

2022 5.18 — 7.22

自燃

Beyond
Human Control

杨 洋
Yang Yang



拾萬当代艺术中心(石家庄)荣幸宣布首次与艺术家杨洋合作并将于2022年5月18号展出个人项目《自燃》。

作为展览同名的系列雕塑，杨洋在创作《自燃》时并没有预期的计划，他的制作手法粗暴，任由作品的形态、体积和机理自然成型，最终具化为某种臆想的地势和动物活动的痕迹。与之相对应的是绘画作品《呼伦贝尔没有草原》，杨洋绘制出不同季节中草原绿色的渐变，再将其撕成碎片，借此来破坏那些季节中独有的时刻。如果说《自燃》是杨洋对自己的家乡呼伦贝尔一种原始、立体的想象，又或一种记忆中的情感复原，那么《呼伦贝尔没有草原》则专注于细微之处，一种远眺与俯视的情绪落差，并借由主动的干预来暗示个人境遇和周身环境的流变，以及其中暗涌的危机。

这种危机既来自于杨洋对家乡的远去和“出走”，又源自人类活动对自然生态的无声渗透。装置作品《密林》便隐喻了这一心理和社会边界：衣架、迷彩服、植物等现成品被营造成一片人为的“树林”，其中，迷彩服作为劳动者的日常穿着代表了试图融入自然的努力，但这“树林”仍像城市中的绿化景观——拥有某些自然之美，但也摆脱不掉规训的刻意——那台绞肉机的存在显然正在提示着某种蛮横的“入侵”。

相比之下，身处边缘地区的牧民似乎更能应对这种边界的日益含混。在影像作品《羊》里，废弃的房屋被改造成羊圈，人们日出而作，清扫、祈祷、放羊、宰杀牲禽、游戏和温饱，然后周而复始。镜头没有指涉什么，一如现代文明也没有改变这里旧有的规则，一切存在即合理，只是生存或者生活，就像摄影作品《无题》中的那团火，燃烧、熄灭，然后便自成意义。

但是“出走”的人再也回不去“旧世界”，《左邻右舍》中那个城中村小屋便成了新旧世界夹缝中的栖身之地。它们游离于时代之外，也自成一套独立的运行法则，人们委身于此，劳作睡眠，并留下细小的生活痕迹。那些痕迹就是普通人平凡、朴素的生存之歌，一如《诗意》中被摘录的诗句，既勾连过往的家乡记忆，又试图转化成新的情感连接，当它们最终显形于想象的陋室之内，便构成了每个自然个体的生命寓言。

Hunsand Center for Contemporary Art (Shijiazhuang) is proud to announce its first collaboration with artist Yang Yang and will be presenting his solo project "Beyond Human Control" from 18th May, 2022.

As a series of sculptures with the same name of the exhibition, Yang Yang did not have an expected plan when he created the work "Beyond Human Control". His production method was rough, allowing the shape, volume and mechanism of the work to take shape naturally, and finally embodied into some imaginary terrain and traces of animal activities. Correspondingly, in the painting "Nowhere But Everywhere", Yang Yang painted the gradient greens of the grassland in different seasons, and then tore it into pieces to destroy the unique moments in those seasons. If "Beyond Human Control" is a primitive, three-dimensional imagination of Yang Yang's hometown of Hulunbuir, or an emotional recovery from memory, then "Nowhere But Everywhere", focuses on the subtleties, an emotional gap between overlooking and looking down, and through active intervention to suggest changes in personal circumstances and the surrounding environment, as well as the hidden crisis.

This crisis comes not only from Yang Yang's departure from his hometown and his "runaway", but also from the silent penetration of human activities into the natural ecology. The installation "Dense Forest" metaphorically describes this psychological and social boundary: ready-made items such as hangers, camouflage clothing, and plants are built into an artificial "forest". In which the camouflage uniform, as the daily wear of laborers, represents an effort to integrate into nature, but this "forest" is still like a green landscape in the city - with some natural beauty, but also cannot get rid of the deliberate discipline - the existence of the meat grinder is obviously suggesting some kind of arbitrary "invasion".

