

杨光南：回到默认设置

鲍栋

当信号消失，显示屏上的影像变成了雪花点。在显像管类型的屏幕上，雪花点是电子枪随机散射的结果，是一种直观的无序状态。但通常我们看不到纯粹随机的雪花屏，还会掺杂各种干扰，如自源及他源的电磁波干扰，其中包括一小部分宇宙背景辐射的干扰。与雪花屏原理相同的还有白噪声，电视机、收音机、对讲机及很多电器运行中常见的沙沙声。不管是白噪音还是雪花屏，都是一种失序的状态，也即是一种无信息状态。当只有能量，而无信息的时候，世界回到了它的默认设置。

但默认设置依然是一种设置。当杨光南把她采集的监控器雪花屏组合成一件作品的时候，她旨在引发那种易见的政治隐喻。但在在我看来，这更像是一次信息论角度的政治哲学思辨：治理（govern）等于信息？自由等于自然？以及，“自然状态”能否成为一个假设的起点？实际上，“盲区”这个作品标题已经暗示了认知的有限性，以及认知范围之外世界的确实性。在这个作品主题下，《盲区》实际上呈现了一种政治性，乃至符号秩序之外的存在：隐藏在后台的硬件设定。也就是说，屏幕上闪烁的雪花点并不是真正随机的，因为这种随机已是某种出厂设定。

尽管杨光南渴望在作品中注入某种政治性，但她最终获得的政治性并不是作为作品内容的政治指涉，而是一种对日常生活及日常事物“默认设置”的感知。她始终对那些普通而基础的事物充满兴趣，水泥、石膏、不锈钢、金属刨花，在北京郊区的工地与工厂，这些事物随处可见，普通到让人熟视无睹。杨光南的工作则是让人们把目光聚焦到这种普通性中，不是通过大喊大叫，而是通过默默的注视。

在她的作品中，像是边角料且毫无光泽的不锈钢组成着各种不规则的形状，而水泥填塞在这些形状的孔洞中，这两种中国占全球绝对主导产量的工业材料被有些尴尬地强扭在一起，而又意外的呈现了当今中国普遍的物质事实与审美状况。而另外的一些作品，如一个不断搅动粉尘雾霾的机器，一件不时抖动一下的白衬衫，也充满着一种无奈之下的苦笑感。

模拟现实不如呈现现实，呈现现实不如发现事实，在杨光南的工作中，有着一种话语之外的存在，它们并不是什么耸人听闻的故事，或者让人目瞪口呆的奇观，而只是一些基本的事实与经验。当艺术这个游戏被各种理论、话语、制度、立场的冗余设置变得不怎么好玩的时候，回到事实就等于回到艺术的原初设置，在这里，艺术与政治、与哲学才是平等的、共生的。

Yang Guangnan: Going Back to the Default Settings

Bao Dong

The moment there is no signal, there is no image displayed but the noise visible as a random flicker of “dots” or “snow”. On the CRT screens, the noise is simply a result of a randomly scattered pattern by the electron gun. Such is an intuitive disorderliness. What we see, however, is not the randomly-collected dot pixels. It is usually followed by various kinds of interferences, such as electromagnetic interference generated by the monitor itself or other sources, and a bit of interference from the cosmic microwave background radiation. Fundamentally, what is similar to the dot pixels is the white noise, which is a noise signal common in televisions, radios, handheld transceivers, and other electrical devices. Both the white noise and dot pixels refer to an out-of-order status, that is, a state of no information displayed. While there is no information but energy, the world returns to its default settings.

The default setting, however, is still a sort of setting. When Yang Guangnan brought together a collection of the monitors displaying the dot pixels to create a work of art, she attempted to produce an easily visible metaphor of politics. For me, all of this is more about political, philosophical thinking from a perspective of information theory. Does governance mean information? Is freedom equal to nature? Besides, could the “natural state” be possibly a hypothesis to start with? The title, i.e. “Blind Spot” indicates the limitations of cognition and the authenticity of the world beyond the scope of cognition. With such a theme, the “Blind Spot” manifests a kind of politics even an existence out of symbolic orders, that is, the hardware settings invisible in the background. In other words, the flashing “dots” and “snow” pixels on display are not random at all, as such randomness itself is a part of factory settings.

