

杨心广
坏土

YANG XINGUANG
BAD SOIL

8. 29 - 10. 20. 2018

BEIJING COMMUNE
北京公社

Bad Soil No. 1 / 坏土一号

2018 / soil, iron / 土, 铁 / 740 x 910 x 3 cm, 520 x 820 x 3 cm















Bad Soil No. 2 / 坏土二号
2018 / mirrored stainless steel, soil, aluminum, iron
镜面不锈钢, 土, 铝, 铁 / 220 x 316 x 20 cm







北京公社荣幸地宣布我们将于**2018年8月29日**开启杨心广在北京公社的第三次个人展览《坏土》，展出艺术家为此次项目创作的全新作品。展览将持续至**2018年10月20日**。

杨心广最早的创作是从取消物质的原本状态开始的，他擅长使用草、木、土、石等自然物料作为媒介来进行创作，认为自然材料的天然性更接近物质的原本状态，而在他的创作中这种原本的物质状态被有意地消解，从而强化在这基础之上的人文属性。

本次的展览标题“坏土”中的“坏”字，意寓了艺术家想将土壤这个材料从客观的自然状态中提取出来并赋予其人文的价值判断，使其进入以人为主导的道德体系中，以形成人格化的自然物与人的对立关系。主展厅中土壤占据了大部分面积，与人可以穿行和活动的空间分庭抗礼，两者之间被艺术家以极其繁琐的分界线区隔开来。展厅里两片土壤的边界由钢条折弯、截段、焊接制作而成，有的呈圆滑的曲线，有的则呈硬直的锐角，像是经历了无数次的谈判磋商而划分的各自的疆域，细节处蕴含着纷争与冲突。转入小展厅，迎面将观众行进之路截断的是一件不锈钢装置，诸多弯曲的小泥点被艺术家泼

洒在光滑的不锈钢板之上，泥土的粗糙强制性地破坏了工业之物那超乎真实的光洁感。对于杨心广而言，土壤是朴实无华之物，是真实世界的基础。在人类已习以为常地畅游于虚拟世界的当下，土壤仍将这漫游于无边之境的想象力的主体限制于现实的原初之地。

这次展览中，土壤入侵人类的活动空间蚕食鲸吞并堂而皇之地占据观者的视野，它的存在看似不那么善意，实质上是人们已经不习惯看到如此实在之物。人们离真实世界越来越遥远，对土壤毫无更深层的认知，甚至只能看到从土里长出来的绿色植物而忽视了土壤本身的存在，或者甚至仅仅是惧怕看到这种毫无猜想的真实。而展厅中的土壤则展现了赤裸的真实。

在杨心广看来，网络与人工智能的兴起使人类经历着生活环境的巨大改变。在此之前，人们对于纯天然的自然空间的感知是实在的，人与自然是融为一体的。而高科技使人类被植入到一种由电子数据组成的虚拟空间之中，这种生存空间较以往相比是割裂的，使人们沦于半人半电子的生存状态中。科技给人类生活带来享受的同时，又在无形中冲击着人与自然的关系，艺术家对于这种科技侵入带来的结果无从批判，但又通过强化观者的感官感受，以表达对于真实与虚幻模棱两可、共同充斥人类生存环境的复杂心情。

杨心广**1980**年生于湖南，**2007**年毕业于中央美术学院雕塑系，现生活与工作于北京。杨心广曾参加过的重要展览有“超有机：中央美术学院美术馆双年展”（中央美术学院美术馆，北京，**2011**）、“首届CAFAM未来展：亚现象-中国青年艺术生态报告”（中央美术学院美术馆，北京，**2012**）、“首届蒙得维地亚双年展”（乌拉圭，**2012**）、“第9届上海双年展”（上海当代艺术博物馆，上海，**2012**）等。他的作品曾在诸如澳大利亚白兔美术馆、法国卢瓦河当代艺术基金会美术馆、新加坡美术馆、尤伦斯当代艺术中心、上海外滩美术馆、今日美术馆、北京民生现代美术馆等各地美术馆展出。**2015**年他入围HUGO BOSS亚洲新锐艺术家大奖，作品在上海外滩美术馆参加同名展览；同年他还被“第九届AAC艺术中国”提名为年度青年艺术家。

Beijing Commune is pleased to announce the opening of Yang Xinguang's third solo exhibition "Bad Soil" at the gallery on 29th August, 2018. The exhibition will last until 20th Oct, 2018.