By contrast, pastoralists in marginal areas appear to be better able to cope with the growing ambiguity of such borders. In the video work "Sheep", abandoned houses are transformed into sheep pens, and people work at sunrise to clean, pray, herd sheep, slaughter livestock, play games and feed themselves, and then repeat the cycle. The lens does not refer to anything; just as modern civilization has not changed the old rules here. All that is real is reasonable, just for survival or living. Like the fire in the photographic work "Untitled", which burns, extinguishes, and then becomes its own meaning.

However, those who "run away" can no longer go back to the "old world". The urban village hut in "Next Door Neighbors" has become a shelter between the old world and the new world. They are separated from the times, forming a set of independent operating rules. People are committed to it. They work and sleep, and leave small traces of life. Those traces are ordinary and simple songs of survival of ordinary people, just like the excerpts in "Poetry", which not only connect the memories of past hometowns, but also try to transform into new emotional connections. When they finally appear in the humble room of imagination, they constitute the life fable of each natural individual.

杨洋

1993年生于内蒙古呼伦贝尔，现工作生活于广州。个展：自燃，拾萬当代艺术中心，石家庄（2022）；呼伦贝尔没有草原，广州画廊，广州（2021）。部分群展：卡拉卡拉大浴场，广州画廊，广州（2019）；关于艺术的研究之模拟人生，广州美术学院，广州（2016）。

Yang Yang

Born in 1993 in Hulunbuir, Inner Mongolia, now lives and works in Guangzhou. Solo exhibitions: Beyond Human Control, Hunsand Center for Contemporary Art (2022); Nowhere But Everywhere, Canton Gallery, Guangzhou (2021). Selected group exhibitions: Baths of Caracalla, Canton Gallery, Guangzhou (2019); Art Museum Game of Guangzhou Academy of Fine Arts: Simulated Life of Art Research", Guangzhou Academy of Fine Arts, Guangzhou (2016)



