenses, it accurately "remembers" the visible by capturing images of the subject developed on pewter plates. If painting is a technique to preserve fragmented memories, painters are just like cameras, whose eyes (lenses) capture the images of the subject developed in the brain (pewter plates), before being contaminated by the painters' touch. The process is just like photography. The difference is that painters engage with emotions and memories while developing the images. Although what is painted is no longer what we saw, it stays true to the abstract perception of the painter.



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In my paintings I overlap the visual experiences I have in my personal life memories, continuously capturing the abstract perception after 'seeing', as if creating multiple exposures on the films in my brain. For me, re-examining the sceneries that I have seen, running back and forth to my memories, is about interlacing time and space. The previous memories and the new memories overlap with each other, forming a place where I can store my thoughts but that has no name.

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