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泰康空间将于 2016 年 9 月 8 日(周四)开幕 2016 年秋季展览“滥情”。

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## 滥情

9.8 / 2016 — 11.12 / 2016

**开幕时间：2016/9/8 16:00**

**展览地点：泰康空间（北京市朝阳区崔各庄草场地红一号院艺术区 B2）**

**策展人：苏文祥**

**艺术总监：唐昕**

**艺术家：陈晓云、蒋志**

### 【展览简介】

展览“滥情”于 9 月 8 日在泰康空间开幕，参展艺术家为陈晓云与蒋志，展览呈现两位艺术家创作的包括录像、摄影、绘画、装置在内的数十件作品。

艺术家根据情势的需要，任意调整自己的艺术观念、口号宣言，已秘而不宣。他们还可以随意选用媒介材料，不再拘泥于任何媒介，用单一媒介作为今天艺术家称谓的前缀，已经不太适宜。

在以生产者为中心的时代，作为内容提供方的艺术家掌握了自己作品大部分的解释权。后来作为当代艺术的策略性主张，或者作为一种虚伪的民主，艺术家将后半段，亦即作品的一部分解释权交给了消费者——观众，于是在逻辑上，观众的重要性占比变得跟艺术家几乎等量齐观了（今天的“观众”还有待甄别细分，包括资本家/藏家等其它掌握话语权力者）。而地位愈发重要的观众，有时保守地拒绝接受艺术家风格的转变，有时又怂恿艺术家朝向自己欣赏的趣味亦步亦趋，其结果是他们的审美行为愈发令人难以捉摸。但有一点可以肯定的是他们的审美是何种取向变得愈发重要。他们和艺术家相似的地方在于：都可以根据需要随意调整自己的审美转向，他们表现为不再有固定的专注，不再显现为古典的专情，并走向它的反面，亦即滥情。

艺术家与观众同时沦为滥情者。在随意滑动的审美与创作标准中，这种“不忠”行为并不容易察觉。它带来的好处是：造就了一种事物的流动——至少是表面上看起来的繁荣，或者从艺术的遗传与优生学来说，它拒绝静止的标准。而缺点与后果也是显而易见的：当滥情成为一种惯性（最后演变为惰性），它的结果是极易造成接受上的疲劳，这也是其令人诟病的所在。滥情不是一种情感伦理批判，作为一种症候，它是当下从艺术生产到观赏消费的人们普遍遭遇的经验。

人习惯用影像思考（加缪）。作为上世纪九十年代兴起的影像艺术运动的积极参与者，摄影与录像自然成为陈晓云和蒋志创作时采取的媒介，他们同时也在绘画、装置等其它领域游刃有余，包括文学写作。他们当然就是滥情者。写作，另外一个维度的创作，成为与他们的视觉创作平行的方式与媒

介，而理解他们的视觉作品抑或写作，就不得不了解与之平行的另一个。影像即写作，而写作也即影像，它们唇齿相依，互为表里。

如果你想成为哲学家，就去写小说（加缪）。陈晓云与蒋志都谙熟小说这种东西。像是一次次排泄，或是憋了很久的呕吐，陈晓云的写作与他的录像作品，看起来都有一种强烈的紧迫感，在直接、粗鄙与暴力的语言，以及三个人称交叠的叙述中，他的作品就像一则则惊悚的寓言（如录像作品《癞皮狗》，2006）。而蒋志的隐晦与精致主义倾向，使他的作品更趋向严谨且不失华丽的静谧格言，从不缺乏诗意与思辨，总是缓慢的在句子的最末尾让你获得顿悟或者惊奇（如绘画作品《世界是你们的也是我们的》，2014-2015）。

文字写作作为本次展览的重要部分，陈晓云与蒋志合著的《滥情书》将与展览一同呈现，阅读将成为本次展览参观的重要内容。本书表象似乎受力比多与荷尔蒙的驱动，亦即它的突出的情色特征，作为人类特有的活动，一般理解为对禁忌规范的不敬，或是一种生命状态满盈导致的结果（巴塔耶），无论是生命成长的分裂还是写作行为。接受这些文字对我们的神经与官能的保健按摩，相信会更有利于理解不可分割的视觉那部分，包括滥情。反之亦然。

陈晓云，1971年生于湖北，现生活工作于北京。

蒋志，1971年生于湖南沅江，1995年毕业于中国美术学院，现生活工作于北京。

## 【同时展出】

日光亭项目 | 杨光南：消化不良

**LIGHT PAVILION PROJECT | YANG GUANGNAN: DYSPEPSIA**

展览时间：2016.9.8 - 10.8

艺术家：杨光南

策展人：李佳

艺术总监：唐昕

• 关于泰康空间:

泰康空间是由泰康人寿保险股份有限公司于 2003 年创办的非营利艺术机构, 秉持“追溯与激励”的理念展示对中国现当代艺术发展的思考和判断, 构建激发艺术家创造潜能和深度研究与交流的平台。

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更多相关信息, 欢迎关注泰康空间公共平台

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For Immediate Release

Taikang Space is pleased to present its autumn exhibition “Love-addict” on Thursday, Sep. 8, 2016.