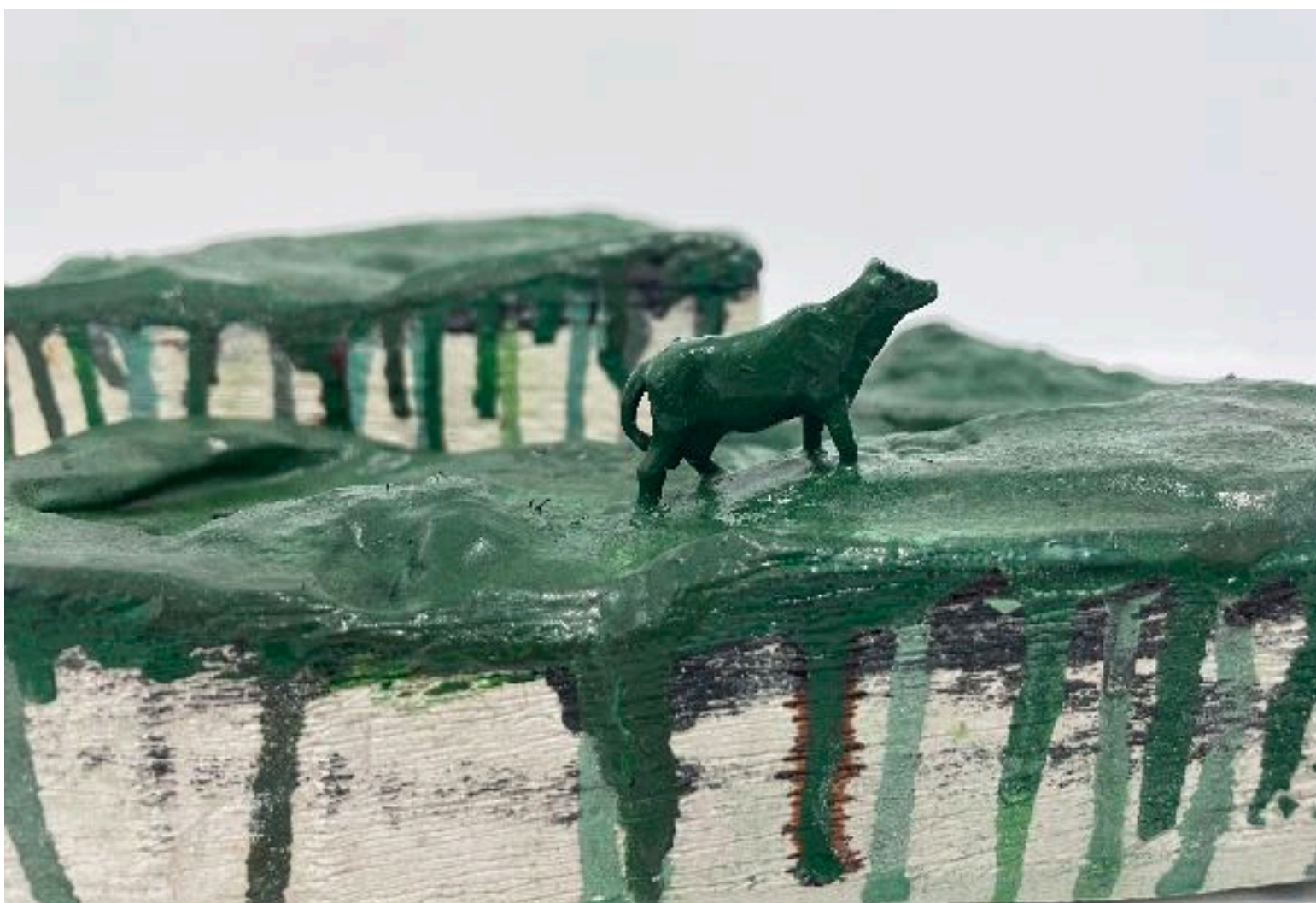
自燃形态 | Beyond human control

顺势从一个个块状物上下落流淌的绿漆，似哭泣，似生命涌动，似有一种不可抗力在背后牵引着。远看它们像被切割的草原，这里的四季充满着静谧和暴力，人类未曾踏入之地，只留下动物的痕迹……

The green paint flowed from the blocks, like weeping, like the surge of life, as if there is a force majeure pulling behind it. From a distance, they look like divided grasslands, where the four seasons are full of silence and violence, and where human beings have never stepped into, leaving only traces of animals...

YANG YANG 杨洋

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自燃形态 | Beyond human control

雕塑 | Sculpture

石膏、漆、铜 | Plaster、Lacquer、Brass

尺寸可变 | Variable Sizes

2021

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自燃形态- 狗 | Beyond human control - Dog
11.5×11×12.2cm



自燃形态- 草原2 | Beyond human control - Glassland No.2
19×8×11.5cm

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自燃形态- 熊 | Beyond human control - Bear
29×16×10cm



自燃形态- 羊 | Beyond human control - Sheep
21×17×12.8cm

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自燃形态- 草原1 | Beyond human control - Glassland No.1
18.5×16×11cm



自燃形态- 马 | Beyond human control - horse
19.2×11.7×13.5cm



密林 | Forest

据说迷彩服的雏型是猎鸟人的伪装服，是人模拟自然隐于其中的产物，后在二战中被普及使用。为了更好地反侦察，融入周围环境，迷彩服又分为林地、荒野、城市、海洋迷彩等。如今，迷彩劳保服成为劳动者的一个常规选择。衣架的造型像一颗颗被修剪的树木，放置在衣架上的劳保服，回置到展厅中，散发着一种商品和人造风景的气息，自然与人为混杂为一体。

It is said that the prototype of camouflage clothes is the masquerading clothes of bird hunters. It is the product of human simulating nature, which was widely used in World War II. In order to better counter-reconnaissance and integrate into the surrounding environment, camouflage uniforms are classified as woodland, wilderness, city, marine and so on. Nowadays, camouflage labor protection clothing has become a regular choice for workers. The clothes hangers are shaped like pruned trees, and the labor protection clothes placed on the hangers are placed back to the exhibition hall, exuding an atmosphere of commodities and artificial landscapes, where nature and man-made are mixed together.