Although Yang Guangnan expected to incorporate a sense of politics into her work, the ideas of politics she ultimately exhibits are not a reference of politics as part of the work. Instead, it is an awareness of the default setting of everyday life and daily matters. She has been intrigued by the ordinary and basic objects, such as cement, gypsum, stainless steel, metal shavings, which are everywhere in the suburban factories and construction sites in Beijing and are usually overlooked by people. Yang Guangnan’s job was to draw people’s attention to the ordinariness through silent viewing rather than yelling.

Her work is full of irregular shapes made out of scrap-looking, dull stainless steel, the holes of which are stuffed with cement. The two kinds of materials, which are dominant substances used for construction in terms of productivity, have been integrated in a rather unnatural, violent manner. However, such a coupling unexpectedly manifests the tangible facts and aesthetics that are common in China. Her other works indicate a sense of helpless “bitter laugh”, such as a machine that constantly stirs dust and smog particles, and a white shirt that is pulled from time to time.

It is better to present reality than to imitate reality; it is better to discover reality than to present reality. Yang Guangnan’s work is beyond a discourse, which is a series of essential facts and experiences rather than a collection of sensational stories or stunning wonders. As the pleasure of art as a game is diminished as a consequence of its being excessively framed by theories, discourses, systems, and stances, returning to reality is precisely going back to the default settings of art where art, politics, and philosophy equally coexist.

盲区 BLIND SPOT 杨光南 Yang Guangnan 2019.9.21–2019.10.21

杨光南：盲区

玛瑙

艺术家杨光南 1980 年出生于中国河北，现工作和生活于北京，她的作品以不断革新的张力而著称。她毫不吝啬于曲折复杂的创作，在保持并符合高度连贯和统一的艺术与个人精神的同时，敢于拥抱未知的方向。每一件创作都将微观与宏观、个人与社会融为一体，将微妙、深刻、坚定的方式结合起来。这也表明艺术家能够以诗意又大胆的基调直面各种各样的问题。

许多艺术家由于害怕颠覆创作逻辑而倾向于以自我安慰的工作方式来保护自己。这类工作方式往往会变得机械和重复，以至于其作品只能沦为装饰图案而不是态度的清晰呈现。杨光南不断挑战自我，对她而言艺术创作似乎是一个永无止境的过程，这个过程反映了艺术家力求于内在和外在在维度之间、互相冲突的元素和情境之间找到平衡。艺术家使用不同材料完美组合而成的“拼装”作品，其实也暗喻了我们每个人为了在更广阔的语境内找到自身位置和节奏而做出的抗争，这既是一种努力，亦是一种需求。

《盲点》是艺术家杨光南近期在指纹画廊举办的展览，该展览旨在向这位艺术家致敬，她的作品被视为一种对空间、社会、政治，以及人类的本质层面的介入。或许，对于杨光南而言，盲点不仅仅是我们被外力和现实情境无情地推向的地方，更是艺术家为了找到艺术创造和个人存在的新模式而激励自己前进的地方。艺术家可藉此找到属于自己的出路，而非仅仅是被动且无所事事地随心所欲。对于杨光南而言，正是通过这种方式，像盲点这样的身体和认知障碍区域成为一个充满潜力的场所。

最近展示的新作品中，“噪点”系列是这方面的一个良好例证。最初，观众会被这一系列作品的美学体现、精致优雅所打动，然而，透过宁静的外在，这些作品无不向观众们展示着其真实的本质。该系列作品仿佛就是两种主导工业材料即铁和混凝土之间的战役，当艺术家将它们并置在一起讨论它们的存在方式并由此创造出第三空间时，这个空间并非是它们某一员的独享空间，而是意味着一个新维度的诞生。我们所见即是超乎意料的结果，或者说是众多结果中的某一个，因为艺术家并没有强行将这些元素塑造为一个固定形状；或者说我们所见是一个过程，即水泥被作为一种液体建材而遭遇铁的禁锢的过程。然而，这既是一种超越局限的方式，由此，局限性转换为起伏不定的边界，开创了共存的新方式。

在此过程中，艺术家既是导演，又是观众。如果说铁制结构的形状可由艺术家决定，那么，混凝土与这些看似危险的几何形状之间的互动、为继续共生而如何选择路径这些问题则超出艺术家掌控的范围。最重要的是，即使这些元素可能存在，艺术家也不一定想要进一步控制它们。杨光南并没有完全驯化这些材料，而是赋予它们一定程度的自由来转变其性质。同时，艺术家也并未试图控制材料之间的摩擦如何影响整件作品。有趣的是这些看似“非正常运行”的材料彼此产生反应，并试图找到一种方式来摆脱自身结构、尖锐的几何形状、牵强的严谨形式。

