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极限运动
THE X-GAME

杨威
YANG WEI

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杨威：极限运动

赛森空间于2024年4月19日 将呈现艺术家杨威最新个展“极限运动” (The X-Game), 这也是继2021年个展《燃烧直至灰烬》后, 杨威在赛森空间的第二次个展。本次展览由策展人苏伟策划, 集中呈现了杨威近三年来创作的一系列作品, 包含绘画、装置与部分纸本手稿。

杨威的创作实践以自身对于人类历史的感知和文学阅读记忆为底色展开, 关注客观真实下的肉身感知与自我经验。杨威的创作媒介与手段非常多元, 他并不局限某一风格范式上的连贯性。他的作品通常是复杂的, 并且包含着多重含义。正如他所说: 创作本身是一个极为复杂的复合性运动。

杨威早期作品似乎弥漫着后工业时代的美学特质, 与现实保持着令人不安的疏离感与对立。他曾经创作过黑白色调为主的、他称为“降维式”的图像, 这些图像中涉及人类历史与生存的元素与信息不断被压缩、切割、覆盖, 从原有语境中抽离出来, 以碎片的形态被重新铸造, 产生新的二维空间叙事。在混乱中寻回内在秩序, 他以这种去情感化的方式, 来投射后工业化进程中人与自然平衡的关系完全被打破的情境。他的实践经常以类似方法去表述自己面对人类历史和现状的感受, 最终呈现出一种濒临崩溃的图景。

Yang Wei: The X-Game

The X-Game, the latest solo exhibition by artist Yang Wei, will be presented by Saison Space on April 19, 2024. This marks Yang Wei's second solo exhibition at Saison Space following his 2021 exhibition "Burning Until Ashes." Curated by Su Wei, the exhibition focuses on a series of works created by Yang Wei over the past three years, including paintings, installations, and some paper manuscripts.

Yang Wei's artistic practice unfolds against the backdrop of his perception of human history and literary reading memories, focusing on the perceptual experience of the body and self-experience under objective reality. Yang Wei's creative media and methods are diverse, and he does not confine himself to a coherent style paradigm. His works are often complex and contain multiple meanings. As he puts it: the creative process itself is an extremely complex compound movement.

Yang Wei's early works seem to be permeated with the aesthetic qualities of the post-industrial era, maintaining an unsettling sense of detachment and opposition to reality. He has created predominantly black-and-white images he refers to as "dimension-reduction," in which elements and information related to human history and survival are continually compressed, cut, and overlaid, detached from their original context, and re-cast in fragmentary form to generate new two-dimensional spatial narratives. In the chaos, seeking to regain inner order, he projects a scenario where the process of post-industrialization completely disrupts the balance between humanity and nature in a de-emotionalized manner. His practice often employs similar methods to articulate his feelings about human history and the current situation, ultimately presenting a scene on the brink of collapse.



杨威 Yang Wei

1984年11月出生在中国北方一座工业城市（沈阳）
毕业于广州美术学院雕塑系
现定居工作在北京

Born in November 1984 in Shenyang, an industrial city in northern China
Graduated from the Sculpture Department of Guangzhou Academy of Fine Arts
Now settled and working in Beijing.

获奖经历

2020年“约翰摩尔绘画奖” JOHNMOORESPAININGPRIZE获得者

Awards

Winner of the John Moores Painting Prize 2020

他的艺术创作涵盖了 装置 ， 雕塑 ， 影像 ， 绘画等综合媒介。其中装置和绘画是他的主要表现语言，杨威作品的生成动机大多数是从现实境况与历史文学与记忆中所展开的，他的作品无论是装置还是绘画 都弥漫着后工业时代的美学特质。同时在他所创造的工业美学表象之下却隐现着他从个人经历与文学中所提炼的诗意。

最终通过对物质材料与社会话语的探索，去构建带有感官叙事性的情景，来向观众展现一个濒临崩溃与不安的现实，来隐喻我们所处真实世界的荒蛮与个体的最终宿命。

His artistic creations cover a wide range of media, including installation, sculpture, video and painting. Installation and painting are his main languages of expression. Most of the motives for Yang Wei's works are derived from real-life situations and historical literature and memories. His works, whether installations or paintings, are permeated with the aesthetic qualities of the post-industrial era. At the same time, underneath the surface of the industrial aesthetics he creates, there is a hidden poetic meaning that he extracts from his personal experience and literature.