密林 | Forest

装置 | Installation

现成品服装, 现成品衣架, 绞肉机, 野牛化石, 植物, 树脂 |

Ready Made Clothing, Hanger, Meat Grinder, Bison Fossil, Plant, Resin

尺寸可变 | Variable Size

2022



左邻右舍 | Next door neighbours

在广东生活多年，杨洋一直在城中村居住，这里自建房结构大同小异，外饰相近，握手相邻。他在每一栋形式相近的房子中找到了某些独立个体的生活印记，并用石膏凝固了一处空间，再用稚嫩的笔触描绘人们生活在那里的痕迹。从狭义上说，城中村是指农村村落在城市化进程中，在城市建成区范围内失去或基本失去耕地，仍然实行村民自治和农村集体所有制的村庄；或全部或大部分耕地被征用，农民转为居民后仍在原村落居住而演变成的居民区，亦称为“都市里的村庄”。从广义上说，城中村是指在城市高速发展的进程中，滞后于时代发展步伐、游离于现代城市管理之外、生活水平低下的居民区。

Having lived in Guangdong for many years, Yang Yang has been living in an urban village, where the structure of self-built houses is similar, the exterior decoration is similar, and the buildings are very close to each other. He found the life traces of some individuals in each house with similar forms, solidified a space with plaster, and then painted the traces of people living there with childish brushstrokes. In a narrow sense, an urban village refers to a rural village that has lost or basically lost arable land in the urban built-up area during the process of urbanization, and still practices rural autonomy and rural collective ownership; or all or most of the cultivated land has been expropriated, and farmers have become city residents and still live in the original villages, also known as "villages in the city". Broadly speaking, urban village refers to a residential area that lags behind the pace of development of the times, drifts away from modern urban management and has a low living standard in the process of rapid urban development.