杨光南的“冷膨胀”系列不禁令人想起她在近几年内创作的“结石”系列。因为这一系列新作似乎依旧在极具雕塑特征的画作中玩味纯度和杂质这一组概念，同时也因为多重金属痕迹以随机却又极富视觉吸引力的方式镶嵌在了树脂中。“结石”系列中的金属碎片不仅仅出现在表面上，它们作为作品的一部分被包含在其中，并且作为组成元素不断提醒观者注意作品平面上的立体“痕迹”、物质和精神轨迹。同时，这一切又是矛盾的。它们本身是一种美，但同时又是妨碍自由流动和白色树脂循环的一种阻滞、障碍、难点。在“冷膨胀”系列中，艺术家亦通过创作不对称的孔洞来进行干预，这些孔洞不仅打破了作品的构成节奏，而且以一种视觉方式体现了这样的事实：可以说杨光南是一个完美主义者——这也是为何她众多作品的酝酿期只遵从她个人的创作节奏而避免高效生产——但是她对完美本身或对美学或和谐的经典概念毫无兴趣。然而，令她真正着迷的是由各种失衡现象引发的新平衡感。

杨光南擅长于使用不同触觉效果的媒材——例如铁、其他金属、树脂、混凝土、甚至废料——而且采用不同类型的创作，包括装置、雕塑、多媒体、视频，实用性既是她能让观众立刻留下深刻印象的地方，也是艺术家开启她的艺术职业生涯的起点。不同形式的创作在艺术家的创作中不断出现，以一种自然而然地方式满足各种不同的艺术表达。视频作品“盲点”以及两件装置作品“动作 No.2”和“霾”在本展览中同时出现并非偶然。这些作品都是基于工业技术设备来展开一场对话，讨论关于控制、劳动力和整个社会的非人化、人类进步与社会发展之间的矛盾关系。

在“盲点”中，艺术家将无信号的监控摄像机碎片组合在一起来营造出一种抽象的构图。通过存在于现实却未在文本记录中登场的“主角”，这一抽象构图讨论了私人与公众、个人领域与集体领域之间的复杂关系。与杨光南大多数的作品一样，这部短视频并未涉及任何叙事，其主旨在于强调如何“描绘”和展现这些极具雕塑性质的元素。

“动作 No.2”和“霾”这两件作品相互完美呼应。第一件作品似乎将人性、人类生活、文明统一放置于一条装配线。在此生产线上，标准程序就是将特定的模式不断进行重复、标准化。那些设备自身发出的噪音是如此冰冷、机械，似乎在提醒人们就在不久的将来即将发生的——或者说早已发生了的——人类的非人化转变。“霾”由艺术家采用从北京工作室收集来的雾霾颗粒创作而成，这些颗粒被置放于机械设备中，呈现出极强的科技感。该作品充满讽刺意味，令人不禁发问：观众是否愿意看到这样一个设备？这个设备试图自我清洁，却并未意识到为之付出更多努力，其结果更糟糕。因此，这并非只是雾霾，更像是人生的战斗，有时候，无论付出多少努力，终将陷入永不胜利的荒诞战斗之中。

Yang Guangnan: Blind Spot

Manuela Lietti

The work of artist Yang Guangnan (b.1980 in Hebei, China; lives and works in Beijing, China) is distinguished by the strength with which it continuously renews. It has no fear of taking unexpected twists and turns, of embracing unknown directions while preserving and being guided by a highly coherent and cohesive artistic and personal ethos. Every single piece is a step along a path that combines the micro and macro, the personal and the societal, with rare sensibility in a subtle, profound and resolute way—therefore showing the artist's ability to confront herself with a vast array of issues in poetic yet daring tones.

Afraid of subverting the logic of their creation, many artists prefer to shield themselves using self-reassuring ways of working which often become so mechanical and repetitive that they turn into mere decorative patterns rather than attitudes made visible. Yang Guangnan continuously challenges herself as if art making is a never-ending process that reflects the need and strive to find a balance between inner and outer dimensions, between clashing elements and situations which are not simply the array of different materials the artist employs like a perfect bricoleur, but stand as a metaphor for the struggle of each of us to find our own place and pace in a wider context.