Ultimately, through the exploration of material materials and social discourse, he constructs a sensory narrative scenarioto present to the viewer a reality on the verge of collapse and unease, a metaphor for the real world we live in. It is a metaphor for the savagery of the real world we live in and the ultimate destiny of the individual. Translated with DeepL.com (free version)



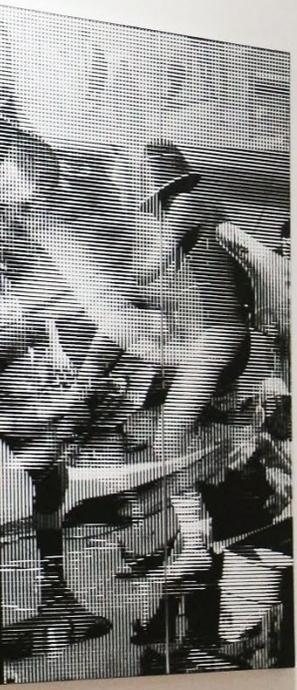


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侵蚀01
Erode No.1

2019
纸本水墨 Ink on paper
2020约翰·莫尔绘画奖获奖作品
150 × 200 cm





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无主之地
No man's land

2024
碳钢、铸铁、桦木 Carbon steel, Cast iron, Birchwood
250×160×70 cm





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内部流动
Scenario of the Interior Flow

2024
纸本木炭 Charcoal on paper
78×55 cm

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内部流动
Scenario of the Interior Flow