左邻右舍 | Next door neighbours

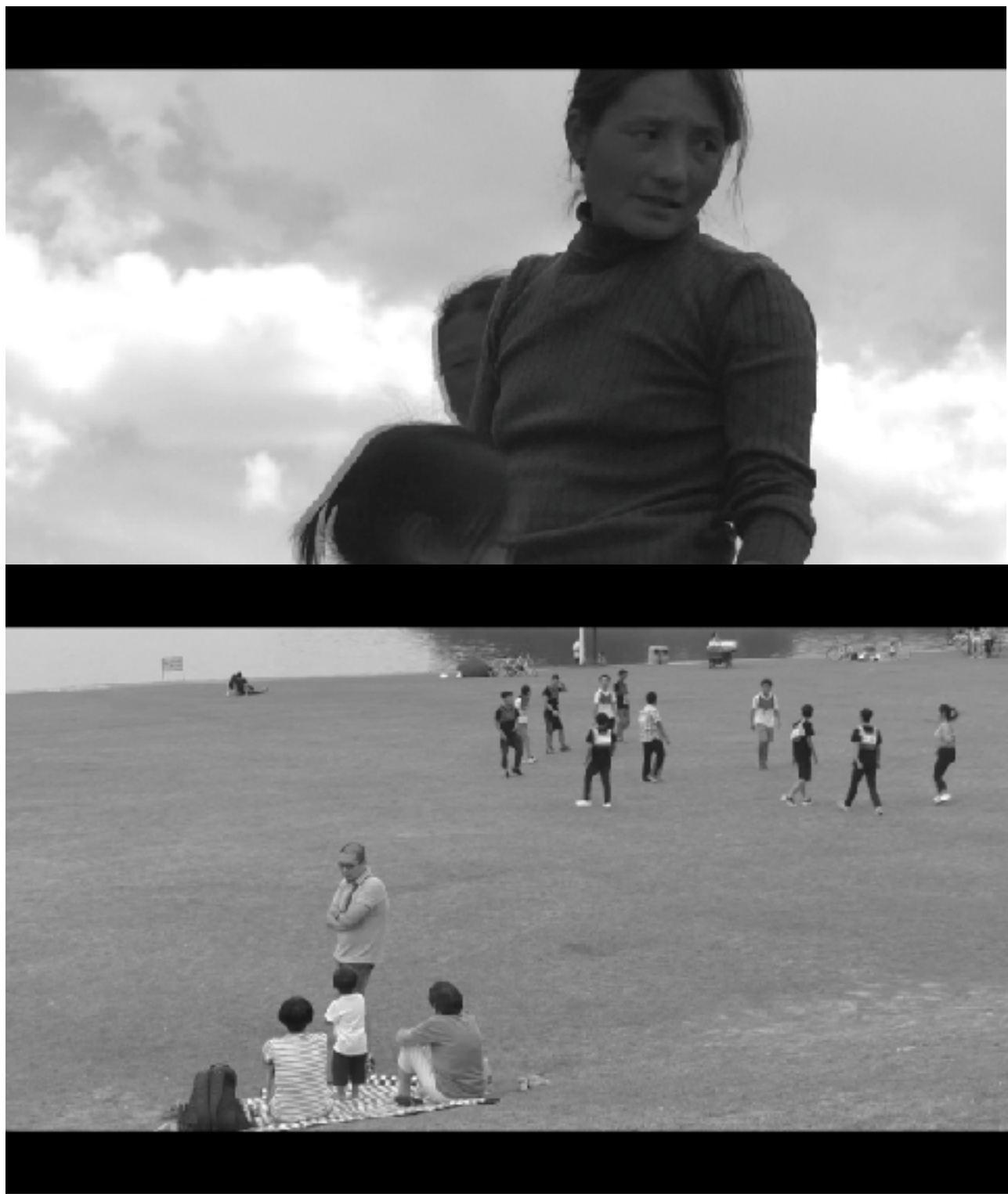
雕塑 | Sculpture

石膏, 漆, 木板, 万向轮 |

Plaster, Lacquer, Wood Board, Omnidirectional Wheels

H29cm × D28cm × W34cm

2021



不饥不食 | No Food Until Hungry

单频影像, 黑白, 有声 | Single channel video, Black and white, Sound

16:9 13' 48"