“Blind Spot”, the artist's most recent exhibition at Fingerprint Gallery, pays homage to an artist whose works are interventions taking into account spatial, social, political, and fundamentally human dimensions. Perhaps a blind spot for Yang Guangnan is not just the place where we are inexorably pushed by external forces and situations; it is the place to which the artist pushes herself in order to find new modes of creating and of being, in order to find her own way out, not just passively and idly going with the flow. It is in this way that, for Yang, an area of physical and cognitive impairment like a blind spot becomes the site of potential.

Among the newest pieces on view, the works belonging to the Noise series (“噪点”) exemplify this aspect. At first, the pieces strike the viewer for their aesthetic quality, their composed, even delicate beauty. But going beyond their quiet appearance, they remind the attentive viewer of their true nature: they are the battlefield between two highly industrial materials—iron and concrete—that when placed together by the artist negotiate their way of existing and create a third space that is not exclusive to either of them, but unfolds a new dimension. What we see is the result, or one of many possible results, unexpected because the artist doesn't force these elements to take a definite shape, of a process in which the liquid material of concrete is confronted with the limitations imposed by iron. But it is also the way in which limitations are surpassed and become just labile borders that open up new ways of coexistence.

In this process, the artist is half director, half onlooker: if the shapes of the iron structures are decided by the artist, the ways the concrete reacts to these hazardous geometries, the paths it takes to expand, cannot be controlled. Most importantly, even though these elements could be, the artist would not necessarily want to control them further. Yang doesn't fully domesticate these materials but leaves a certain degree of freedom to change their nature, as well as that of the overall artwork they contribute to through their friction. What is interesting is the way these materials “misbehave,” react to each other, and try to find a way out of their structural, sharp geometries or imposed formal rigor.

Reminiscent of Yang's earlier series *Calculi* created over the last few years, the series *Cold Expansion* (“冷膨胀”) seems to play with the notion of purity and impurity, in that the pieces resemble paintings of a sculptural nature but also because of the multiple traces of metal embedded onto the resin in a random yet visually appealing way. As in the series *Calculi* the scraps of metal don't just appear on the surface, they belong to the piece and are encapsulated in it, acting as elements that remind the viewer of three-dimensional “stains,” or physical and mental detours on the plain surface. They are paradoxical because their beauty coexists with the fact that they are obstacles, impairments, difficulties to the free flow and circulation of the white resin. In the case of *Cold Expansion*, the artist also intervenes by creating asymmetrical holes that break the rhythm of the compositions and become visual reminders of the fact that although Yang Guangnan can be considered a perfectionist (this is the reason why for the incubation period of many of her pieces she follows her own creative rhythm and avoids high-speed production), she is not interested in perfection per se or in the classical idea of beauty and harmony. But she is much more fascinated by a new type of balance born of the encounters between different imbalances.

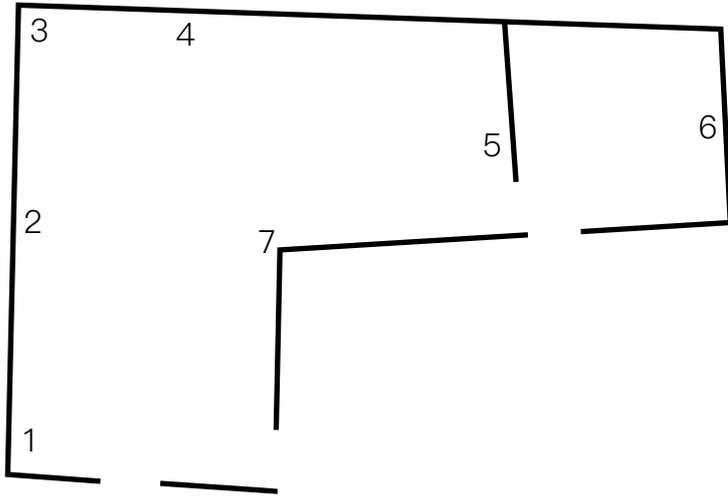
One of the facts that will immediately impress viewers is that Yang Guangnan is at ease not just with different tactile effects and materials—various types of iron, metal, resin, concrete, even waste materials—but also different genres, including installation, sculpture, multimedia, or video, the very first mode she employed at the start of her career given its practical nature. These genres are used organically in her practice and naturally respond to different expressive needs. It is no chance that the video *Blind Spot* and the two installations *Action No. 2*, and *Smog* are also presented in the show. These pieces rely on industrial/technological devices to open a dialogue on issues like control, the dehumanization of labor and society at large, and the paradoxical relationship between progress and social development.

