

Tang Contemporary Art presents:

Dimension, Imitation, Transformation

Huang Yishan Solo Exhibition

Artist: Huang Yishan

Exhibition Dates: April 27 – May 20, 2017

Location: Tang Contemporary, 19th Floor, 18 On Lan St, Central, Hong Kong

Opening Reception: Thursday, April 27, 2017 from 6 – 8pm

FOR IMMEDIATE RELEASE (HONG KONG – April 12, 2017):

Tang Contemporary is pleased to announce the opening of “Dimension Imitation Transformation: Huang Yishan Solo Exhibition” on April 27, 2017. Curated by Dai Zhuoqun, this exhibition presents eight new works from Huang Yishan’s recent series. The curator has titled the exhibition “Dimension Imitation Transformation,” cleverly using a homophone for the historic Vimalakirti Sutra paintings, while concisely summarizing and refining several core concepts within the artist’s work, related to the “dimension” of space, the “imitation” of images, and the “transformation” of structure.

In Huang Yishan’s new series, he breaks with conventional explorations of painting’s strange structures, broadly utilizing the construction of reliefs to give the artworks multiple dimensions and interstitial qualities. Huang also dissects and represents the images and surfaces from landmark artworks within art history. Their existential relationships with the artist derive distortions and new meanings from fine internal deliberation.

The structure of space, the logic of narrative, and the consideration of materials are issues that Huang has always explored in his work. These new pieces comprehensively utilize diverse collages, painted images, relief effects, and the principles of parallel perspective. Through rigorous and minute production methods, he creates visually illusory spaces and scenes on a two-dimensional plane. He formulates “scenes-within-scenes” and “paintings-within-paintings,” which seem like traditional multi-panel screen paintings. The irregular forms of the works, together with the reliefs, strengthen the vivid materiality of the scene.

The artist creates a labyrinth for the viewer, such that the act of viewing itself becomes confusing and dissociative; the unknown is situated both inside and outside the painting. The tension between the work and viewing is manifested when facing these changing emotions. His paintings-within-paintings directly appropriate famous artworks from history and ready-made pictures, as well as jokes and banter, which are the three portals into his work. These layered, interlocking misunderstood “sites” guide the viewer down an unfamiliar side path; the artist himself builds a parallel world of self-awareness and conceptual projection within the convoluted chain of art history and multiple visual dimensions.

ABOUT THE ARTIST

Huang Yishan was born in 1983 in Guangdong, China. Evoking surrealist tropes in his paintings, his imagined worlds are often clinical in their spatial abstractions, the narratives taking place in what seems like hospital rooms or unfurnished houses. Upon further inspection, the viewer might find a strange detail – a human head or a half-hidden pool of blood – that interrupts these sanitary atmospheres.

Huang Yishan selected solo exhibitions include: “Blue Sky”, Fei Gallery, Guangzhou; “Not an investigation and research of physical things Ant metaphysical space narrative” Tong Space, Beijing. Huang’s works have been featured in group exhibitions including “2016 National Art Exhibition of Drawing,” National Art Museum of China, Beijing, China; “Advancing Structure – Art Exhibition of Young Teachers from Oil Painting Department of Guangzhou Academy of Fine Arts,” Guangzhou Museum of Art, Guangzhou, China; “Inside – Outside,” Klein Sun Gallery, New York, NY; “Guangdong Youth,” Sabaki Space, Guangzhou, China; “Seven Ways: Image-Making and its Discontents,” O2 ART, Beijing, China; Times Art Museum, Beijing, China; “Image Mash-up: 2010 Invitation Exhibition of Chinese Contemporary Oil Painting,” Shenzhen Art Museum, Guangdong, China; Xi’an Art Museum, Xi’an, China; “Another World Boundary,” Tang Contemporary, Bangkok. Huang Yishan currently works as a lecturer in the Oil Painting Department of Guangzhou Academy of Fine Arts.