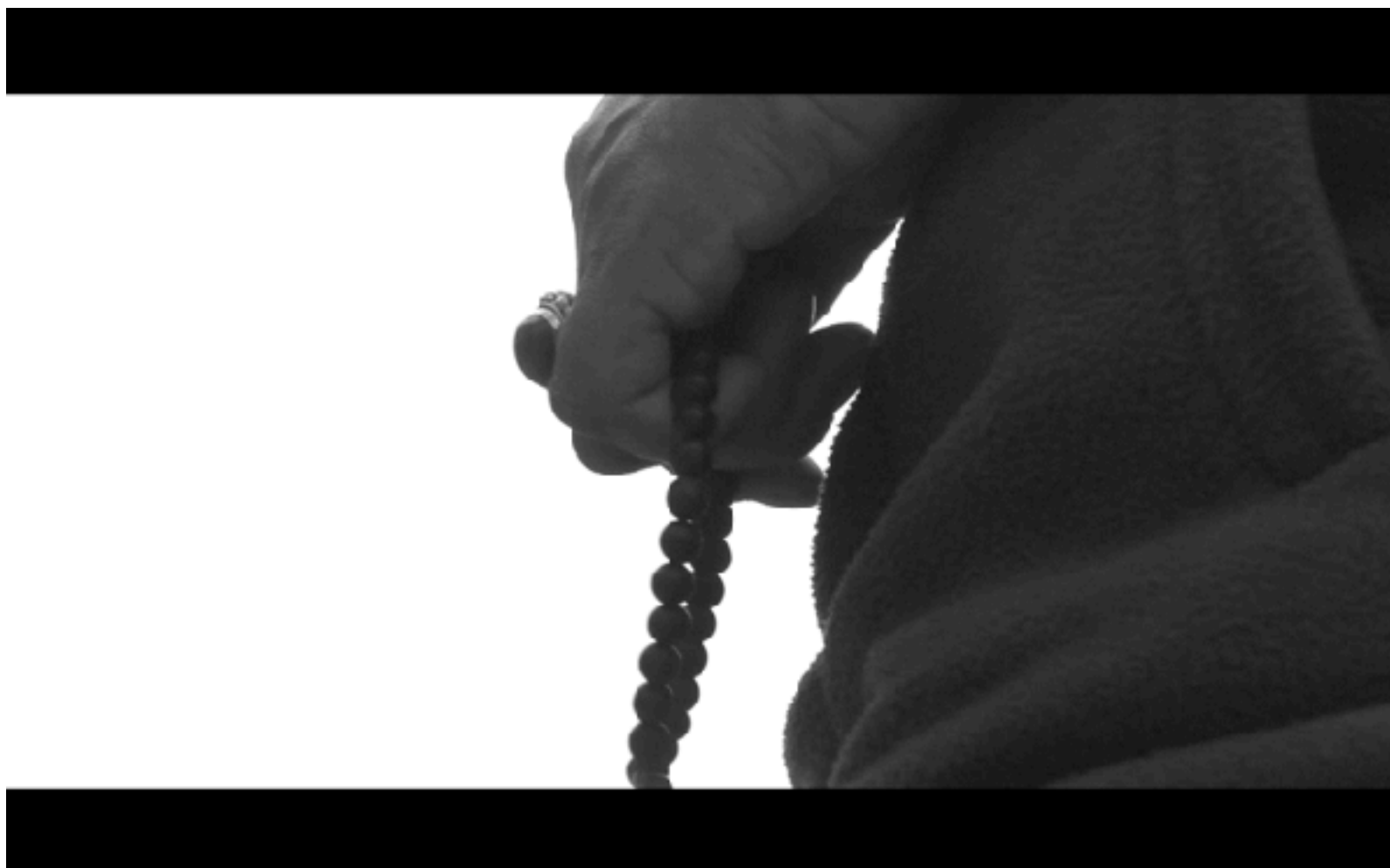
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2018

视频链接 | Video Link: [https://pan.baidu.com/s/](https://pan.baidu.com/s/1Q8V5lve10N-TRXhZGR-6lg)

1Q8V5lve10N-TRXhZGR-6lg

密码 | Password: 44dk



不饥不食 | No Food Until Hungry

“如果控制自己的肚子，就能控制自己的信仰；能控制自己的饥饿，就控制自己的行为。”
- 伊玛目易卜拉欣·本·艾德哈姆

"If one can control one's belly, he will control one's faith; if one can control one's hunger, he will control one's behavior." - Imam Ibrahim Ben edham

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日落前，城镇边缘，草场上燃起一团火，带着浓烟。

Before sunset, on the edge of town, a fire burning in the meadow with thick smoke.