盲区 BLIND SPOT 杨光南 Yang Guangnan 2019.9.21–2019.10.21

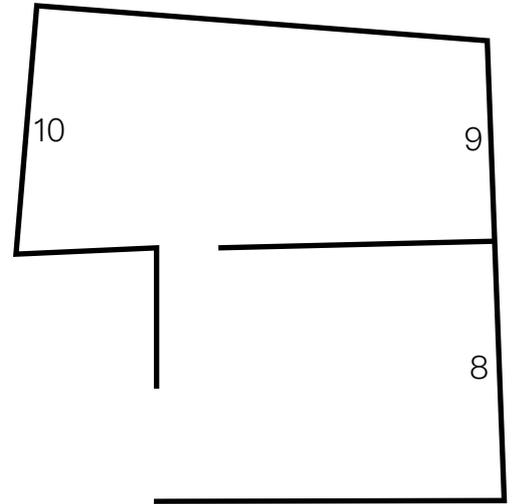
In Blind Spot, the artist combines fragments of signal-free surveillance cameras to create an abstract composition which nevertheless speaks of the complex relationship between private and public, between the individual and the collective realms, through the absence of “protagonists” that are present in reality but remain undocumented. As in most of Yang's pieces, the short video is devoid of any narrative nature and is used to highlight the almost sculptural nature of the elements “portrayed” or suggested.

Action No. 2 and Smog perfectly echo each other: the first presents humanity, human life, civilization as trapped in a sort of assembly line in which standardization and repetition of certain patterns is standard procedure. As mechanical and cold as the noise of the devices it contains, it is a reminder of what a dehumanized humanity may look like in the near future (or already does).

Smog is made of the collected particles of smog the artist gathered in her Beijing studio and arranged in a machine with an almost scientific appearance. This piece is imbued with sarcastic tones: do viewers enjoy the sight of a device trying to clean itself without realizing that the more it strives to do it, the worse it becomes? It is not just smog, it is the same battle of certain lives: no matter how hard they try, they will end up caught in an absurd struggle with no winner.



1 F



2 F

- | | | |
|---|---|--|
| <p>1 霾
Smog
铝支架、电机、刷子、亚克力、灰尘等
Copper Apparatus, Engine, Brush,
Acrylic, Dust and etc
约 69x60x180 cm
2016</p> | <p>2 噪点 No.4
Hot Pixel No.4
水泥、不锈钢
Cement, Stainless steel
约 1.5x90x90 cm
2019</p> | <p>3 噪点 No.3
Hot Pixel No.3
水泥、不锈钢
Cement, Stainless steel
约 1.5x49x68 cm、约 1.5x57x73 cm
2019</p> |
| <p>4 噪点 No.1
Hot Pixel No.1
水泥、不锈钢
Cement, Stainless steel
约 2x110x75 cm
2019</p> | <p>5 噪点 No.2
Hot Pixel No.2
水泥、不锈钢
Cement, Stainless steel
约 1.5x88x96 cm
2019</p> | <p>6 动作 1 号
Action No.1
铁、电机、衬衫
Steel, Electric Motor, Shirt
尺寸可变 Dimensions Variable
2012</p> |
| <p>7 冷膨胀 -C2
Cold Expansion-C2
水泥、不锈钢、铁、漆
Cement, Stainless steel, Iron, Paint
约 5x29x38 cm、约 5x32x29 cm
2019</p> | <p>8 冷膨胀 -C1
Cold Expansion-C1
石膏、不锈钢、木
Plaster, Stainless steel, Wood
约 5x45x45 cm、约 5x45x45 cm
2019</p> | <p>9 盲区
Blind Spot
单频影像、0'46''、循环、黑白、有声
Single-channel video, 0'46'', Playing
on a loop, Black and white, Audible
2019</p> |
| <p>10 冷膨胀 -C3
Cold Expansion-C3
水泥、不锈钢、漆
Cement, Stainless steel, Paint
4x23x23 cm、4x23x23 cm
2019</p> | | |