

杨洋：恶俗

艺术家：杨洋

展览时间：2024年2月25日 - 3月31日

开幕时间：2024年2月25日 周日 下午4点

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拾萬空间（杭州）将于2024年2月25日带来杨洋的个展：恶俗。在上一次个展中，如果说杨洋通过“自燃”系列审视的是被围困的原生自然，那么在这里，他则将枪口转向了被侵蚀的人类社会。

杨洋的创作始终立足于其自身所处的世俗环境，无论是呼伦贝尔草原的童年记忆，还是广州楼宇巷道间的市井片段，都细腻地映射在他的劳作之间。俗成之物总是拥有某些能够满足人性要求的普遍性特质，而人性的多元展开则决定了世俗之物的千万变化。良善与高尚，邪恶与低劣，一切人的精神与欲念在对象身上皆坦露无疑。近些年对现成品和工艺品的大量涉猎，令杨洋警惕地觉察到恶俗的流行正愈演愈烈。那些原本坏的、空洞的、不美的东西经过刻意虚饰、矫揉造作、虚假欺骗，被包装宣传成高尚之物。而被外在表象蛊惑的人们，不经辨别却趋之若鹜。轻信的代价将是惨痛的，除了形式的膨胀和欺诈的泛滥，真实、有益的事物和情感也会逐渐暗淡。

如此矫饰的恶如甜蜜的毒药正被人啜饮，杨洋移来一面镜子：在胜利者炫耀着战利品时，猎物胸前的弹孔、牲畜脖颈的断口，忽然显现出观者的面孔。以英勇、进取、坚韧等等所谓的高尚情操所遮蔽的恶行，依旧是恶行。猎物残躯中映照出的弱肉强食，同一时刻也映衬在猎人身上。人类对外在自然的施法在恰当的时刻亦会反射回自身。正如此刻，那些获得无限增殖的繁饰正轻易地扰乱我们的视野，模糊我们的认知。杨洋尝试着来做减法，磨去雕塑身上的马具、卸下佛像原有的坠饰。被破坏的工艺品顷刻失去其自身所在领域的价值，留下伤痕的烙印。解开矫饰的枷锁，就能够回归本真吗？显然没有这么简单，但是它似乎正引领我们面向新的世界，于脆弱中见坚贞，回观中现未来。

杨洋（回族）

1993年生于内蒙古呼伦贝尔，现生活工作于广州。

“我的创作围绕社会与生活中的审视、消解及转换、无用地‘劳作’、自然生态与个体的关联、所使用媒介涉及到绘画、影像、工艺材料。创作的过程也让自己与作品相处沉淀，继续延展个人在成长过程中面临的现实。”

拾萬空间，于 2014 年成立于北京草场地艺术区，2018 年迁址到北京 798 艺术区。2021 年底开设石家庄分馆拾萬当代艺术中心，并于 2023 年底迁至石家庄市井陘县北障城村。2023 年初在杭州市西湖区转塘街道的孵鸡湾建立分部。拾萬北京总部位于 798 包豪斯建筑集群中的一处二楼下陷式空间，石家庄分部深入到太行山古村落中的一座老教堂，而杭州空间则改造自龙坞茶山旁的一间农舍。拾萬空间对常规化的展览保持警惕，希望从当代艺术的语境出发，通过持续的展览和项目，来回应我们共同的生存境遇，激发出当下文化中被忽视的部分。

YANG YANG: PRETEND

Artists: Yang Yang

Duration: February 25 – March 31, 2024

Opening: 4:00 PM, Sunday, February 25, 2024

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Hunsand Space (Hangzhou) is delighted to present Yang Yang's solo exhibition "Pretend" on February 25, 2024. In his previous solo exhibition, if Yang Yang examined the besieged primal nature through the "Beyond Human Control" series, here he turns his focus to the eroded human society.

Yang Yang's artworks have always been rooted in the secular environment in which he exists, whether it's childhood memories of the Hulun Buir grasslands or the mundane fragments of Guangzhou's buildings and alleys, all delicately reflected in his work. Common things always possess certain universal traits that satisfy human desires, while the diverse expressions of human nature determine the myriad changes in worldly objects. Goodness and nobility, evil and inferiority, all human spirits and desires are laid bare on the objects. In recent years, Yang Yang's extensive exploration of ready-made products and handicrafts has made him keenly aware of the rampant popularity of vulgarity. Those originally bad, hollow, and unattractive things, through deliberate embellishment, artificiality, and deceit, are packaged and promoted as noble objects. And those beguiled by the external appearances flock to them without discernment. The price of credulity will be painful; besides the inflation of forms and the proliferation of deception, genuine and beneficial things and emotions will also gradually dim.

This artificially adorned evil, like sweet poison, is being sipped by people. Yang Yang brings forth a mirror: when the victors flaunt their spoils, the bullet holes on the prey's chest, the severed necks of livestock, suddenly reveal the faces of the viewers. Evil deeds, concealed by so-called noble sentiments such as bravery, enterprise, and perseverance, remain evil deeds. The weak being preyed upon reflected in the prey's remains is also mirrored in the hunter at the same moment. The infliction of human actions upon the external nature will, at the right moment, reflect back upon themselves. Just like now, those endlessly proliferating adornments easily disrupt our vision and blur our cognition. Yang Yang attempts subtraction, grinding away the horse harnesses on sculptures, removing the original ornaments from Buddha statues. The destroyed handicrafts instantly lose the value in their respective domains, leaving behind scars. Can unlocking the embellishments' shackles lead us back to our true selves? Obviously, it's not that simple, but it seems to be guiding us towards a new world, seeing fortitude in vulnerability, envisioning the future in retrospection.

Yang Yang (Hui Minority)

Born in Inner Mongolia in 1993, and currently lives and works in Guangzhou.

"My work originates from scrutinizing, counteracting, and transforming my experience with the society and everyday life. I value useless 'labor' in the process of making. I'm also interested in the relationships between the nature and individuals. sculpture, Using painting, video, Art installations, I try to settle and extend the reality I'm facing in my artistic creation."

Hunsand Space was established in 2014 in the Caochangdi Art Zone of Beijing. In 2018, it relocated to the 798 Art District in Beijing. At the end of 2021, Hunsand Space opened a branch, Hunsand Center for Contemporary Art, in Shijiazhuang, and by the end of 2023, it had moved to Beizhangcheng Village in Jingxing, Shijiazhuang. In early 2023, a new branch was established in Fujiwan, Zhuantang, Xihu, Hangzhou. The Beijing headquarters of Hunsand Space is located within a sunken two-story building in the Bauhaus architectural complex within the 798 Art District. The Shijiazhuang branch delves deep into an old church within a historic village in the Taihang Mountains, while the Hangzhou space has been transformed from a farmhouse near the Longwu Tea Plantation. Hunsand Space remains vigilant against the standardization of exhibitions and aims to respond to our shared existential experiences, sparking the often overlooked aspects of contemporary culture through ongoing exhibitions and projects.