ABOUT THE CURATOR

Dai Zhuoqun is an independent curator and art critic. He currently lives and works in Beijing. In 2007, he founded Contemporary Art magazine, where he served as chief editor and art director. He also took the position of the executive director of White Box Museum of Art in the same year. In 2009, he launched and jointly curated the "Warm Winter", which is one of the most important art events in recent years. He has planned exhibitions and lectures with numerous art institutions, art academies, and museums. His articles have been published in domestic and international professional art publications and many other media. He curated exhibitions such as "Games" and "The Awakening of Things" (White Box Museum of Art, Beijing, 2011), "Superfluous Things" (Hive Center for Contemporary Art, Beijing, 2013), "Old Bloke" (Gallery Yang, Beijing, 2013), "Conscious: Twelve Views on Painting" (Tang Contemporary Art, Beijing, 2014), "Civilization" (OCAT, Xi'an, 2014), "Conceptual Symbols, The Dimensions of Language and Form" (Poly Gallery, HK, 2015), "Dissensus Agitation: The Painting to Language" (Today Art Museum, Beijing, 2016), "MIC/MAC" (A2Z Gallery, Paris, 2016).

Artist and curator will be present and available for interviews, please contact us in advance for scheduling.

Tang Contemporary Art
19th Floor, 18 On Lan Street, Central, Hong Kong
Gallery Hours: Tuesday to Saturday, 11am – 7pm

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ABOUT TANG CONTEMPORARY ART

Tang Contemporary Art was established in 1997 in Bangkok, later establishing galleries in Beijing and most recently Hong Kong. The gallery is fully committed to producing critical projects and exhibitions to promote Contemporary Chinese art regionally and worldwide, and encourage a dynamic exchange between Chinese artists and those abroad. Acting as one of the most progressive and critically driven exhibition spaces in China, the gallery strives to initiate dialogue between artists, curators, collectors and institutions working both locally and internationally. A roster of groundbreaking exhibitions has earned them international recognition, establishing their status as a pioneer of the contemporary art scene in Asia.

Tang Contemporary Art represents leading figures in Chinese art including Ai Weiwei, Huang Yong Ping, Shen Yuan, Wang Du, Liu Xiaodong, Yang Jiechang, Xia Xiaowan, Sun Yuan & Peng Yu, Yan Lei, Wang Yin, Guo Wei, Zheng Guogu, Michael Lin, Lin Yilin, He An, Zhao Zhao, Wang Yuyang, Weng Fen, Yang Yong, Xu Hualing, Xu Qu, XU Xiaoguo, Ji Zhou, Cai Lei, Ling Jian and Chen Wenbo, additionally collaborating with international artists such as Rirkrit Tiravanija, Navin Rawanchaikul, Sakarin Krue-on and Prasert Yodkaew.



Nipples as Eyes - 4, 2017. Mixed media on board. 120 x 98 cm.

以乳為眼 - 4, 2017. 板上綜合材料. 120 x 98 cm.

維摹變：黃一山個展

藝術家: 黃一山

展覽時間: 2017 年 4 月 27 日至 5 月 20 日

展覽地點: 香港中環安蘭街 18 號 19 樓

開幕時間: 2017年4月27日星期四, 下午六時至八時

新聞稿: 請即發佈 (香港2017年4月13日):

當代唐人藝術中心香港空間榮幸宣布, 將於 2017 年 4 月 27 日舉行“維摹變: 黃一山個展”, 並邀請戴卓群擔任策展人。此次展覽呈現藝術家黃一山近期全新創作的八幅新作品。策展人將展覽命題“維摹變”, 巧妙借用了藝術史上“維摩變”經變畫之諧音, 同時又精練概括和提取了藝術家創作的幾個核心旨意, 關涉到空間之“維”, 圖像之“摹”, 形構之“變”。

黃一山的最新系列作品, 在突破慣常探索繪畫異形結構的同時, 廣泛使用了浮雕式的形象建構, 賦予作品多面的維度和物質間性, 同時亦截取和復現藝術史上具有重要範本意義的圖像和畫面, 其中與藝術家之間實存的關係, 在細膩且內化的推敲中衍生出歧變與新意。

空間結構、敘事邏輯以及對材料的思辨, 是黃一山持續在作品中關注和探討的問題。新作品綜合利用材料的拼接、繪畫圖像、浮雕效果以及平行透視原理, 通過嚴謹細膩的製作手段, 在平面中擬造出具有視錯覺意味的空間和場景。形成“景中景”、“畫中畫”的效果, 亦似傳統的“重屏”繪畫。作品形制的不規則, 與畫中的浮雕, 共同強化著場景本身更真切的物質性。

