

以下可供及时发布

泰康空间将于 2016 年 9 月 8 日(周四)开幕 2016 年日光亭项目第四回展“杨光南：消化不良”。

---

日光亭项目

杨光南：消化不良

9.8 / 2016 — 10.8 / 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：李佳

艺术总监：唐昕

艺术家：杨光南

#### 【展览简介】

“日光亭”第四期由艺术家杨光南呈现名为“消化不良”的个人项目。“消化不良”本是日常生活中的高频用词，在这里却被迫卷入作为日常性之例外的艺术展览之中，并在这个平行于现实的新语境中被进一步打开和转化。在绝大多数情况下，我们用它来概括某种个体的、生理的异常状况，它们往往联系和表征着某种属于生物体内部的病变或紊乱。“消化不良”说明了某种器质性或功能性的运转失常，同时也包括了一系列肌体反应和感知，比如腹痛，胀气，滞闷感，或者俗语中的“堵得慌”，“硌硬”……而在某些特殊的情境中，它同样可以被用来指代和寓示一种社会性、群体性的症候，从而将自然 / 生理现象引入和移植到人工 / 语言 / 符号的意义世界之中。

那么如上所述的跃迁过程又是怎样完成的呢：在日光亭 50 平方米出头的有限环境中，杨光南安排了三件（组）装置作品，它们都是新近完成的，并且有着某种并非形体上的呼应关系。《沉默有形》作为体量最大的一组制作，以铁质的几何凹凸形体覆盖了展厅西侧的整个墙面。它们块面交错，对称，抽象，简洁，裸露金属的粗粝表面。同相对小而紧凑的展厅空间来说，这组几何形体是一个无法被“消化”的存在，它们并非醒目，却以其不可把握、不可具象化的身体占据了有限的空间；甚至，在意义生成的域限之中，它们也像是一堆不明来历的障碍物，一串扰动神经的结节，一块无法顺利排出的结石。我们无法去“读”它们，也无法“看”出这其中的门道。它们是符号帝国里面执拗的部落遗民，赶不走它们，但也不可能同它们交流。帝国的生理系统在这里受到了阻碍，语言的特权在这里“消化不良”。同时，这规整、沉默的几何形体，仿佛某种黑铁时代的遗存，它们像是被大批量制造出来然后遗弃在那里，直至荒废、斑驳、深黯。近似于纪念碑的体量与秩序是一个逝去时代的标志，那个时代以体积、重量、坚硬度作为永恒的象征和不朽的追求，像金字塔，像方尖碑。然而，今天我们所熟悉的时代是属于轻盈的：轻巧的流线，轻松的娱乐，各种便携式的设备……而作为我们今天的世界之构成分子的甚至不是物质，而是信息，是某种流动，矢量和力。在一个习惯于轻，习惯于非实体与流动性的世界中，这些沉重的整齐的重叠的物体，犹如一个刚刚打开的考古遗址，那里的气息和传递的信号，对我们的时间感和空间感来说，同样不啻于一颗无法消化的硬核。

同《沉默有形》相对的，是对面墙上排列的数块树脂方板（《结石》），艺术家将金属屑或条手工打磨嵌入树脂的肌理之中，造成浅色的平滑表皮上不规则地簇集着各种黑色的蜷曲或断面。这些类似于铁屑、毛发的不明物体密集地浮现于树脂表面，如果没有对异物的强烈癖好，人们或多或少会感到某种心理上的不适，但是缺乏将之表述清楚的条件。在两组对视的作品中间，蜿蜒于地板的是五只白炽灯泡和它们所连接的，纠结交错的黑色电线（《休眠症》）。灯泡渐亮，又渐渐暗去，反复交错，制造出类似呼吸的节律。人为制造的照明障碍也是一种失序，或“不良”，但这属于给物赋予生命的那一种外部力量——或许，物的生命总是被禁锢在物质性的表皮下面，被某种秩序的网格所衡量和束缚，在某个情形中，这些社会的、文化的程序会被某些偶然力量所搅动，入侵，和裂变，这个时候，物本身的光晕，它的灵魂会透过“消化不良”的表象，让我们听见它们的语言。那是尚未被文化的积习所穿刺的，无声的语言。

杨光南，1980 年生于河北，2006 年毕业于中国美术学院雕塑系，2009 年硕士毕业于中央美术学院雕塑系，现工作、生活于中国北京。

### 【日光亭项目】

始于 2012 年的“日光亭”项目以泰康空间二层展厅为场地，旨在为艺术家实现具有整体性和实验性的个人项目提供更加灵活机动的平台。2016 年“日光亭”项目重启，一方面延续了对不同项目方案的差异性的尊重和开放的思路，另一方面则尝试以最大限度保留作为个体的艺术家在因地制宜时所带入的不确定感和连续性的结合，通过呈现艺术实验的复杂性以打开多样视界与丰富讨论。

### 【同时展出】

#### 滥情 LOVE-ADDICT

展览时间：2016.9.8 - 11.12

艺术家：陈晓云、蒋志

策展人：苏文祥

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。

媒体垂询: 张雯琇 [zhang.wenxiu@taikangspace.com](mailto:zhang.wenxiu@taikangspace.com) 15210513140

---

更多相关信息, 欢迎关注泰康空间公共平台

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

@

泰康空间网站: [www.taikangspace.com](http://www.taikangspace.com)

泰康空间微信: 泰康空间

泰康空间新浪微博: <http://t.sina.com.cn/taikangspace>

Facebook/Instagram : taikangspace

泰康空间豆瓣主办方: <http://www.douban.com/host/taikangtopspace/>



泰康空间官方微信二维码

For Immediate Release

Taikang Space is pleased to present Light Pavilion Project “Yang Guangnan: Dyspepsia” on Thursday, Sep. 8, 2016.

