

# 空白空间 WHITE SPACE

杨健 | 间歇泉

空白空间（草场地）

2023.5.27-7.7

空白空间将于 2023 年 5 月 27 日于草场地空间开幕杨健在画廊的第五回个展《间歇泉》，展览将持续至 7 月 7 日。

艺术家在多年前于美国黄石公园游历的过程中目睹了间歇泉这一自然的景象：“水柱又落下，再次喷射。我见证过间歇泉的威力。它展示着不可见的地下的强大力量。”

间歇泉之力几乎不可遏制，其时而不动声色的平静状态更凸显出喷薄而出时的骇人气势。艺术家以此命名展览，恰切地提示出这些作品来源于那些非常时间和事件之下个体强烈的情绪和思绪的勃发。有别于过往艺术家为大家所熟知的装置、影像等类型的创作，此次展览将主要呈现杨健近年来创作的绘画。在那段行动极度限缩的时间里，绘画就手、直接而具身。

杨健将这一阶段的工作视为建造未来创作系统的星座般的蓝图。它们呈现了他所强调的艺术家的画和画家的画的显著分野。他不仅试图对未来加以预示，更坦诚出具体社会压力下的切身实感以及对无处不在的规训的应对。消防水带在此形成非同寻常的包围，水带的塌软暗示了强力释放的过去与压力充盈的威慑可能，是对某种训诫方式与反抗现场的提喻。

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 年获得第三届华宇青年奖“评委会特别奖”；2021 年入选瑞士文化基金会艺术家驻留项目。近期个展包括：间歇泉，空白空间（草场地），北京，中国（2023）；间歇泉-杨健，陶谷公园，南京，中国（2023）；更快更高更强-杨健个人项目，C5CNM，北京，中国（2021）；杨健：一个大隐喻，微线体空间，武汉，中国（2019）；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）；普通图像，纽约视觉艺术学院艺术中心 SNAP，上海，中国（2017）；杨健：建造废墟，泰康空间，北京，中国（2017）。近期的群展包括：榴莲·榴莲：作为方法论的区域艺术研究，广州美术学院美术馆，广州，中国（2023）；塔与案，青策计划 2022，上海当代艺术博物馆，上海，中国（2022）；飞去来器——OCAT 双年展·2021，OCAT 深圳馆，深圳，中国（2021）；Elise Gagnebin-de Bons & David Hominal & Yang Jian, CIRCUIT 当代艺术中心，洛桑，瑞士（2021）；暗光，昊美术馆（上海），上海，中国（2020）；拼拼凑凑的利维坦，Bridge Project，洛杉矶，美国（2020），Luhring Augustine Bushwick，纽约，美国（2019）；“声名狼藉者”及其不可解的存在方式，上海当代艺术博物馆，上海，中国（2019）；三个屋子：此刻的边际，Gallery Damdam，柏林，德国（2019-2020），卡尔斯鲁厄艺术与媒体中心（ZKM），卡尔斯鲁厄，德国（2019），新时线媒体艺术中心，上海，中国（2018-2019），白南准艺术中心，首尔，韩国（2018）；8102：与现实有关，OCAT 上海，上海，中国（2018）；第六届广州三年展 2018——诚如所思：加速的未来，广东美术馆，广州，中国（2018）；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）。杨健现工作生活于南京。

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YANG Jian | Geyser  
WHITE SPACE (Caochangdi)  
5.27-7.7, 2023

White Space presents *Geyser*, Yang Jian's fifth solo exhibition with the gallery. Opening on May 27, 2023, the exhibition is on view through July 11 at the Caochangdi location.

During his past trip to the United States, Yang witnessed the eruption of a geyser at Yellowstone National Park. In awe of this phenomenon of nature, the artist writes: "The water once again spouted upward, after it fell back down. I experienced with my own eyes the power of the geyser. It revealed the mightiness of the hidden underworld."

*Geyser's* almost unquenchable power is foregrounded by the intervals of calmness between eruptions, which render more palpably the appalling force when it bursts. Yang fittingly titled the exhibition *Geyser*, hinting at a similarly eruptive force that underlies the works in the exhibition – the individual's outburst of intense emotions and thoughts during abnormal times and circumstances. Best known for his installation and video works, Yang has staged this exhibition around his recent body of paintings. Paintings offered a casual, yet immediate and bodily response to a time of extremely limited mobility.

Yang Jian considers this body of work as a constellation of blueprints that contributes to the system building of his future artistic endeavor. They articulate what the artist stresses as a clear distinction between "an artist's paintings" and "a painter's paintings." More than a prophetic look into the future, the works honestly embody the tangible experience of living under societal forces, offering a counteraction to the omnipresence of discipline. Fire hoses form an unconventional framing device, metaphorically besieging the paintings. Collapsed and slack, they suggest the once powerful release and the looming threat as pressure rebuilds, a synecdoche for certain forms of discipline and a site for resistance.

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 the Third "Huayu Youth Award" at Art-Sanya, China; in 2021, he was selected for The Swiss Arts Council Artists Residency. Recent solo exhibitions include *Geyser*, WHITE SPACE (Caochangdi), Beijing, China (2023); *Geyser - Yang Jian*, TOKU Gallery, Nanjing, China (2023); *Higher Faster Stronger - A Solo Project by Yang Jian*, C5CNM, Beijing, China (2021); *Yang Jian: A Big Metaphor*, Microneme Space, Wuhan, China (2019); *The Times Impossible to Encounter; The Gaze from a Composite Leviathan*, WHITE SPACE, Beijing, China (2018); *General Image*, SNAP, Shanghai, China (2017); *Yang Jian: Constructing Ruins*, Taikang Space, Beijing, China (2017). Recent group exhibitions include *Durian-Durian: Southeast Asian Studies as a Methodology*, Art Museum of Guangzhou Academy of Fine Arts, Guangzhou, China (2023); *Double Reality*, Emerging Curators Project 2022, Power Station of Art, Shanghai, China (2022); *BOOMERANG-OCAT Biennale 2021*, OCAT Shenzhen, Shenzhen, China (2021); *Elise Gagnebin-de Bons & David Hominal & Yang Jian*, CIRCUIT, Lausanne, Switzerland (2021); *Noire*

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*Lumière*, HOW Art Museum (Shanghai), Shanghai, China (2020); *A Composite Leviathan*, Bridge Project, Los Angeles, US (2020), Luhring Augustine Bushwick, New York, USA (2019); *Sunset on a Dead End: The Notorious and Their Inexplicable Modes of Existence*, Power Station of Art, Shanghai, China (2019); *Three Rooms: Edge of Now*, Gallery Damdam, Berlin, Germany (2019-2020), Center for Art and Media Karlsruhe (ZKM), Karlsruhe, Germany (2019), Chronus Art Center (CAC), Shanghai, China (2018-2019), Nam June Paik Art Center, Seoul, South Korea (2018); *8102: On Reality*, OCAT Shanghai, Shanghai, China (2018); *The 6th Guangzhou Triennial 2018-As We May Think: Feed Forward*, Guangdong Museum of Art, Guangzhou, China (2018); *Turning Point: Contemporary Art in China Since 2000*, Minsheng Art Museum, Shanghai, China (2016). Yang Jian currently lives and works in Nanjing, China.