

当代唐人艺术中心曼谷

杨子宽个展《光隙》

2018.5.5 - 6.16

当代唐人艺术中心曼谷空间荣幸地宣布，将于2018年5月5日推出马来西亚艺术家杨子宽 (Yeoh Choo Kuan) 个展《光隙》 (*Lights In*)。

杨子宽1988年生于马来西亚，他在实践中形成了独特的视觉语言，通过“标记绘画” (Mark-making) 的方法来探索绘画的可能性。他的创作主题非常广泛，涉及日常生活、性、人体、死亡和潜意识等等。近期，他从大自然中汲取灵感，意图探寻与挖掘景物绘画的潜力。



《光隙》是杨子宽在2018年创作的一组新作，也是他入驻新工作室之后完成的首批作品。这些画作的灵感源自于陌生而崭新的周遭事物。艺术家在自述中这样说道：

“我仔细观察光线照射在景观上所呈现的状态，当落日的余晖洒在枝头形成婆娑的光影时，我不由想起了印象派刻画光线时所使用的语言。我不再使用画笔，而是用自创的‘标记绘画法’重新诠释印象派语言，率性表达自己当下的感受。”



杨子宽作品展览现场，上海，2017

Yeoh Choo Kuan' works, exhibition view, Shanghai, 2017

我不断深入事物的核心本质，将光隙和树叶的律动融入景观和日常经验。之所以用标记绘画法代替印象派画家短促而不连续的笔触，为的是打破光隙固有的角色，以一种普遍的经验暗喻我自己构建出的那片静谧的‘睡莲池塘’。”



杨子宽，眩暎，油画、漆、亚麻，76x121.5cm，2018

Yeoh Choo Kuan, *Sticky Eyes*, oil and lacquer on linen, 76x121.5cm, 2018

杨子宽毕业于吉隆坡设计艺术学院，2008年起陆续在曼谷、香港、新加坡和菲律宾等地的展览中展出作品。他早期的自传式作品通过在画面上标记的手法，描绘了人们在受到创伤后，心灵如何洗涤残留的不安和潜藏的情绪。此后，他以极具纹理的笔触呈现“行动抽象技法”，他将此戏称为“削刮抽象”，也就是将分解的画面语言聚合到一起，加大油画表面的张力和压力，从而形成视觉上的对比。

Tang Contemporary Art Bangkok

Yeoh Choo Kuan' s solo show "Lights In"

2018.5.5 - 6.16

Tang Contemporary Art Bangkok is proud to announce the opening of Yeoh Choo Kuan' s solo show "Lights In" on May 5, 2018.

Yeoh Choo Kuan was born in 1988 in Malaysia. In his practice, he has created a distinctive visual language, exploring the possibilities of painting through mark-making. He has explored a variety of themes including domesticity, sexuality, the human body, as well as death and the subconscious. He is currently drawing inspiration from nature to discover the potential of landscaping and pictorial means.

