

2022 5.18 — 7.22

自燃

Beyond
Human Control

杨 洋
Yang Yang



Hunsand Center for Contemporary Art (Shijiazhuang) is proud to announce its first collaboration with artist Yang Yang and will be presenting his solo project "Beyond Human Control" from 18th May, 2022.

As a series of sculptures with the same name of the exhibition, Yang Yang did not have an expected plan when he created the work "Beyond Human Control". His production method was rough, allowing the shape, volume and mechanism of the work to take shape naturally, and finally embodied into some imaginary terrain and traces of animal activities. Correspondingly, in the painting "Nowhere But Everywhere", Yang Yang painted the gradient greens of the grassland in different seasons, and then tore it into pieces to destroy the unique moments in those seasons. If "Beyond Human Control" is a primitive, three-dimensional imagination of Yang Yang's hometown of Hulunbuir, or an emotional recovery from memory, then "Nowhere But Everywhere", focuses on the subtleties, an emotional gap between overlooking and looking down, and through active intervention to suggest changes in personal circumstances and the surrounding environment, as well as the hidden crisis.

This crisis comes not only from Yang Yang's departure from his hometown and his "runaway", but also from the silent penetration of human activities into the natural ecology. The installation "Dense Forest" metaphorically describes this psychological and social boundary: ready-made items such as hangers, camouflage clothing, and plants are built into an artificial "forest". In which the camouflage uniform, as the daily wear of laborers, represents an effort to integrate into nature, but this "forest" is still like a green landscape in the city - with some natural beauty, but also cannot get rid of the deliberate discipline - the existence of the meat grinder is obviously suggesting some kind of arbitrary "invasion".

By contrast, pastoralists in marginal areas appear to be better able to cope with the growing ambiguity of such borders. In the video work "Sheep", abandoned houses are transformed into sheep pens, and people work at sunrise to clean, pray, herd sheep, slaughter livestock, play games and feed themselves, and then repeat the cycle. The lens does not refer to anything; just as modern civilization has not changed the old rules here. All that is real is reasonable, just for survival or living. Like the fire in the photographic work "Untitled", which burns, extinguishes, and then becomes its own meaning.

However, those who "run away" can no longer go back to the "old world". The urban village hut in "Next Door Neighbors" has become a shelter between the old world and the new world. They are separated from the times, forming a set of independent operating rules. People are committed to it. They work and sleep, and leave small traces of life. Those traces are ordinary and simple songs of survival of ordinary people, just like the excerpts in "Poetry", which not only connect the memories of past hometowns, but also try to transform into new emotional connections. When they finally appear in the humble room of imagination, they constitute the life fable of each natural individual.

Yang Yang

Born in 1993 in Hulunbuir, Inner Mongolia, now lives and works in Guangzhou. Solo exhibitions: *Beyond Human Control*, Hunsand Center for Contemporary Art (2022); *Nowhere But Everywhere*, Canton Gallery, Guangzhou (2021). Selected group exhibitions: *Baths of Caracalla*, Canton Gallery, Guangzhou (2019); *Art Museum Game of Guangzhou Academy of Fine Arts: Simulated Life of Art Research*", Guangzhou Academy of Fine Arts, Guangzhou (2016)

YANG YANG

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Beyond human control

The green paint flowed from the blocks, like weeping, like the surge of life, as if there is a force majeure pulling behind it. From a distance, they look like divided grasslands, where the four seasons are full of silence and violence, and where human beings have never stepped into, leaving only traces of animals...

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Beyond human control

Sculpture

Plaster、Lacquer、Brass

Variable Sizes

2021

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Beyond human control - Dog 11.
5×11×12.2cm



Beyond human control - Glassland No.2
19×8×11.5cm

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Beyond human control - Bear
29×16×10cm



Beyond human control - Sheep
21×17×12.8cm

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Beyond human control - Glassland No.1
18.5×16×11cm



Beyond human control - horse
19.2×11.7×13.5cm



Forest

It is said that the prototype of camouflage clothes is the masquerading clothes of bird hunters. It is the product of human simulating nature, which was widely used in World War II. In order to better counter-reconnaissance and integrate into the surrounding environment, camouflage uniforms are classified as woodland, wilderness, city, marine and so on. Nowadays, camouflage labor protection clothing has become a regular choice for workers. The clothes hangers are shaped like pruned trees, and the labor protection clothes placed on the hangers are placed back to the exhibition hall, exuding an atmosphere of commodities and artificial landscapes, where nature and man-made are mixed together.