无题 | Untitled

摄影 | Photograph

精编布喷绘 | Printing on Fine Woven Cloth

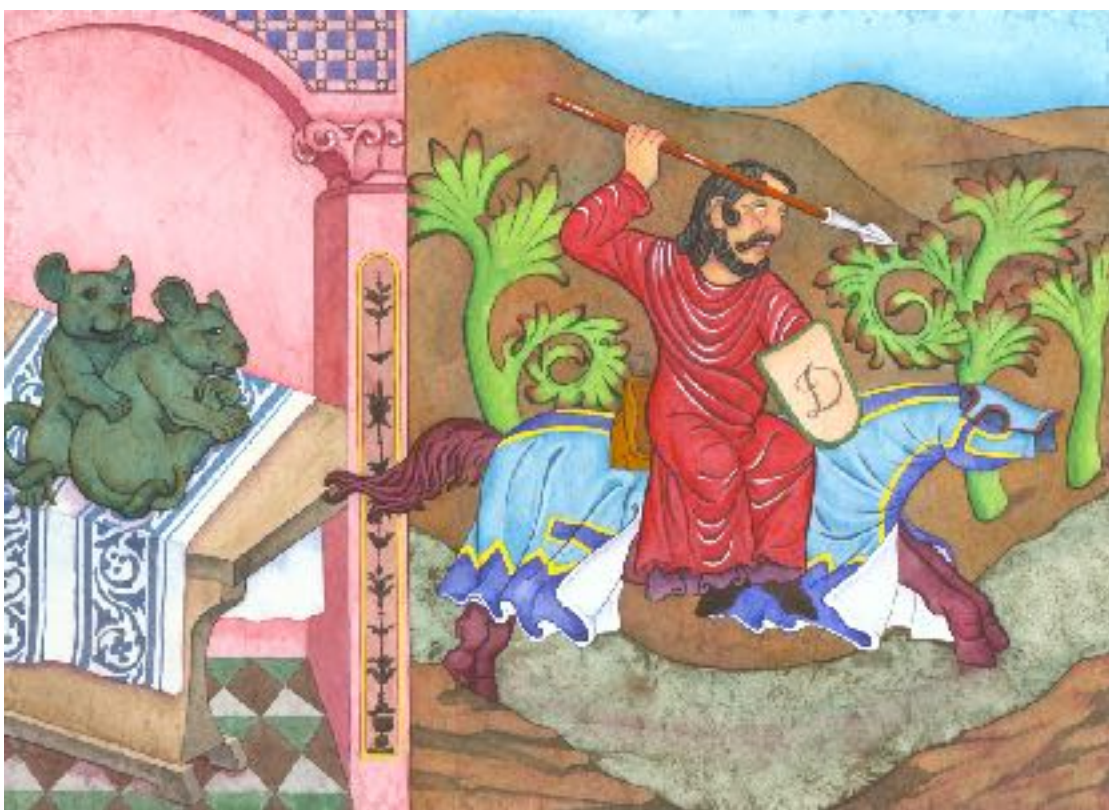
500cm × 330cm

2016

诗意 | Shi Yi (系列3组共5张 | 3 Series, 5 Sheets in Total)

杨洋喜欢读诗，臆想在不同诗人的思考维度中探寻世界，寻找未明的启示。本次展览中他选择了3首诗歌，描述了具有区域特性的人与自然的生活场景，并邀请施意根据诗歌素材进行了纸本创作。杨洋在现场墙面上绘制家乡记忆中某处空间的角落，形成了一个多人相互启发转化的场域。

Yang Yang likes to read poetry, imagining to explore the world in the thinking dimensions of different poets, looking for unknown enlightenment. In this exhibition, he selected three poems, describing the life scenes of people and nature with regional characteristics, and invited Shi Yi to create works on paper based on the material of the poems. Yang Yang painted a corner of a certain space in the memory of his hometown on the wall of the site, forming a field of mutual inspiration and transformation.



诗意 - “马、一匹无头的马在奔驰” |

Shi Yi - "A horse, a headless horse galloping"

纸本水彩 | Paper watercolor

41cm × 57cm × 2pieces

委托绘画施意 | Painting Commissioned by Shi Yi

2022

《马》- 多多

“灰暗的云朵好像送葬的人群
牧场背后一齐抬起了悲哀的牛头
孤寂的星星全都搂在一起
好像暴风雪

骤然出现在祖母可怕的脸上

噢，小白老鼠玩耍自己双脚的那会儿

黑暗原野上咳血疾驰的野王子

旧世界的最后一名骑士

——马

一匹无头的马，在奔驰……”



诗意 - “风驱动时光之水漫过我的背脊” |

Shi Yi - "The wind drives the water of time over my back"