2024
纸本木炭 Charcoal on paper
78×55 cm



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Calorie

2023
纸本木炭 Charcoal on paper
83×97 cm

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侵蚀-12号
Erode No.12

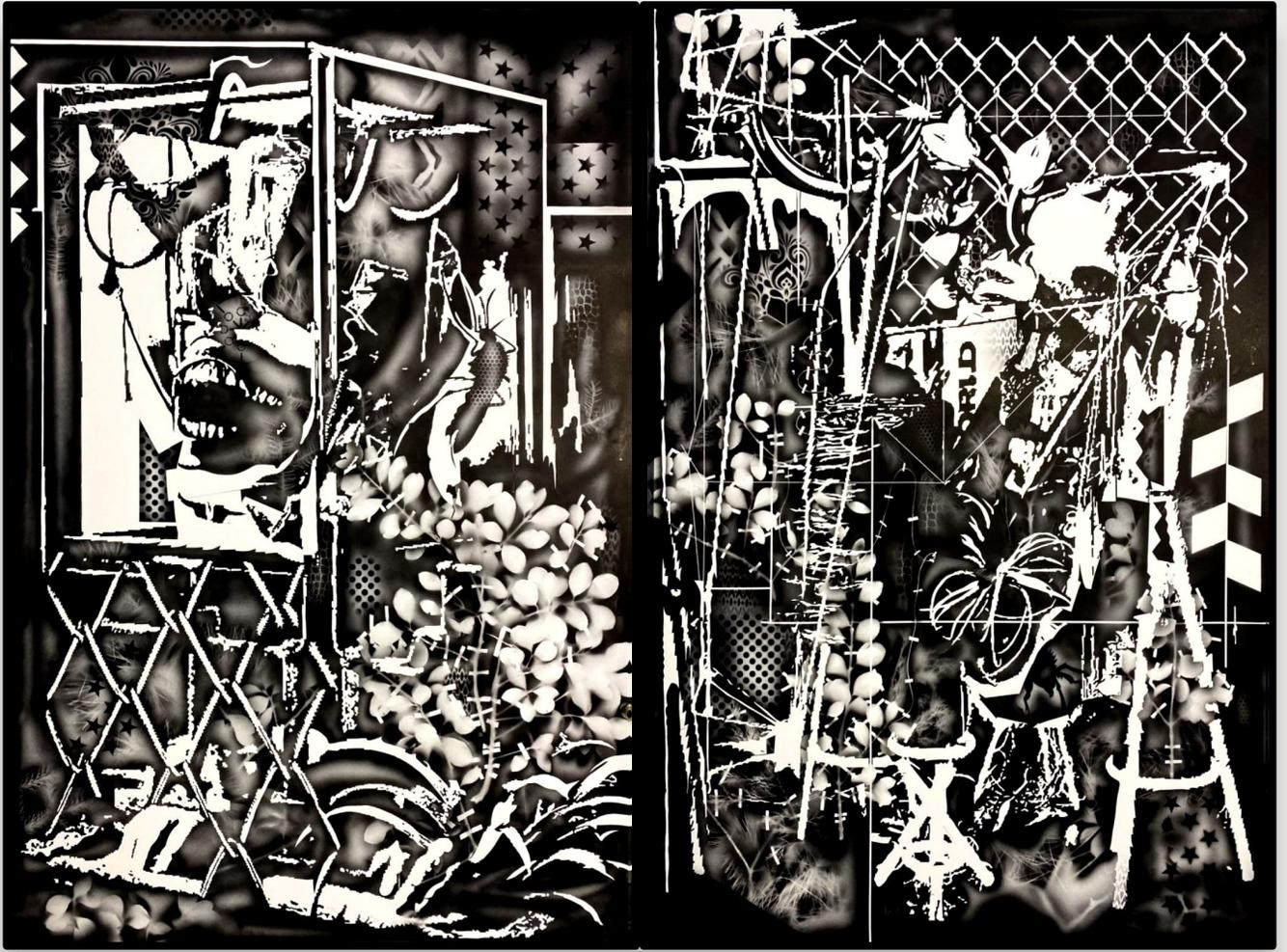
2021
