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Press Information

Kailiang Yang

September 12 - October 20, 2012

Opening: Tuesday, September 11th, 6-9pm

«When I think of art I think of beauty. Beauty is the mystery of life. It is not in the eye it is the mind. In our minds there is awareness of perfection. (...) When a beautiful rose dies beauty does not die because it is not really in the rose. It is a mental and emotional response that we make.»

This quotation of Agnes Martin in 1989 could be the question raised by the painting of Hamburg-based Chinese artist Kailiang Yang.

In his fourth personal exhibition at carlier | gebauer Kailiang Yang seems to reach an epic in terms of minimality of the brush and sophistication of the description of the space with this new serie of oil paintings - composed of light, of luminosity.

His painting is a highly personal one; solitary, the artist half-opens a space for dialogue with his own memories and impressions where spiritual and artistic experiences are inseparably intertwined.

The first impression on the viewer who steps in front of these paintings is the vibrant repose, as subtle as it is overwhelming, suspended between the poles of movement and silence, which are the very nature and apprehension of memory. They take us to the frontier of the visible sometimes allowing the viewer to distinguish an unexpected detail as the very small but disturbing presence of two little drawing cats quietly sleeping on blazing fires.

Through these four paintings, Kailiang Yang seems to develop an interest in new spaces, in different settings. In 'Ein Haufen Erde in Hamburg', 2012, the artist gives us to see another framed painting, in 'Abendessen in Jinan 1', he combines a beautiful natural scenery with a central pyramidal and mysterious form that could be easily thought as a human construction or a natural element; the dichotomy stays present, unresolved. The various veils of colours - overlaying each other, running vertically down the canvas or brushing horizontally, reveals the complex texture and structure of the painting. The layers application of painting makes the picture appear as if floatting on the surface of the canvas. Kailiang Yang's painting are vaporous, ethereal pictures, diaphonous veils, shimmering surfaces which always seems appearing.

While the painting as such is still visible and the perspectival construction comprehensible, the centre of the gaze remains concealed. The viewer is not drawn into the image but surrounded by it. None of his works can be seized with just one glance; instead each develops its full impact when considered over a long period of time; the various hues alter with the angle of our gaze, and line and surface repeatedly form new configurations.

Born in 1974 in Shandong in China, Kailiang Yang studied painting from 1992 to 1994 in Shandong Art Institute followed from 2001 to 2005 a post-graduate course at the Hochschule für bildende Künste (College of Fine Arts) in Hamburg where he still lives and works. He studied under Olav Christopher Jenssen, Anna Guðjónsdóttir, Norbert Schwontkowski and Werner Büttner.

His work has been presented in Kunsthaus Hamburg, Hamburg, Germany; ZOYA Museum, Modra, Slovakia; Kunstmuseum Magdeburg, Germany; National Museum of China, Beijing, China.

Markgrafenstraße 67 | 10969 Berlin | Germany

Telefon +49 (0)30 2400863 0 | Fax +49 (0)30 2400863 33 | mail@carliergebauer.com | www.carliergebauer.com