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## 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 ; Joen aatchim adorns 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 Hejduk . 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 flashed out of the eccentric poetry of business language : " Threats- 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 Osterund 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 1960s 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 .

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疆域：地缘的拓扑

## 武汉

无边的现实 多重的现在

## 深圳

时间的狂喜

## 纽约

时代广场

新闻 所见所闻 展评

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外交部发言人否认春晚节目涉种族歧视  
兵马俑在美展出时拇指被盗  
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雕塑《无畏的女孩》或将永久坐落于纽约市  
克里斯蒂娜·里库佩罗和约尔格·海泽共同策划釜山双年展  
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## 时代广场

YVE YANG GALLERY

532 West 43rd Street, New York, NY 10036

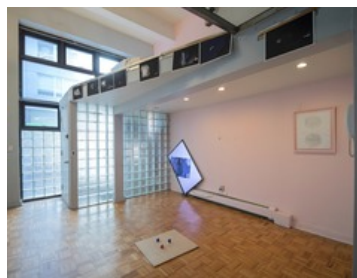
2018.02.14–2018.03.08

群展选址于画廊创始人Yve Yang毗邻时代广场的住所，在这个沿街挑高Loft的空间将要大规模翻新修缮之前，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”，最终呈现出一个场域特定（site-specific）的整体。

林科的视频《人们观看“传统罗曼史”的画廊空间》

（2018）安装在仅容得下一两人的步入式储物间里，真实空间的狭小黑暗与作品中电脑模拟的白盒子展厅产生对照；朝恩·雅漫（Joeun aatchim）在阁楼过道处钢化玻璃的一大块裂痕旁边点缀了一朵黄色刺绣的玫瑰，像是一种出于缅怀和安抚的举止；刘沁敏的综合装置用到了住所里的落地衣柜和墙上的破洞，她把自己之前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柜缠绕包裹成封存状态；李明的《傍晚快乐》

（2008）把另一个时空中一群在毛坯房子里嬉笑打闹的年轻人投影到了当下；而黄崐柠的雕塑装置用到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见者扬·帕拉赫（Jan Palach）所作，艺术家将多重的历史背景杂糅到物料中，使其停顿在一处同样面临变化的空间。



“时代广场”展览现场，2018。

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击展览辗转于纽约和上海等地。创始人Yve在展览介绍中向观众和自己抛掷了问题：“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，她个人的困惑也正是商业性vs.艺术性这对老旧矛盾的浓缩体现。艺术家董义欣似乎敏感地体悟到了这层困顿，在他的《商务景观5》（2018）中，以Yve私人书籍为既得物所作的拼贴作品散布在弃用的文件柜夹板充当的背景上，书页间，断章取义的文字闪现出商务语言构筑起来的古怪诗意：“Threats-Opportunities-Weakness（危机-机遇-弱点）”、“差异带来张力”、“转移成本”、“等等”；还有两枚剪得细细尖尖的纸片里，中文的“心”对应着英语单词“core（核心）”——好像一句委婉的发问：商业中是否有真心、真诚的艺术？艺术中是否有策略的算计？

“时代广场”（Time Square）的取名对瑞典导演奥斯特伦德去年的《方形》（The Square，“square”又译“广场”）有直接指涉，这为观看者串联起了一条从体制批判的角度看待艺术的线索。艺术空间之于艺术作品的意义促成了这个展览的主要质感，如果像电影中策展人被问道的那样，美术馆可以轻易赋予作品“艺术”的头衔，那么一处短暂的、模糊了住所/画廊/实验空间的机构是否也有同样的效力？从丹托提出“艺术世界”的1960年代至今，体制批判中具体机构的形式是否真的产生了深刻变化？商业性vs.艺术性之间的对立，其实正是艺术机构的性质和兼容度的问题。

或许是出于无意，群展在“场域特定”的路径之外还为这些问题提供了一点额外思考——艺术家敖乾枰（Chando Ao）在现场制作由水、海藻酸钠和氯化钙合成的一种可食用水膜，它让液体凝结成一大团水珠滚动在观众手里，送进嘴里又瞬间复归成液体。这项技术被认为或能取代塑料瓶成为无须降解的容器，也应用在造假鸡蛋上，而艺术家则为水膜加盖了可食用色素印刻的商品logo，用一种提前预演的资本体制化来质疑科技带来美好未来的盲目乐观。这也直接呼应了Yve对先前提及的疑问作出的自解：“我们]只做[...]只有当下才能被创作出来的艺术。”“场域特定”和“当下”是空间创始人游移的艺术机构及其性质进行的再定义，所以“时代广场”这个词语组合就显得极为贴切了。

— 文/顾虔凡

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