纸本水墨 Ink on paper
150 × 100 cm

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侵蚀-14号
Erode No.14

2021
纸本水墨 Ink on paper
150 × 100 cm



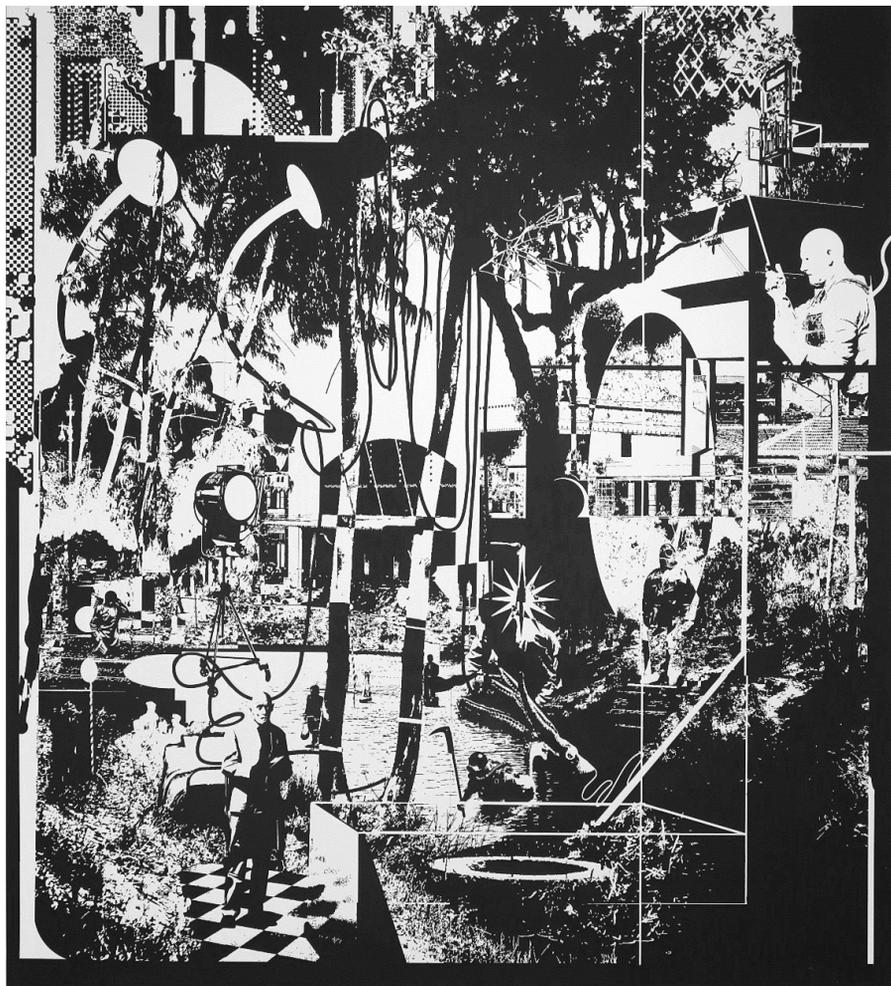
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侵蚀17
Erode No.17