藝術家為觀者預設了迷津, 使觀看本身亦變得撲朔游離, 未知是身在畫中還是置身畫外, 面對“移情”之景, 作品與觀看之間的張力也隨之顯現出來。“畫中之畫”則直接挪用歷史名作和現成圖像, 乃至戲謔與調侃, 畫中三重門。這種梯進、連環的誤解“現場”, 將觀者導向歧感的岔路, 而藝術家本人, 也在美術史混沌的鏈條與多重視覺維度之間, 建造了一個通往自身意識與觀念投射的平行世界。

關於藝術家

1983 年出生於汕頭, 他的畫作強烈地體現出超現實主義, 作品中的虛構世界在抽象空間中非常地嚴謹, 故事大多發生在像醫院病房或者未裝修的房子內。當再深入觀察時, 觀看者們或許會發現一個奇怪的細節——一個人頭或一個半藏的血灘——打破了本來非常乾淨的大環境。

黃一山的重要個展包括: 《藍天》, 扉藝廊, 廣州; 《非格物——形而下的空間敘事》, 瞳空間, 北京, 中國。黃的作品也在很多聯展中被展出, 例如《極限頻率: 2016 AMNUA 學院計劃》, 南京藝術學院美術館, 南京, 中國; 《前進中的結構——廣州美術學院油畫系青年教師作品展》, 廣東美術館, 廣州, 中國; 《機構生產——廣東青年當代藝術生態考察》, 廣東美術館, 廣州, 中國; 《在路上 2013 中國年輕藝術家作品提名展》, 關山月美術館, 深圳, 中國; 《裡外》, 凱尚畫廊, 紐約, 美國; 《首屆 CAFM 未來展: 亞現象-中國青年藝術生態報告》, 中央美術學院美術館, 北京, 中國; 《七種——圖像的製造與不安》, 新氧藝時代美術館, 北京, 中國; 《混搭的圖像——2010 中國當代油畫邀請展》, 深圳美術館, 深圳, 中國; 《他界》, 當代唐人藝術中心, 曼谷, 泰國。現為廣州美術學院油畫系講師。

關於策展人

戴卓群，獨立策展人，藝術評論家，現生活工作於北京。曾於2007年創辦《當代藝術》雜誌，歷任主編、藝術總監，北京白盒子藝術館執行館長。2009年發起並聯合策劃“暖冬計劃”，成為近年來最重要的藝術事件之一。先後與眾多藝術機構、學院與美術館合作策劃展覽與講座，文章亦陸續發表和登載於國內外專業期刊及相關出版物。策劃的展覽主要包括：“遊戲”、“物的覺醒”（北京白盒子藝術館，2011年），“長物誌”（北京蜂巢當代藝術中心，2013年），“老東西”（北京楊畫廊，2013年），“自覺：繪畫十二觀”（當代唐人藝術中心，2014年），“文明”（OCAT當代藝術中心西安，2014年），“觀念符碼：語言與形式之維”（香港保利藝術中心，2015年），“歧感激流：通向語言的繪畫”（北京今日美術館，2016年），“世界之中”（巴黎A2Z GALLERY，2016年）。

* 藝術家和策展人將出席開幕酒會並接受傳媒訪問，請預先聯絡以便安排。

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關於當代唐人藝術中心

當代唐人藝術中心於1997年在曼谷成立，其後在北京開設展覽空間，以及最近期香港的新空間。唐人致力策劃及提供具啟發性展覽，向亞洲和國際推廣中國當代藝術，促進中國當代藝術與國際性之交。作為中國最具學術影響力和開創性的當代藝術平台之一，唐人致力於為本地及國際的藝術家、策展人、收藏家和藝術機構搭建交流對話平台。當代唐人藝術中心歷年來以充滿開拓性的展覽在國際上贏得了高度評價，確立亞洲當代藝術先驅的地位。

當代唐人藝術中心代理的中國著名藝術家包括艾未未，黃永砫，沈遠，王度，劉小東，楊詰蒼，夏小萬，孫原&彭禹，顏磊，王音，鄭國谷，林明弘，林一林，何岸，趙趙，王郁洋，翁奮，楊勇，徐華翎，徐渠，徐小國，計州，蔡磊，郭偉，凌健，陳文波等，也與裡克力·提拉瓦尼、阿運·拉挽猜哥，薩卡琳·克盧昂，大宛·瓦突亞，巴舍·越格爾等海外藝術家合作。