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## LOVE-ADDICT

Sep. 8, 2016 — Nov. 12, 2016

**Opening: 16:00 Sep. 8, 2016**

**Curator: Su Wenxiang**

**Art Director: Tang Xin**

**Artists: Chen Xiaoyun, Jiang Zhi**

**Venue: Taikang Space (Red No.1-B2, Caochangdi, Cuigezhuang, Chaoyang District Beijing, China)**

### 【Exhibition Briefing】

“Love-addict”, a dual exhibition of Chen Xiaoyun and Jiang Zhi at Taikang Space on Sep. 8, will showcase dozens of works of them, including videos, photographs, paintings, and installations.

It is a tacit knowledge among artists that they can adjust their artistic concepts or slogans to their convenience. They can, moreover, choose whatever media they like instead of sticking to any, so now the practice of addressing an artist with a single medium as prefix is totally out of date.

In an era that centered on the producer, artists, as the provider of the content, had in control most of the authority of interpretation of their works. Be it out of tactic concern in contemporary art or false democracy, they now transfer part of the power to consumers, viewers in this case, so logically speaking, the viewers are as indispensable as the artists (today’s “viewers” have to be carefully screened and subdivided, including capitalists/collectors, and those who have their say). The audience, in increasingly important positions, sometimes do not accept the changes in an artist’s style, sometimes try to persuade the artists to cater to their taste. These people end with unpredictable aesthetic practice. But one thing is certain: their aesthetic preference really matters. What they have in common with these artists is that they can shift their aesthetics as needed, no longer having to concentrate on something particular, or being loyal to their taste, and worse still, they can go to their opposite and become love-addicted instead of a classical single-mindedness.

Both the artists and the viewers are descending to love-addicts. Amidst the randomly shifting aesthetics and art production standards, this behavior of “disloyalty” is hardly discernable. It can even bring some benefit. It leads to movement. At least there appears to be superficial boom, from the perspective of an

artistic genetics and eugenics, and it does not need something called fixed standards. Its defects and consequences are also obvious. When love-addiction becomes automatic (in the end inertia), it causes annoying aesthetic fatigue. Love-addiction does not belong to criticism of emotion and ethics; instead, as a symptom, it is common experience for people who are involved in art production and art consumption.

According to Albert Camus, human beings are used to thinking in terms of image. Both Chen Xiaoyun and Jiang Zhi took an active part in the revolution of video art in the 1990s. Their works not only include photography and video, but also paintings, installations, and even creative writing. Of course they are love-addicts. Writing, another kind of creative production, became a means and a medium that went in parallel with their counter part in visual art. In this sense, to know something about their visual works, one has to get acquainted with their writing, and vice versa. Photography and video and writing are interdependent.

If you want to be a philosopher, you have to write novels, Camus said. They are fairly with novels. Like excretions or vomit that is withheld some time, either Chen's writing or his videos seems to be characterized with a strong sense of urgency. His direct, vulgar and violent language, as well as the narration based on the overlapping three persons, builds a terrifying allegory (as "Mangy Dog", 2006). By contrast, the obscurity and sophistication result in more precise and graceful tranquility, never lacking in poetic and speculative contents, always revealing or surprising unhurriedly when the sentence concludes (as in painting "The World Is Yours, Also Ours", 2014-2015).

As writing has a key part to play in this exhibition, Love-addict Book will also be displayed, so reading becomes necessary here. Probably driven by libido and hormone, the book also stresses its erotic aspect. This activity, unique to humans only, is generally understood as disrespect for taboos and rules or, according to Georges Bataille, the result of the overflow of life impulse, no matter it is about the division of life or writing. To accept the therapeutic function of these words, we believe, can help to understand the indivisible visual part, including love-addiction, and vice versa.

Chen Xiaoyun, born in Hubei in 1971, is now based in Beijing.

Jiang Zhi, born in 1971 in Yuanjiang, Hunan, graduated From CAFA in 1995 and is now based in Beijing.

### **【Also on Display】**

LIGHT PAVILION PROJECT | YANG GUANGNAN: DYSPEPSIA

Duration: 2016.9.8 - 10.8

Artist: Yang Gungnan

Curator: Li Jia

Art Director: Tang Xin

**【About Taikang Space】**

Taikang Space is a non-profit art organization founded in 2003 by Taikang Life Insurance Ltd, with the concept of “retrospection and encouragement”, it showcases thoughts and evaluations in the field of contemporary Chinese art, by which it aims to build a platform that provokes the artists’ potentials and in-depth research and exchange.

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**For more about Taikang Space, please visit us**

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