2021
纸本水墨 Ink on paper
120 × 100 cm

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侵蚀21
Erode No.21

2022
布面丙烯 Acrylic on paper
180 × 200 cm



"此处曾绽放了一切可能，同时也掩埋了全部美好。"
"Here, all potential once bloomed, yet it also entombed every splendor."



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375小时
375 Hours

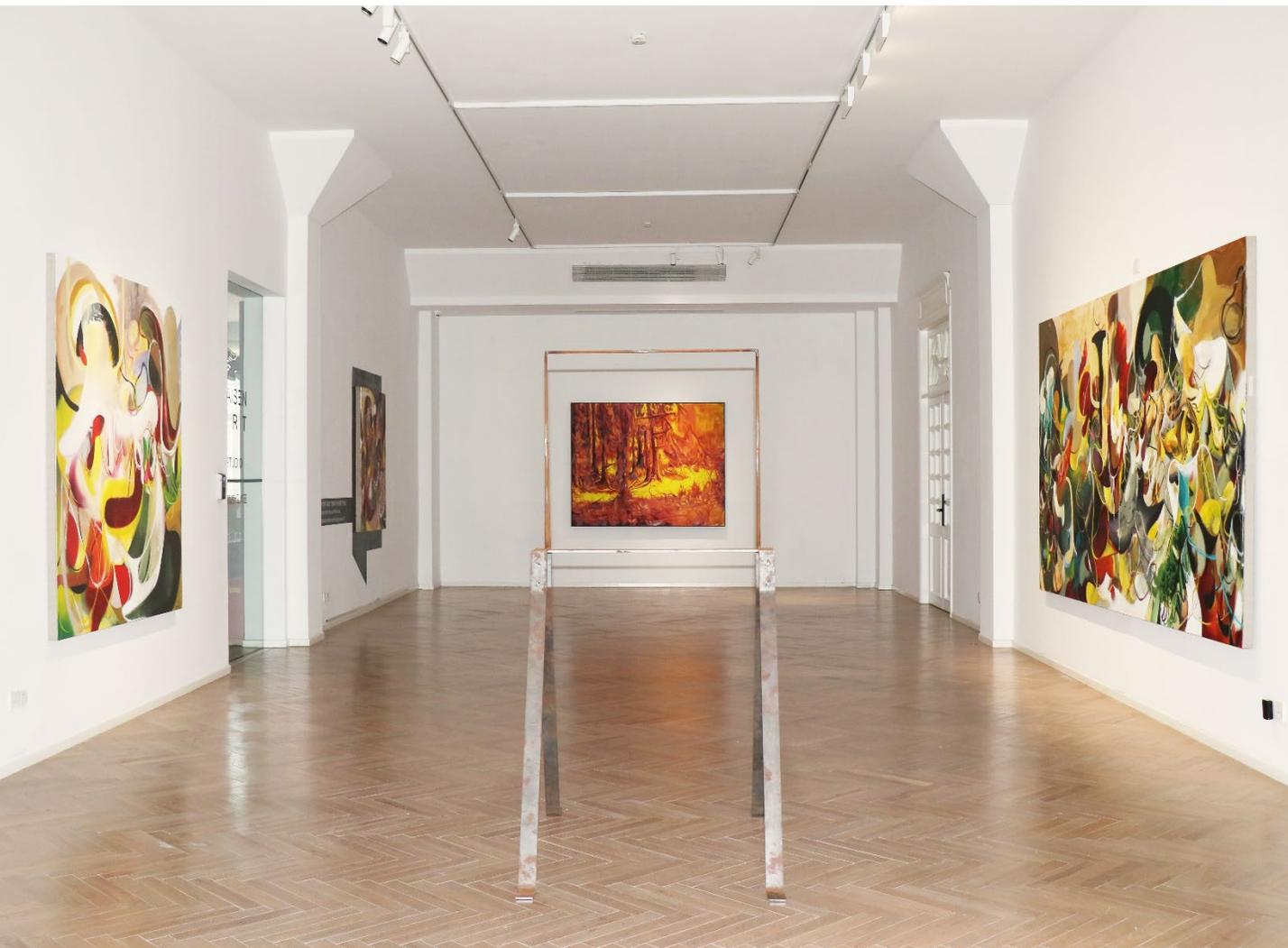
2024
布面丙烯 Acrylic on canvas
170×160 cm

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287小时
287 Hours

2024
布面丙烯 Acrylic on canvas
150×170 cm



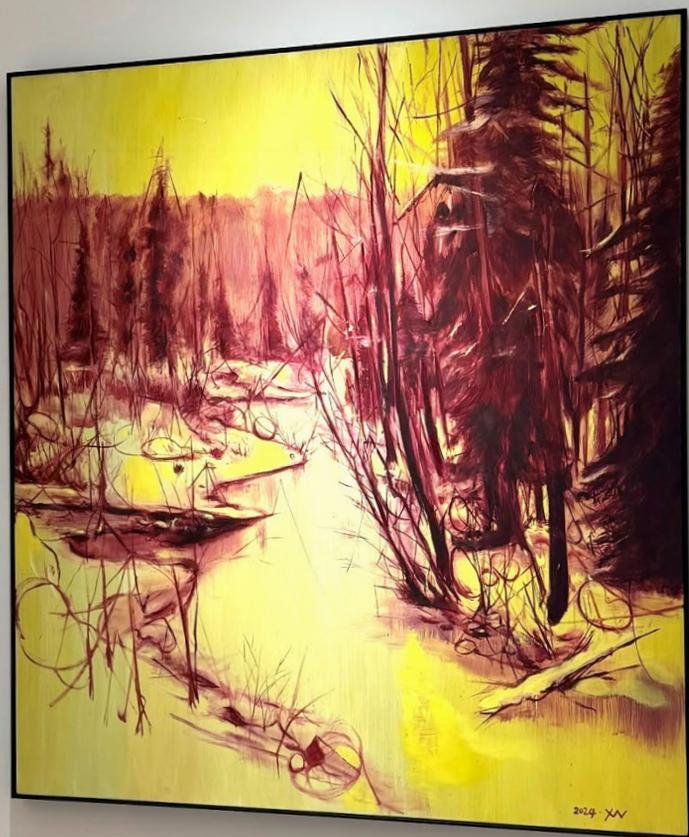


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丛林1号
In the Forest, No.1

2024
布面油彩 Oil on canvas
160×200 cm



“故事就这样突然开始, 突然又结束, 除了身体的疲惫和愉快貌似一无所有!”

