

MATTHEW LIU FINE ARTS

杨泳梁
太古蜃市

德玉堂画廊

日期: 2017年3月4日至5月28日

地址: 上海市黄浦区圆明园路115号, 201-203室, 近北京东路

开幕酒会: 2017年3月4日, 晚4-7点

德玉堂画廊荣幸推出上海艺术家杨泳梁在本画廊的首次个展《太古蜃市》。此次展览精选了艺术家多种不同媒介的新作, 将于2017年3月4日周六下午4-7点开幕, 持续至2017年5月28日。



杨泳梁 Yang Yongliang

苍穹之下 - 枯山 *Beneath the Sky - Dried Mountains*, 2017

银纸水墨 Ink on silver paper

64 x 59 cm

杨泳梁自幼学习书法及中国传统水墨画, 后于中国美术学院接受数码图像创作的系统训练, 他所创作的令人惊叹的图景融合了中国传统文人画的审美及当代艺术的表现方式。早自创作于2006-2007年的《蜃市·山水》系列开始, 杨泳梁就已确立了他独具个人风格的视觉语言, 他的数码绘画中的多种意象及元素同时体现前代雅士的精神家园及当下的现实问题。杨泳梁创作的山水风景受到传统水墨画的风格和构图的启发, 同时探究集体的历史与个人的回忆。初看之下, 杨泳梁的作品神似古时中国文人遥想及描绘的自然, 而细看时观者则会惊奇地发现艺术家巧妙地以层叠耸立的现代高楼替换山峦幽谷; 以建筑起重机及电线杆

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替换郁郁植被；以图标、工业刻字与财务图表代替题字及钤印。艺术家以此探索中国自九十年代初期开始的迅速的城市化、全面现代化时代的集体文化身份以及在全球化进程中似乎不可避免的逐渐同化。



杨泳梁 Yang Yongliang

太古廛市 - 崖松 Time Immemorial - Old Pine, 2016

艺术微喷 Giclee print on fine art paper

80 x 80 cm

版数 Edition: 3/5

此次展览的标题出自杨泳梁最新的系列《太古廛市》（2016），这个系列延续了艺术家在国家孜孜不倦地追求物质积累和不断拆建的楼宇的情境下追寻精神家园的渴求。迄今为止，艺术家创作这些表现淹没自然山水的城市景观及建筑废墟的数字山水作品已有十年。杨泳梁作品中的废墟表现的并非个人的体验，而是象征着以举国奋力迈入全球化浪潮的集体意志，其最终推崇的是同质性及效率。然而艺术家通过将景象融入文人画中诗意的山水之境，而微妙地提出或许我们有希望平衡自然与文化、过去与现在、个人与集体、艺术与实用、以及瞬息及永恒。杨泳梁的摄影并非仅是对物件的欣赏，更对这种艺术媒介的探索。除了艺术微喷，这个系列的作品也可以以胶片灯箱的形式展现。灯箱是精巧的木质结构，内置的可调整明暗的背光灯打在胶片影像之上，令参观者得以目视神游小径与轻舟，体味其中山水之妙。

展览作品中也包括新创作的银纸绘画《苍穹之下》系列（2016），这种细致的媒介将墨色的各种精微的层次呈现的淋漓尽致，充分体现艺术家所描绘的缥缈而引人深思的景致。丙烯作品《隐逸的风景—雪山之一、二、三》的构图和意象令人想起中国古代文人画中肃穆的山水，然而杨泳梁充满感情表现力的笔触和滴溅泼洒而下的颜料又与杰克逊·波洛克的作品中的画意神似。本次展览还将首次放映艺术家新作的 7 分钟的影像装置作品《川流不息》

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(2017)，其中的全景山水展现了被现代城市建筑和建筑工地侵蚀殆尽的自然景观。作品中汨汨倾泻的瀑布与河流令参观者可以完全沉浸于这一人造仙境，体验其息息不止的喧嚣。