The earliest works of Yang Xinguang began with the elimination of the original state of matter. Competent at utilizing natural materials such as grass, wood, soil and stone as media to create art pieces, Yang believes that the naturalness of these materials is much closer to the original state of matter, which has been intentionally dispelled during his creation, thus reinforcing the humanistic attributes on the basis.

The word "bad" in the exhibition title "Bad Soil" implies the artist's intention to extract soil from the objective natural state, endowing it with the humanistic value, so that it can be involved in the human-oriented moral system and form an antagonistic relationship between the personalized nature objects and human. The most part of the main exhibition hall is occupied by the soil, outlined by meticulously made steel borderlines, leaving some walking space around and in between for the audience. The borderlines of complicated shapes are constructed by bending, cutting

and welding of the steel bars, presenting to the viewers territories that seem to have undergone numerous negotiations, where all the disputes and conflicts are hidden in details. Stepping into the next exhibition hall, what directly confronts the audience is a stainless steel installation. Many twisted small mud spots are spilled by the artist on a mirror stainless steel plate. The coarseness of the soil discordantly destroys the ultra-real smoothness and industrialness in the steel plate. For Yang Xinguang, the soil is unpretentious and it acts as the foundation of the real world. At a time when humans have become accustomed to dwelling in the virtual world, the soil still limits us, as the subject roaming boundlessly in the imagination, back to the original place of reality.

In this exhibition, the soil has been invading human's walking space, encroaching and engulfing the people's vision. Its existence seems to be unkind, yet in fact it shows that people are already not used to encountering such substantial things. Farther and farther away from the real world, human beings have been losing their understanding of the soil. Ignorant of the existence of the soil itself, we are only able to notice the green plants growing from it, or even merely too afraid to see the unsuspecting truth. The soil in the exhibition hall yet has demonstrated the naked truth.

For Yang Xinguang, the rise of the internet and artificial intelligence has led to tremendous changes in our living environment. Prior to that, our perception towards a natural space is substantial, and people

and nature are rather integrated. Technology has embedded human beings into a virtual space composed of electronic data. This living space is much more fragmented than before, inducing people to fall into a semi-human and semi-electronic living condition. While providing enjoyment to human life, technology is invisibly transforming the relationship between human and nature. It may be beyond the artist's capability to judge the results of this technology invasion, yet he strengthens the sensory feelings of the audience, as to express the complex mood on the ambiguity between virtuality and reality, also the co-existence of both states in our living environment.

Yang Xinguang was born in Hunan in 1980. He graduated from China Central Academy of Fine Arts with BA in 2007 and currently lives and works in Beijing. He has been exhibited in "Super Organism CAFAM Biennale" (CAFAM, Beijing, 2011); "The First 'CAFAM Future' Exhibition: Sub-phenomena: Report on the State of Chinese Young Art" (CAFAM, Beijing, 2012); "The 9th Shanghai Biennale" (Power Station of Art, Shanghai, 2012); "The 1st Montevideo Biennial" (Uruguay, 2012), among others. His works have been also featured in many museums and institutes, such as White Rabbit Museum, Frac des Pays de la Loire, Singapore Art Museum, Ullens Center for Contemporary Art, Rockbund Art Museum, Today Art Museum, Minsheng Art Museum and so on. He was nominated for HUGO BOSS ASIA PRIZE 2015, as well as "Young Artist of the Year" by Award of Art China (AAC) in the same year.

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