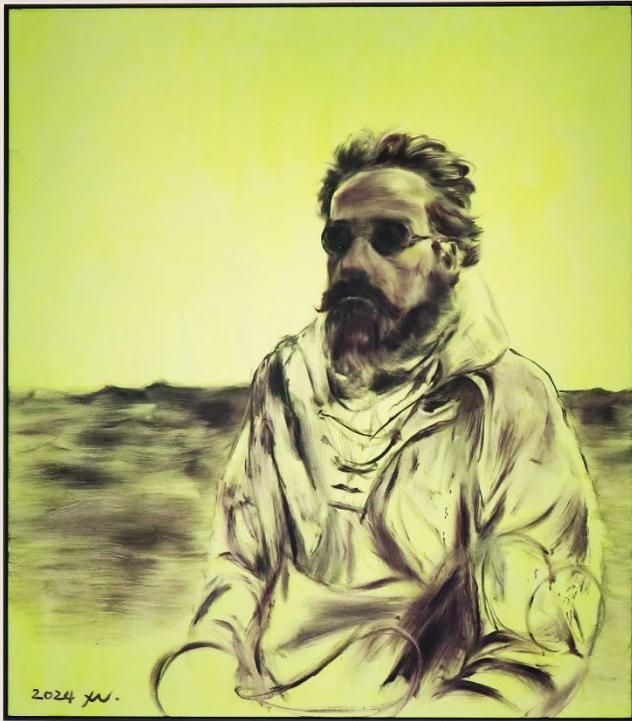
“The story begins abruptly, and ends just as suddenly, leaving behind nothing but the weariness and joy of the body!”

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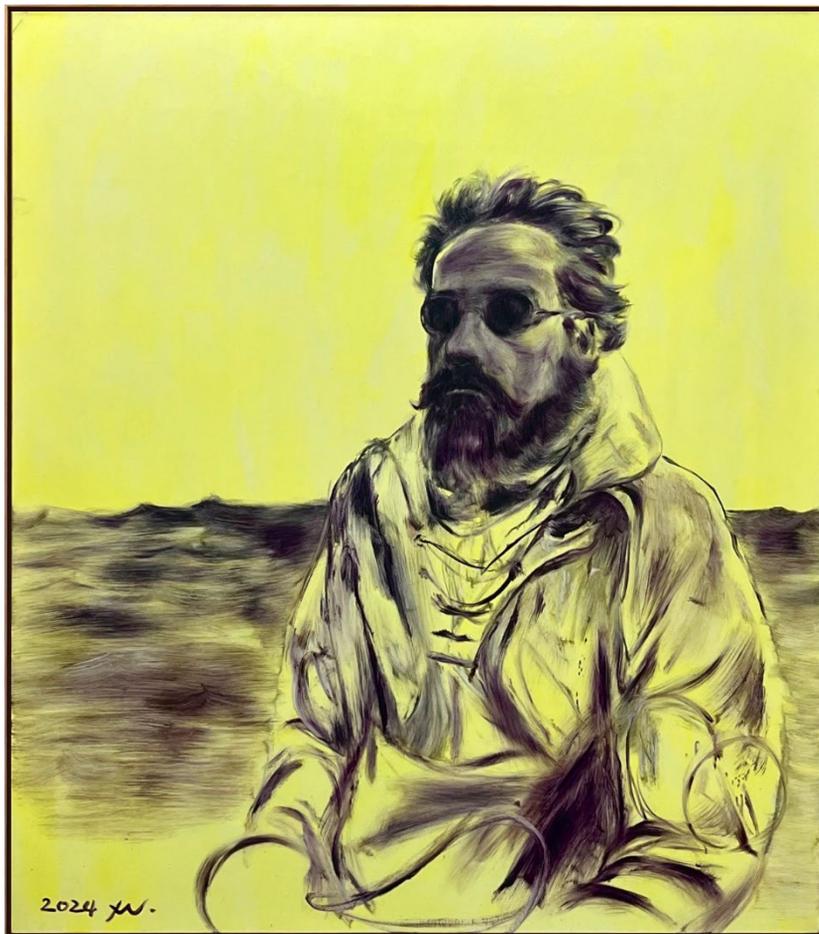
丛林2号
In the Forest, No.2

2024
布面油彩 Oil on canvas
160×170 cm



“这是由无数个瞬间组成的临时场域。”
"It's a fleeting realm woven from myriad moments."