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Forest

Installation

Ready Made Clothing, Hanger, Meat Grinder, Bison Fossil, Plant, Resin

Variable Size

2022



Next door neighbours

Having lived in Guangdong for many years, Yang Yang has been living in an urban village, where the structure of self-built houses is similar, the exterior decoration is similar, and the buildings are very close to each other. He found the life traces of some individuals in each house with similar forms, solidified a space with plaster, and then painted the traces of people living there with childish brushstrokes. In a narrow sense, an urban village refers to a rural village that has lost or basically lost arable land in the urban built-up area during the process of urbanization, and still practices rural autonomy and rural collective ownership; or all or most of the cultivated land has been expropriated, and farmers have become city residents and still live in the original villages, also known as "villages in the city". Broadly speaking, urban village refers to a residential area that lags behind the pace of development of the times, drifts away from modern urban management and has a low living standard in the process of rapid urban development.

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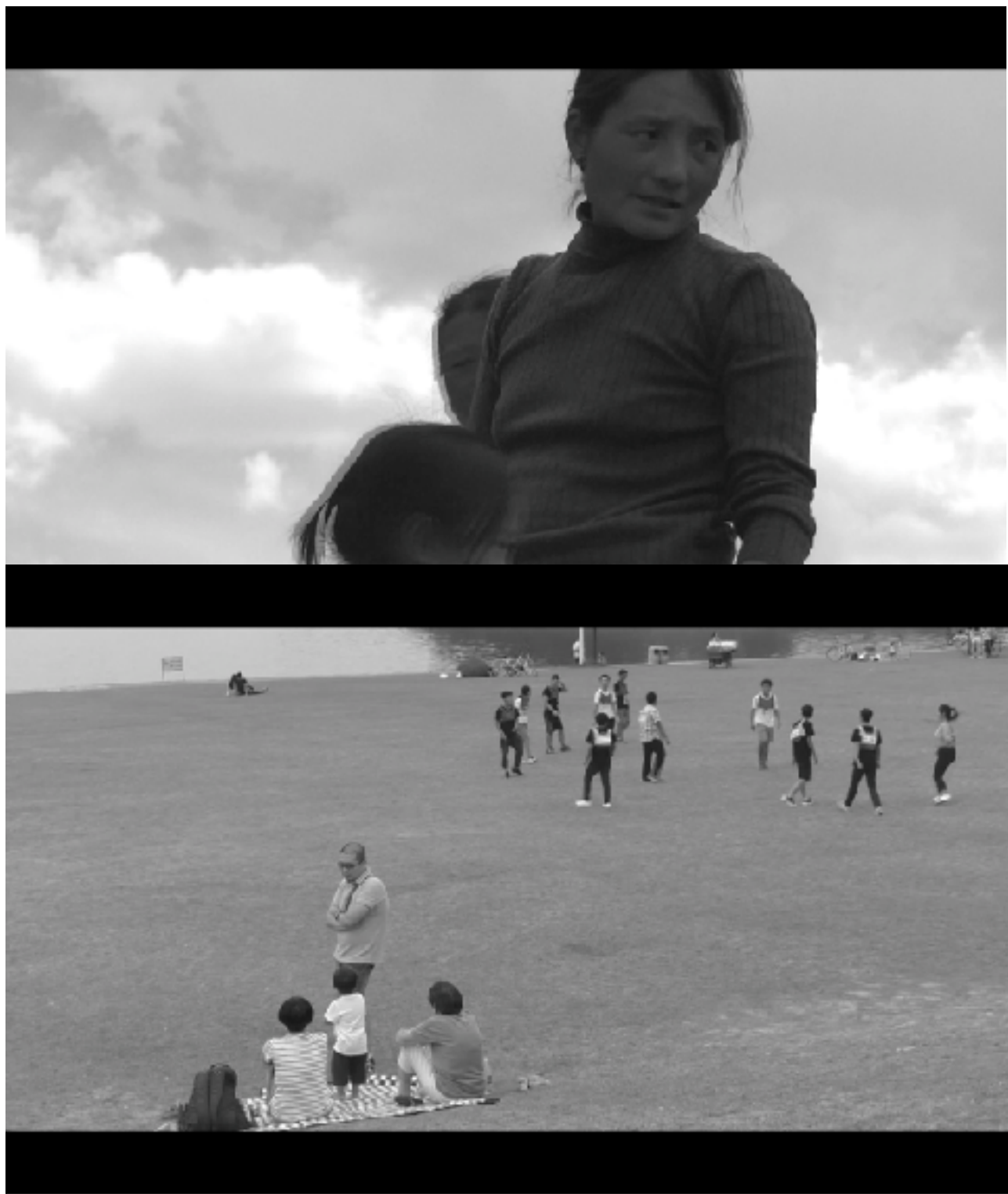
Next door neighbours