---

**Light Pavilion Project**  
**YANG GUANGNAN: DYSPEPSIA**

Sep. 8, 2016 — Oct. 8, 2016

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

**Curator: Li Jia**

**Art Director: Tang Xin**

**Artists: Yang Guangnan**

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

**【Exhibition Briefing】**

“Light Pavilion” project will present Yang Guangnan’s solo exhibition “Dyspepsia” as its fourth episode. Here “dyspepsia”, or “indigestion”, a high frequency word in everyday life, is not only removed intentionally from quotidian to an art exhibition which can be seen as exception of the domain of everyday practice, but also unveiled and transformed on a higher degree in this new context parallel to our reality. This word, which in most cases refers to individual and physiological disorder, usually connected with certain pathological changes. While denoting organic or functional orders, it also includes a series of body reactions and perception, such as stomachache, flatulence, stagnation and congestion, or popularly referred to as “getting blocked”... In special circumstances, however, it can also be used to imply a kind of social or mass symptom, therefore introducing and transplanting this natural/physiological phenomenon into the artificial/language/symbolic meaning world.

Then how does the transition process take place? Within an exhibition space which is a little more than 50 m<sup>2</sup>, Yang placed three installation (sets), all recently finished and corresponding to one another not in terms of form. “The Form of Silence”, the largest one, is asperity iron geometries that take up the entire wall in the western part of the hall. The blocks and surfaces intervene symmetrically, forming an abstract and simple style, exposing the unpolished surface of the metal. To such a relatively compact hall, it is impossible to “digest” this set of geometries. By no means glaring, the installation, with its body that is hard to grasp and concretize, occupies the space already limited, or even, within the limit of meaning generation, they are like some barriers of unknown origin, nodules that disturb the nerves, or a stone difficult to remove in an internal organ. We can neither “read” them nor “see” them in the proper way. Like obstinate adherents of a former dynasty in the empire of signs, they are not to be driven away or communicated with, so the physiological system in the empire gets so disrupted that a language’s privilege

suffer from “indigestion” here. These geometries, ordered and silent, seem to be left from the Iron Age, produced in mass, abandoned and left mottled in gloom. The monumental volume and order mark a bygone era that valued volume, weight and hardness as eternal symbols and lofty ideals, just like the Pyramids and obelisks. In contrast, our age prefers the light, the handy, the entertaining, and the portable. What makes up our world is not matter but information, something fluid. In a world that is accustomed to the light, the unsubstantial and the fluid, the stuff here, heavy, orderly, and reduplicative, is like a newly excavated archaeological site whose air and information are nothing less than an indigestible hard core to people with our sense of time and space.

Opposite to “The Form of Silence” is “Stone”, six resin square slabs on the wall. Metal filings or bars are polished manually to inserted into the resin to fit the texture, leaving the light-colored smooth surface clustered with black curls or fracture surfaces. For anyone, fetishists excluded, the odd stuff here, spreading on the resin so densely like filings or hair, may lead to uneasiness, but we still need a lot more to explain clearly what it is. Between the two installations face to face with each other, we find coiling black wires connecting five incandescent bulbs that lighten and darken alternately, as if they were breathing steadily. The artist named it “Dormancy”. The incessant interruption to artificial lighting is also a kind of disorder, or “malfunction”, but it is a vitalizing force from the outside. Measured and bound by the grids of order, an object has its life trapped under its material surface. However, under some circumstance where some external force can stir or invade the social and cultural programs and split them, then, the object’s halo, its soul, can go a step further and reveal what lies under “dyspepsia”, so that we can hear its voice of silence.

Yang Guangnan was born in Hebei in 1980. She is graduated from the sculpture department of China Academy of Art with B.A degree in 2006, and from Central Academy of Fine Arts with MA in sculpture. Currently works and lives in Beijing.

### **【 About the Light Pavilion Project 】**

As a site for individual project, “Light Pavilion” is initiated in 2012, based on the second floor of Taikang Space. It aims at providing a flexible platform for artists to realize their ambitions. After an interval of two years, “Light Pavilion” is restarted in 2016, embracing a vision always open to uncertainty, complicity and detournement. It’s not only a site for sensational immersion and experiential evocation but also a forum dedicated to diversity and otherness.

### **【 Also on Display 】**

LOVE-ADDICT

Duration: 2016.9.8 - 11.12

Artist: Chen Xiaoyun, Jiang Zhi

Curator: Su Wenxiang

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.

**Media Contact:** Zhang Wenxiu zhang.wenxiu@taikangspace.com 15210513140

---

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

@

Taikang Space Website: [www.taikangspace.com](http://www.taikangspace.com)

Taikang Space Official Wechat: 泰康空间

Taikang Space Weibo: <http://t.sina.com.cn/taikangspace>

Facebook/Instagram : taikangspace

Taikang Space Douban: <http://www.douban.com/host/taikangtopspace/>



**Taikang Space Official Wechat QR code**