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流放者/从整体掉落出来的角色1号
The Exiles / Character No.1 Falling Out from the Whole

2024
布面油彩 Oil on canvas
160×170 cm



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内部流动1号情境
Scenario No. 1 of the Interior Flow

2024
布面油彩 Oil on canvas
180 × 200 cm



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内部流动2号情境
Scenario No. 2 of the Interior Flow

2024
布面油彩 Oil on canvas
180 × 200 cm





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内部流动3号情境
Scenario No. 3 of the Interior Flow

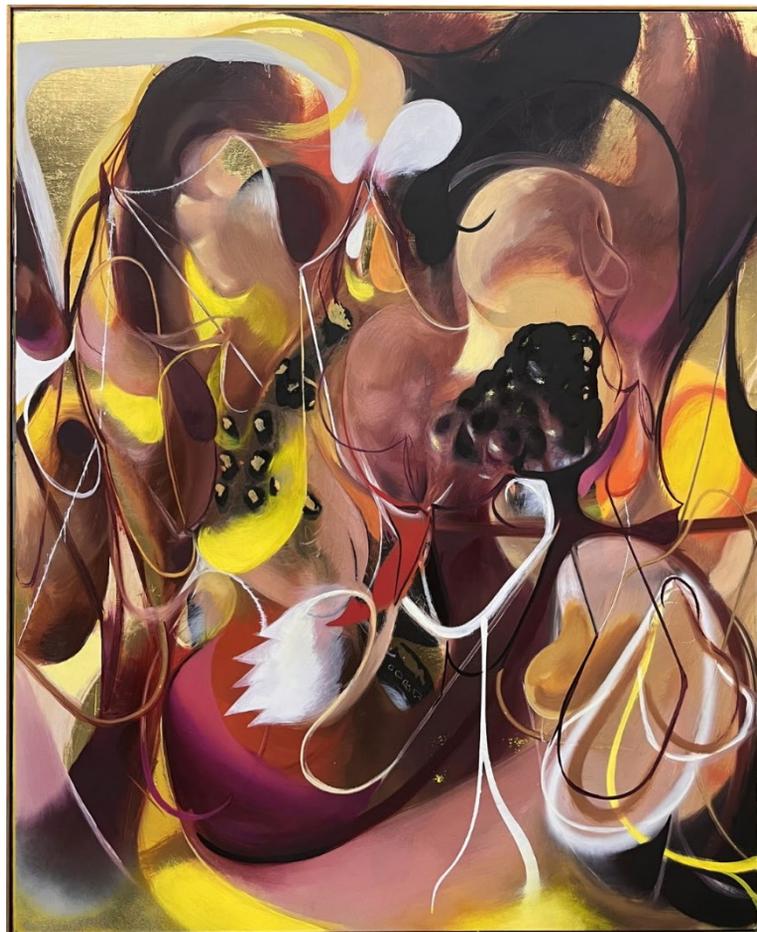
2024
布面油彩 Oil on canvas
180×200 cm

“我又走近了这片老林子，遇见了良知同时也抚摸了无知。”
"I ventured once more into the ancient woods,
encountering conscience while caressing ignorance."