Sculpture

Plaster, Lacquer, Wood Board, Omnidirectional Wheels

H29cm × D28cm × W34cm

2021



No Food Until Hungry

Single channel video, Black and white, Sound 16:9

13' 48"

Ed.1/5

2018

Video Link: <https://pan.baidu.com/s/1Q8V5lve10N-TRXhZGR-6lg>
Password: 44dk

YANG YANG

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| No Food Until Hungry

"If one can control one's belly, he will control one's faith; if one can control one's hunger, he will control one's behavior." - Imam Ibrahim Ben edham

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Before sunset, on the edge of town, a fire burning in the meadow with thick smoke.

Untitled

Photograph

Printing on Fine Woven Cloth

500cm × 330cm

2016

YANG YANG

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Yang Yang likes to read poetry, imagining to explore the world in the thinking dimensions of different poets, looking for unknown enlightenment. In this exhibition, he selected three poems, describing the life scenes of people and nature with regional characteristics, and invited Shi Yi to create works on paper based on the material of the poems. Yang Yang painted a corner of a certain space in the memory of his hometown on the wall of the site, forming a field of mutual inspiration and transformation.

YANG YANG

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Shi Yi - "A horse, a headless horse galloping"
Paper watercolor

41cm × 57cm × 2pieces

Painting Commissioned by Shi Yi

2022

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Shi Yi - "The wind drives the water of time over my back"
Paper watercolor

41cm × 57cm × 2pieces

Painting Commissioned by Shi Yi

2022

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Shi Yi - "The old man said, behold! The sunset was like my nearly blind eye"
Paper watercolor

75cm × 53cm

Painting Commissioned by Shi Yi

2022



The most obvious feature of the change of seasons on the grassland is the change of green seen by the eyes. Yang Yang chose paper as the medium to smear the change of green of the grassland in a year, and carried out creative intervention to varying degrees on each grassland fragment, the divided grassland, the edge of being torn.

Nowhere But Everywhere

Paper Watercolor

Variable Sizes

2022

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No.20



No.48



No.52

Nowhere But Everywhere



No.76

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No.79



No.83



No.91



No.92

Nowhere But Everywhere



"Suddenly seeing the mountain appearing before our eyes, we can easily enter into some kind of serious, even solemn, sublime mood. Part of the reason is that the shape of the mountain and its outlined therein, which is the only terrain line that has existed for a long time, for only the mountain despises and resists decay. Decay, which is the one that engulfs everything, especially our own hastily appearing flesh. This is not to say that the above will enter our clear consciousness when seeing the majestic mountains in front of us, but the vague feeling of the above is the basic bass of this solemn, sublime state of mind. " - Arthur Schopenhauer 《The World As Will And Representation》

Deep Collision

IPad IPad Painting

Variable Size

2022

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