Time Square
2018.02.27

2018.02.14-2018.03.08 Yve YANG Gallery

The group exhibition site is located in the residence of Yve Yang, the founder of the gallery, adjacent to Times Square. Before the space of the high Loft in the street will be extensively renovated, the exhibition invites 14 artists to share the "ruins "briefly in various forms of creation. It eventually presents a site-specific whole.

Linke’s video "People Watching the "Romantic Space of Traditional Romance" (2018) is installed in a walk-in storage room where only the next two people can be accommodated, the narrow darkness of the real space and the white box of the computer simulation in the work. The exhibition hall produces a contrast: Jeeun aitchims, a yellow embroidered rose next to a large crack in the tempered glass at the attic aisle, like a way of remembrance and comfort; Liu Yumin’s The integrated device used the floor-to-ceiling wardrobe and the hole in the wall. She mixed the clothes props in her previous performances with Yve's personal items, and wrapped the whole wardrobe with a transparent film to seal it. Li Ming’s Happy Evening (2008) projected another group of young people in the space and time in the rough house to the present; and Huang Kun’s sculpture installation used a large number of previous appearances in John Hejdík. The wood in the work "The House of the Suicide" (1990), the monument to Haiduk is a Czech political dissident for self-immolation against the Soviet invasion. By Jan Palach, the artist mixes multiple historical backgrounds into the material, stopping it in a space that is also facing change.

Yve YANG Gallery is a young experimental space originally established in Boston. In recent years, it has been circulated in New York and Shanghai with occasional guerrilla exhibitions. Founder Yve throws questions to the audience and himself during the exhibition: "Is a physical space necessary for art management? What is the future of the small gallery?" In essence, her personal confusion is also the commercial vs. artistic The concentrated expression of old contradictions. The artist Tong Yixin seems to have sensitively realized this layer of difficulty. In his Business Landscape 5 (2018), the collages made by Yve's private books are scattered on the background of the discarded file cabinet splints. The words that are out of context are blasted out of the eccentric poetry of business language: "Threads-Opportunities-Weakness", "difference brings tension", "transfer cost", "etc.", "In the thin and pointed paper", the Chinese "heart" corresponds to the English word "core" - it seems like a euphemistic question: "Is there a sincere and sincere art in business? Is there a strategic calculation in art?"

The name "Time Square" has direct reference to the Swedish director Osterlund last year's "The Square" ("square" and "square"), which is a series of viewers. Look at the clues of art from the perspective of institutional criticism. The significance of art space to art works contributed to the main texture of the exhibition. If the curator of the film was asked, the museum could easily give the title of "art ", then a short, blurred residence. Does the institution of the gallery/experiment space have the same effect? From the 1980s since Danto proposed the "art world", has the form of specific institutions in the system criticism really changed profoundly? The opposition between commercial vs. artistry is actually the question of the nature and compatibility of art institutions.

Perhaps out of nowhere, group exhibitions provide a little extra thought on these issues in addition to the "field-specific" path – the artist Chando Ao is made on the spot by water, sodium alginate and calcium chloride. An edible water film that is synthesized, which causes the liquid to condense into a large mass of water droplets rolling in the hands of the audience, and then instantly returned to the liquid after being fed into the mouth. This technology is considered to be a replacement for plastic bottles as a container that does not require degradation, and is also used on fake eggs. The artist has stamped the water film with an edible pigment-printed product logo, using a pre-retrospective capitalization system.

"时代广场"展览现场，2018。

纽约

时代广场

YVE-YANG GALLERY
532 West 43rd Street, New York, NY 10036
2018.02.14–2018.03.08

群展选址于画廊创始人Yve Yang毗邻时代广场的住所，在这个沿街挨着Loft的空间将要大范围翻新修缮之前，展览邀请14位艺术家用各种形式的创作短暂地共享这片“废墟”，最终呈现出一个地域特定（site-specific）的整合。

林科的视频《人们幻想“传统罗曼史”的画廊空间》（2018）安装在仅容得下两人的步入式储物间内，真实空间的狭小黑暗与作品中电脑模拟的单盒子展览产生对照；蔡恩·雅克（Joeeun Aitchik）在阁楼道处玻璃玻璃的一体块玻璃旁边裱框了一朵黄色、绿色的玫瑰，像是一种出于缅怀和抗议的举止；刘沁敏的综合装置用到了住室里的落地衣箱和墙上那块黑色的玻璃，她把自己之行为表演作品中的衣物道具与Yve的私人物品混合在一起，又用透明薄膜将整面衣箱画框成封存状态，李明的《傍晚快乐》（2006）把另一个时空一群在毛毯房子里面玩笑打闹的年轻人投影到了当下；而黄峻扬的雕塑装置用到了大量先前出现在约翰·海杜克（John Hejduk）作品《自杀之家》（The House of the Suicide）（1990）中的木头，海杜克的纪念碑是为当时反抗苏联入侵而自焚的捷克政治异议者杨·帕拉赫（Jan Palach）所作，艺术家将多重的历史背景混糅到材料中，使其停顿在一处同样面临变化的空间。

Yve-YANG画廊是一个年轻的实验性空间，最早成立于波士顿，近年则以不定期的游艺展览转移于纽约和上海等地。创始人Yve在展览介绍中向观众和自己辩惑了问题：‘一个实体空间对于艺术经营是否必要？小画廊的未来是什么？’本质上，他个人的困境也是商业性vs艺术性这对老土矛盾的浓缩体现。艺术家黄峻扬似乎敏锐地体悟到了这层困境，他在《动景景观》（2018）中，以Yve私人画廊为既得物所作的印刷作品散布在弃用的文件柜夹板当的背景上，书面间，发表散文的文本显得对商业概念如何起来的变革诗篇：“Threats-Opportunities-Weakness（危机-机遇-弱点）”、“异域化”“专有资本”“等等”；还有两件剪裁细长的纸片里，中文的心意对立着英语单词“core（核心）”——好像一具矛盾的变型：商业中是否有真理，真诚的艺术？艺术中是否有策略的算计？"