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内部流动5号情境
Scenario No. 5 of the Interior Flow

2024
布面油彩 Oil on canvas
120×150 cm



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内部流动6号情境
Scenario No. 6 of the Interior Flow

2024
布面油彩 Oil on canvas
160×170 cm



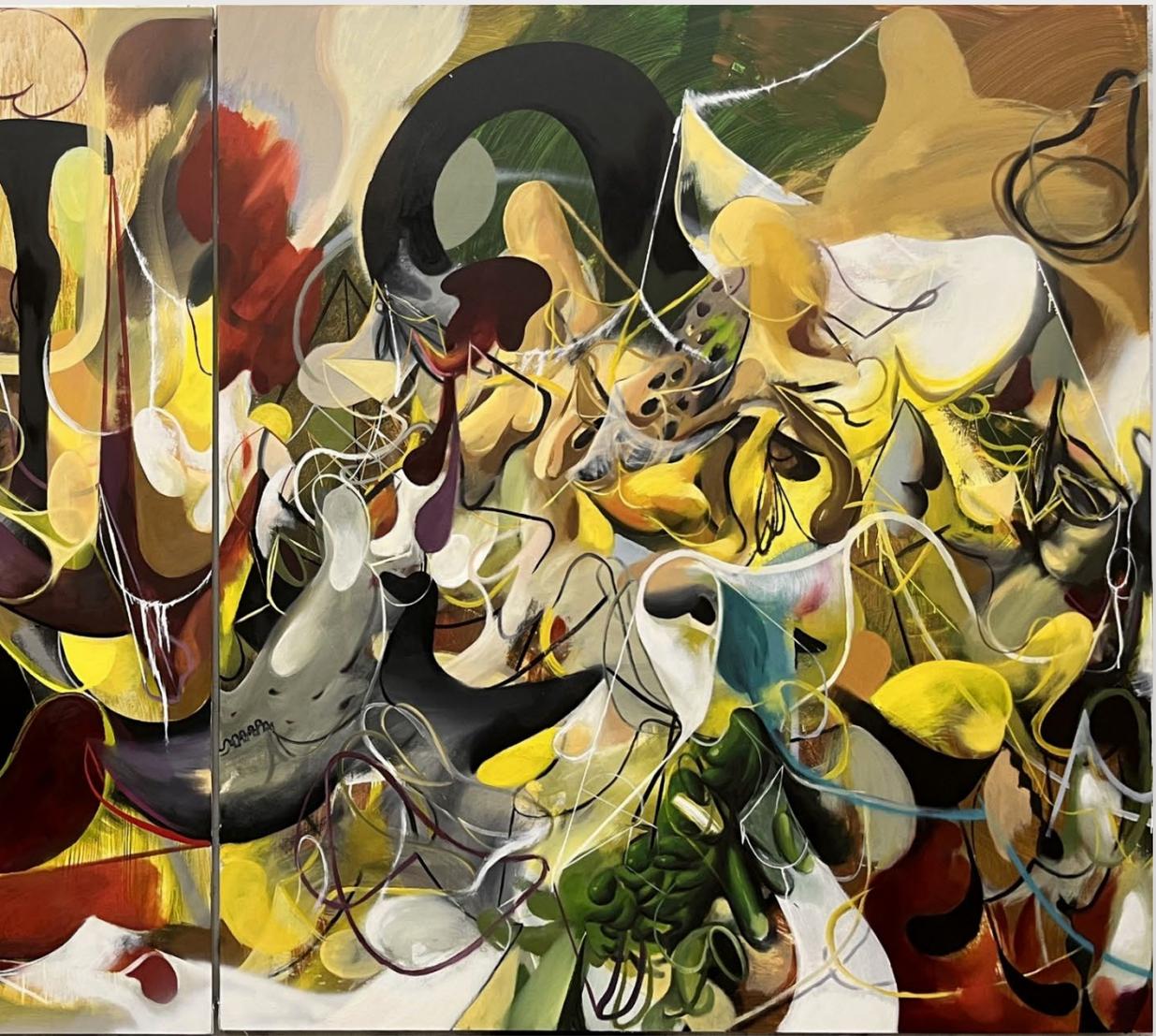
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内部流动7号情境
Scenario No. 7 of the Interior Flow

2024
布面油彩 Oil on canvas
160×170 cm







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内部流动4号情境

Scenario No. 4 of the Interior Flow

2024

布面油彩 Oil on canvas

180×200 cm×2pcs (两件一组)