杨泳梁 Yang Yongliang

太古厦市 - 隔岸 *Time Immemorial - Other Shore*, 2016

胶片灯箱 Film on lightbox

胶片尺寸 Film size: 20 x 25 cm

版数 Edition: 3/10

杨泳梁 1980 年生于上海，于 2003 年在中国美术学院获得视觉传达专业学士学位。他曾在多处画廊与机构举办个展，包括德玉堂画廊，上海，中国；思文阁，东京、福冈及京都，日本；艺术门画廊，新加坡；沪申画廊，上海，中国；福冈亚洲美术馆，福冈，日本；巴黎·北京画廊，巴黎，法国；以及内华达州艺术馆，里诺，美国。他也在多家画廊及机构参与重要群展，包括大都会博物馆，纽约，美国；UCCA 尤伦斯当代艺术中心，北京，中国；第 5 届莫斯科双年展，莫斯科，俄罗斯；里尔美术博物馆，里尔，法国；维多利亚国家艺术馆，墨尔本，澳大利亚；卢塞恩美术馆，卢恩，瑞士；上海当代艺术馆，上海，中国。

杨泳梁的作品被多家机构收藏，包括大英博物馆及伦敦萨奇画廊，伦敦，英国；大都会博物馆及布鲁克林美术馆，纽约，美国；波士顿美术馆，麻萨诸塞州，美国；旧金山亚洲艺术博物馆，旧金山，美国；DSL 收藏机构，巴黎，法国；维多利亚国家艺术馆，墨尔本，澳大利亚；白兔中国当代艺术收藏，悉尼，澳大利亚；M+ Sigg 收藏机构，香港，中国；香港汇丰银行，上海，中国。艺术家目前生活及工作于中国上海。

更多信息，请致信 info@mlfinearts.com 或联络 +86 21 6315 1582。

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MATTHEW LIU FINE ARTS

YANG YONGLIANG

Time Immemorial

Matthew Liu Fine Arts

Date: March 4 – May 28, 2017

Address: Suite 201-203, 115 Yuanmingyuan Rd. (close to East Beijing Road)

Opening Reception: March 4, 2017, 4-7 PM

Matthew Liu Fine Arts is pleased to present *Time Immemorial*, the first solo exhibition at the gallery by Shanghai based artist Yang Yongliang. Featuring a selection of recent works in various media, the exhibition will open on Saturday, March 4th with a reception from 4-7 PM and will be on view through Sunday, May 28th, 2017.



杨泳梁 Yang Yongliang

苍穹之下 - 叠嶂 *Beneath the Sky - Layered Peaks*, 2017

银纸水墨 Ink on silver paper

64 x 59 cm

Trained in traditional calligraphy and ink and brush painting since a young age and formally studied computer imaging at China Academy of Art, Yang Yongliang has been creating stunning imageries that demonstrate both traditional literati aesthetics and contemporary methods and techniques. Since his early series *Phantom Landscape* (2006-2007), Yang has developed his signature visual language of digital painting, which allows him to juxtapose a variety of compositional elements and imageries that allude to the ideal of the ancient sages and issues at present. Often presented in the manner and style of traditional ink painting, his landscapes explore both collective history and personal memory. At first sight his works evoke nature

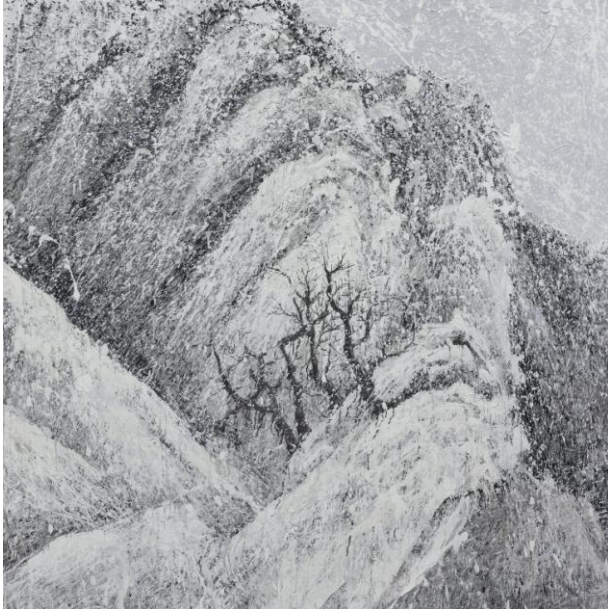
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imagined and delineated by the literati in pre modern China, yet with closer look, the viewers are startled to realize that the artist deftly replaced the towering peaks and misty valleys with thick layers of identical high-rise buildings, luxuriant trees and plants with construction cranes and electricity towers, and seals and calligraphic inscriptions with map symbols, industrial printed characters and financial charts. By doing this, he addresses the issues of the rapid urbanization that has been taking place in China since the early 1990s, collective cultural identity in the age of total Modernization, and the seemingly unavoidable assimilation in the process of globalization.