纸本水彩 | Paper watercolor

41cm × 57cm × 2pieces

委托绘画施意 | Painting Commissioned by Shi Yi

2022

《群山或者关于我自己的颂》- 阿来
我坐在山顶，
感到迢迢的风起于生命的水流，
大地在一派蔚蓝中狰狞地滑翔。
回声起于四周，
感到口中的硝石味道来自过去的日子，

过去的日子弯着腰，在浓重的山影里，写下这样的字眼：
梦，青稞麦子，盐，歌谣，
铜铁，以及四季的桥与风中树叶……
坐在山顶，我把头埋在双膝之间，
风驱动时光之水漫过我的背脊
啊，河流轰鸣，道路回转，
而我找不到幸与不幸的明确界限。



诗意 - “老人说，看哪！落日像我即将失明的独眼。” |

Shi Yi - "The old man said, behold! The sunset was like my nearly blind eye"

纸本水彩 | Paper watercolor

75cm × 53cm

委托绘画施意 | Painting Commissioned by Shi Yi

2022

《天堂门打开之前》 - 阿来
雨燕在屋檐下最后一次呢喃，
它们将飞向大海与东方的朝阳。
老人说，在背后，
孤寂与黄昏一起到来，
像早晨的羊群慢慢散开。

老人说，看哪！
落日像我即将失明的独眼，
像一只静静燃烧的烟斗，
我躺在记忆的床上，
整夜吸烟。
抚摸烟袋像旧日情人的脸庞，
并且看到死亡，
并且教自己习惯死亡。
谷仓中麦种散发香味，
空空的酒坛嗡嗡作响。

这时，在河边。
在空中，在黑色树丛边缘，
蝙蝠游曳飘荡。
老人说，看哪！
先人们的灵魂在水上行走，
在这片月光与那片月光之间。
地上硝盐黄金样生长，
两片树叶将飘落。
粘住眼睑，湿漉而芬芳。
疲惫的记忆发出惬意的叹息，
静默的羊群幻化成云彩，
天堂门打开时没有声响。



草原上四季更替最明显的特征是眼见的绿色的变化，杨洋选择了纸张作为媒介来涂抹草原一年绿色的变更，并对每一张草原碎片又进行了不同程度的创作干预，被分裂的草原，被撕毁的边缘。

The most obvious feature of the change of seasons on the grassland is the change of green seen by the eyes. Yang Yang chose paper as the medium to smear the change of green of the grassland in a year, and carried out creative intervention to varying degrees on each grassland fragment, the divided grassland, the edge of being torn.

呼伦贝尔没有草原 | Nowhere But Everywhere

纸本水彩 | Paper Watercolor

尺寸可变 | Variable Sizes

2022

YANG YANG 杨洋

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No.20



No.48



No.52



No.76

呼伦贝尔没有草原 | Nowhere But Everywhere

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No.79



No.83



No.91



No.92

呼伦贝尔没有草原 | Nowhere But Everywhere



“骤然看见出现在我们眼前的大山，我们很容易就会进入某种严肃，甚至是庄严、崇高的情绪。部分的原因就在于高山的形状及由此勾勒出的轮廓，是唯一长久存在的地形线条，因为唯一只有高山才蔑视、抗拒衰败和朽坏，这种衰败和朽坏却是席卷一切，尤其是我们自己匆匆一现的肉身。这并不是说在面前巍峨群山之时，上述会进入我们清晰的意识，但对上述隐隐约约的感觉是这种庄严、崇高心绪的基本低音。” —叔本华《文学随笔论自然》

"Suddenly seeing the mountain appearing before our eyes, we can easily enter into some kind of serious, even solemn, sublime mood. Part of the reason is that the shape of the mountain and its outlined therein, which is the only terrain line that has existed for a long time, for only the mountain despises and resists decay. Decay, which is the one that engulfs everything, especially our own hastily appearing flesh. This is not to say that the above will enter our clear consciousness when seeing the majestic mountains in front of us, but the vague feeling of the above is the basic bass of this solemn, sublime state of mind." - Arthur Schopenhauer 《The World As Will And Representation》

低沉的碰撞 | Deep Collision

IPad 绘画 | IPad Painting

尺寸可变 | Variable Size

2022

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