

杨健 | 在不可能相遇的时间和利维坦的注视下
10.27 - 12.7, 2018

我们荣幸地宣布杨健于空白空间的第四次个展“在不可能相遇的时间和利维坦的注视下”将于 2018 年 10 月 27 日开幕。

展览由两个相互独立又互文关联的部分构成，延续了杨健对时空、两极性、权力的吊诡和人类文明生活的荒诞本质等命题的长期思考，包含了艺术家于 2018 年创作的绘画、录像、雕塑、装置等十余件全新作品。

单屏录像《修剪时间》带领观众进入一个“时间之箭”的角力场并于其中进行往返跳跃。5 件代表着探求艺术中绝对最高真理的“至上主义”巨型几何形体被购置于淘宝的救生毯还魂至展览现场。与之迎面相对的，是提取自淘宝购物数据的铁制曲线走势图，以及连缀于波峰和波谷的 6 幅来源、指涉各异的抽象线条结构，探讨了有关意识形态、认知/自我认知、元绘画等背后的隐秘规则，并暗示了时间、视觉、文化之间的熵化关联。

在展览的另一部分，杨健提取并再造了与其私人经历相关又指向公共规训制度的视觉经验。《拼拼凑凑的利维坦》以铅为材料，挪用、综合了广场、公园、商业中心等城市空间中的形态各异的公共雕塑的视觉形态。这些意欲彰显资本、权力的雕塑被不断截断、打磨、敲击，最终成为另一不可名状的怪兽。《风滚草》是一件全身布满监视镜头的球状装置，在电力的驱动下缓慢而不可预测地行动，并与墙面上的三组监视屏幕以无线方式相连。观众仅能通过监视器隐约判断 3 组（注视着展厅内一举一动的）镜头的相对位置并对其进行反向观看，却无法判断其他监视镜头的运行状态。这些镜头也由此成为了观看的黑洞。

在《车轮碾过的恐龙》中，观众将通过 VR 设备暂时逃离展厅，并观看一出恐龙在高速公路上被碾压的事故现场。在观众的注视中，这些指向远古、现代、未来的时间也在此以荒诞的方式短暂相遇。

杨健，1982 年生于福建。2007 年在厦门大学艺术学院获得硕士学位。2009 年至 2010 年，入选荷兰皇家美术学院的国际驻地艺术家项目，并于 2010 年获得荷兰 Stichting Niemeijer 基金会赞助支持。2015 年获得第四届三亚艺术季华宇青年奖“评委会特别奖”。近期的展览包括：三个屋子，新时线媒体艺术中心，上海，中国（2018）；在不可能相遇的时间和利维坦的注视下，空白空间，北京，中国（2018）；Edge of Now，白南准艺术中心，首尔，韩国；杨健：建造废墟，泰康空间，北京，中国（2017）；社会情绪，Cc 基金会 & 艺术中心，上海，中（2017）；无穷的开始，空白空间，北京，中国（2016）；转向：2000 年以来的中国当代艺术，上海民生当代美术馆，上海，中国（2016）。杨健现工作生活于北京和南京。

Yang Jian | The Times Impossible to Encounter; The Gaze from a Composite Leviathan
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WHITE SPACE BEIJING is delighted to announce the opening of Yang Jian's fourth solo exhibition *The Times Impossible to Encounter; The Gaze from a Composite Leviathan* on October 27.

The exhibition is comprised of two independent yet intertextually intertwined sections, continuing Yang Jian's longterm exploration of topics such as space-time, polarity, the peculiarity of power, and the essential absurdity of civilized human life. The exhibition features more than ten entirely new works, including painting, video, sculpture, and installation.

A single channel video piece, *Trimming Time*, leads viewers into an "arrow of time" wrestling ring to commence leaping back and forth inside. Five gigantic geometric forms, made of survival blankets purchased on Taobao, represent an investigation into the ultimate truth of "supremacy" in art and breath life into the space. Situated opposite these forms is an iron line graph depicting trends in Taobao consumption data with six abstract line structure and reference compositions clustered at its peaks and troughs. This is an exploration of ideology, cognition/self-awareness, and the hidden rules behind meta-painting, while simultaneously hinting at the entropic association between time, vision, and culture.

In the other part of the exhibition, Yang Jian draws upon and recreates a visual experience of his personal familiarity with the public discipline system. Made of lead, *A Composite Leviathan* diverts and synthesizes the visual form of public sculpture from various shapes found in squares, parks, shopping centers, and other urban spaces. It intends to highlight how the sculpture of capital and power has been continuously cut, polished, and pounded to ultimately become another indescribable monster. *Tumbleweed* is spherical installation entirely covered in surveillance lenses, programmed to move slowly and unpredictably, and wirelessly linked to a set of three monitors mounted on the wall. Viewers can only rely on the monitor screens to faintly determine the relative position of the three operating surveillance cameras (which are capturing every movement in the space) and view them in reverse, but there is no way to judge the operating status of the other surveillance lenses. These lenses thus form a surveillance blackhole.

In *Run-over Dinosaur*, using VR equipment, viewers temporarily leave the exhibition hall and observe the scene of an accident wherein a dinosaur is run over on the expressway. Under the attentive gaze of the audience, prehistoric, contemporary, and future time here have a brief encounter in an absurd way.

Yang Jian (b. 1982, Fujian Province, China) received his MA from the School of Fine Arts, Xiamen University in 2007. From 2009 to 2010, Yang Jian was admitted to the international residency program at the Dutch Royal Academy of Fine Arts (RABK). In 2010 he was awarded funding by the Dutch Niemeijer Fonds Foundation. In 2015, he won the Special Jury Prize of "Huayu Youth Award" at the Fourth Art-Sanya. Recent exhibitions include *Three Rooms*, Chronus Art Center, Shanghai, China (2018); *The Times Impossible to Encounter; The Gaze from a Composite Leviathan*, WHITE SPACE BEIJING, Beijing, China (2018); *Edge of Now*, Nam June Paik Art Center, Seoul, South Korea (2018); Yang Jian: *Constructing Ruins*, Taikang Space, Beijing, China (2017); *Social Emotion*, Cc Foundation & Art Centre, Shanghai, China (2017); *The Beginning of Infinity*, WHITE SPACE BEIJING, China (2016); *Turning Point: Contemporary Art in China Since 2000*, Minsheng Art Museum, Shanghai, China (2017); *World Monitor: Doomsday has begun, yet nothing bad has happened*, A307, Beijing, China (2016). Yang Jian currently lives and works in Beijing and Nanjing, China.