杨泳梁 Yang Yongliang

隐逸的风景 — 雪山之一 *Vanishing Landscape - Snowy Mountains #1*, 2017

布面丙烯 Acrylic on canvas

200 x 200 cm

The title of this exhibition comes from Yang Yongliang's newest series *Time Immemorial* (2016), in which he continues his quest in search of a spiritual home in the nation's insatiable march through material advancement and architectural obsolescence. Presenting the exuberant urban scape as well as ruins at sites of destruction and construction that inundate mountains and river, this series marks the ten year anniversary of his critically-acclaimed digital landscape. The ruins in Yang Yongliang's works are not private or personal, rather, they signify a nationwide effort to become part of a global narrative that champions homogeneity and efficiency. Yet through integrating them into the poetic landscape of the literati, Yang subtly suggests that there are hopes to reconcile nature and culture, past and present, personal and collective, artistic and functional, and eternity and transience. Yang Yongliang not only treats photography as an object of appreciation, but also explores the materiality of the medium. In addition to giclee print, works in this series can also be mounted and presented in the form of light box—an exquisite wooden structure with modulated backlighting that sheds on the photographic imageries, inviting the viewers to virtually visit the landscape as they gaze on the paths and small boats.

Works in the exhibition also include *Beneath the Sky* (2016), a collection of new ink paintings on silver paper. The fine and matte quality of the silver paper accentuates various shades of ink,

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rendering the painted sceneries ethereal and meditative. While the compositions and imageries of his acrylic works *Vanishing Landscape - Snowy Mountains 1-3* (2016) evoke the lofty landscape in pre modern literati painting, Yang Yongliang painted them in a spontaneous and expressive manner that leaves splashes of pigments and brush strokes that resemble those of Jackson Pollack. The exhibition also presents the premier of *Endless Streams* (2017), a seven-minute video installation that shows a panoramic view of nature overwhelmingly encroached by contemporary urban architectures and construction sites. The pouring cascade and flooding river allows the viewers to fully immerse in this artificial wonderland and experience its dynamics.



杨泳梁 Yang Yongliang
川流不息 Endless Streams, 2017
4K 视频 4K video
Approx. 7'00"

Yang Yongliang was born in Shanghai in 1980 and he received a BA from the Visual Communication Department at China Academy of Art in 2003. He has been the subject of solo exhibitions at Matthew Liu Fine Arts, Shanghai, China; Shibunkaku, Tokyo, Fukuoka and Kyoto, Japan; Pearl Lam Galleries, Singapore; Shanghai Gallery of Art, Shanghai, China; Fukuoka Asian Art Museum, Fukuoka, Japan; Galerie Paris-Beijing, Paris, France; and at Nevada Museum of Art, Reno, USA. He has been included in group exhibitions at Metropolitan Museum of Art, New York, USA; Ullens Center for Contemporary Art, Beijing, China; 5th Moscow Biennale of Contemporary Art, Moscow, Russia; Museum of Fine Arts of Lille, Lille, France; National Gallery of Victoria, Melbourne, Australia; Kunstmuseum Luzern, Switzerland; and Museum of Contemporary Art, Shanghai, China, among many others.

Yang's work has been acquired by numerous institutions, including the British Museum and The Saatchi Gallery, London, UK; the Metropolitan Museum of Art and Brooklyn Museum, NY, Museum of Fine Arts, MA, and San Francisco Asian Art Museum, CA, USA; DSL Collection, Paris, France; The National Gallery of Victoria, Melbourne, and White Rabbit Contemporary Chinese Art Collection, Sydney, Australia; M+ Sigg Collection, Hong Kong, and HSBC Hong Kong, Shanghai, China. He lives and works in Shanghai, China.

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