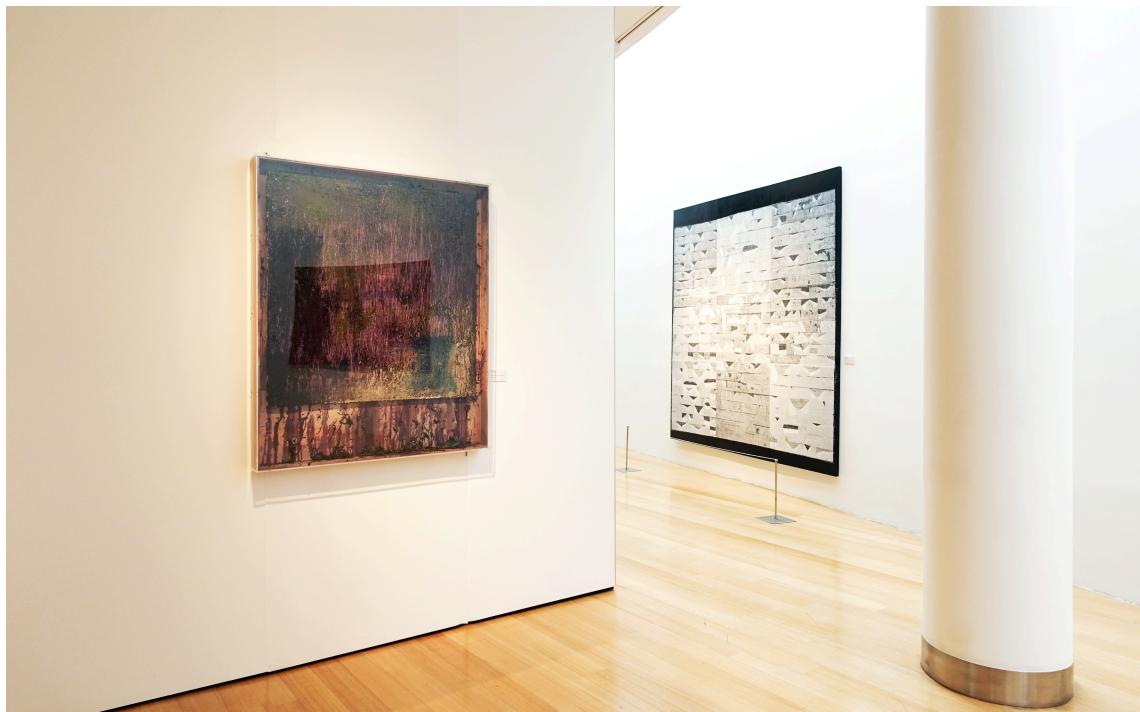


杨子宽作品展览现场，巴黎，2017

Yeoh Choo Kuans works, exhibition view, Paris, 2017

Light In is Yeoh' s first body of work in 2018, also the first since moving into a new studio space. These landscape pieces from Lights In drew inspiration from the newness of his immediate surroundings. Yeoh said:

"I observed the condition of light casted onto the landscape around it, the dappled lights shone through leaves during sunset made me consider the language adopted by impressionist schools to depict light. By removing the use of brushes, these languages are reinterpreted through my own mark-making gestures to address the sensibilities of the present.

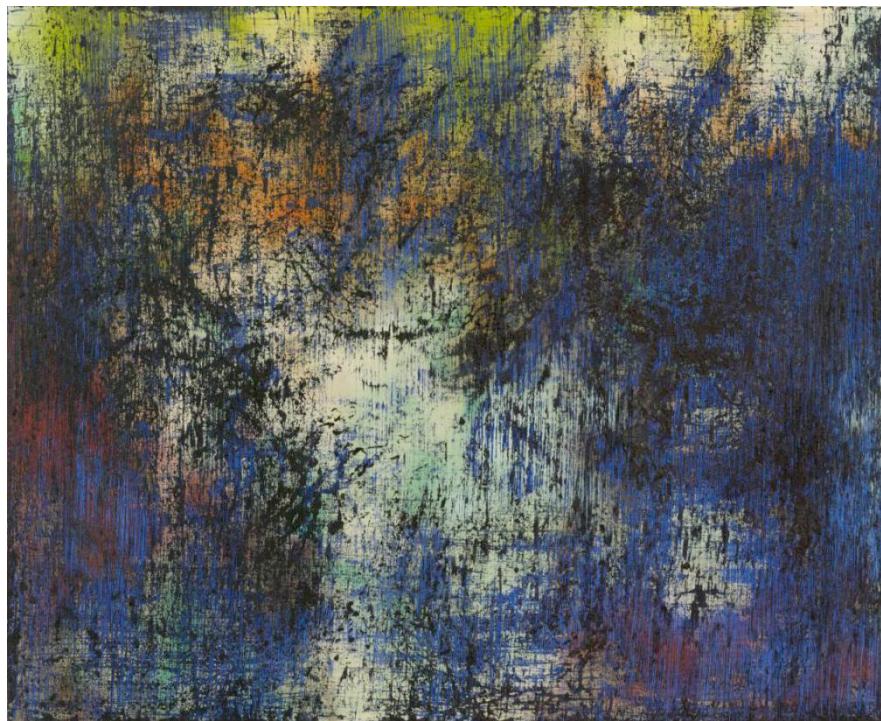


杨子宽，不真实的交易，马来西亚MASUK博物馆，吉隆坡，2017

Yeoh Choo Kuan, *The Unreal Deal*, Bank Negara Malaysia Museum and Art Gallery, Kuala Lumpur, 2017

Pared down to its essence, the movements of light and foliage are conflated into landscapes and everyday experiences. These mark-making gestures substitute the short and broken brush strokes of the impressionists in an attempt to liberate light from its previous identity, rendering light as a metaphorical force within a universal experience as a view of my personal 'water-lily pond' ."

Yeoh graduated from Kuala Lumpur Design Academy of Art. He has exhibited widely in shows since 2008 in Bangkok, Hong Kong, Singapore, the Philippines and elsewhere in Asia. His early autobiographical works illustrate the purging of unrest and hidden emotions left by traumatic experiences through mark-making on painted imageries. His approach had since shifted toward gestural abstraction with highly textured strokes, which is referred to as his self-coined "Fleshting Abstraction" - a synthesis of disintegration set in contrast as the tension and forces are weighted on the oil surfaces.



杨子宽，眼球摩挲，油画、漆、亚麻，130 x 158cm，2018

Yeoh Choo Kuan, *Caress My Eyeball*, Oil and lacquer on linen, 130 x 158cm, 2018