

The background of the entire image is an abstract geometric artwork. It features a series of overlapping, translucent, triangular shapes that create a complex, crystalline pattern. The colors are vibrant and varied, including shades of yellow, green, blue, and orange. The triangles are arranged in a way that they seem to be floating or layered, giving a three-dimensional effect. The overall composition is dynamic and visually striking.

Monet Garden. 96 Dist.

09.03-10.17 2020

Yang Guangnan

MAGICIAN SPACE

魔金石空间

Monet Garden is an ongoing thread in Yang Guangnan's art practice. Similar to 'Sunny Venice', 'Roman Garden', 'Central Park' these western names have been widely used in residential real estate and urban constructions in China. As a product of China's economic reforms and market economy, 'Monet Garden' was particularly popular between the 1990s to 2000. This hybrid 'Continental style' mixed classical forms with modern architecture, that aspired to and imitated Western civilization, and even more so resolutely disregarded the collective and standardized aesthetics. These bootleg and unsophisticated generic construction are, in fact, fitting to the demands of the emerging Chinese middle class, where the barren landscape underscored broiling desires and the absence of spirituality. Driven by the individual's or even the epochal desire for fortune and style, the one-dimensional imagination of what is considered 'international' manifests in a post-socialist reality where reverence for foreign things and respect for antiquity are in tandem.

Yang Guangnan's *Monet Garden* sculptures are rooted in these imitations of Western architecture. In this series, 'imitation' is as much about the existing architectural models, as the approaches Yang Guangnan has adopted to translate them. 'Imitation', however, does not suggest 'replication'. Although Yang Guangnan's *Monet Garden* includes the conceptual and methodical components in the work of art: the stain-glass window and floor tiles are reproduced; building scraps are polished, cut and repurposed for valuable apparatus; the framework sets up confines, contours or even supports the illusion; resin congeals into a glass or amber-like texture, encasing murkiness

with clarity. Yang Guangnan begins with the object and mobilize our general awareness of this reality through material and formal language. At the same time, they convey a romantic and ambiguous visual quality, recreating the much-criticized faux glitz and glamour, while implying the individual's most contradictory and sincere desire for a better future.

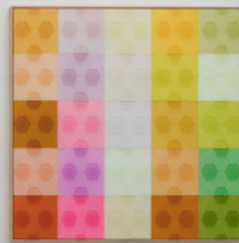
Monet Garden, accompanied the rise of Chinese society in the 1990s, was a temporary product formed spontaneously when the system and the economy sought alternatives. It was crass and crude, and a failure apparently. On the other hand, Yang Guangnan's *Monet Garden* is akin to the scraps gleaned from collective memory and imagination. They are partial objects of a particular building or fossils that have been magnified several times, seen under the microscope. Through Yang Guangnan's profiling and zooming-in approach, those grand landscapes projecting a variety of desires highlight the remaining aspirations abandoned by the times in the ruins and the reflections of the current dilemma of value judgment.

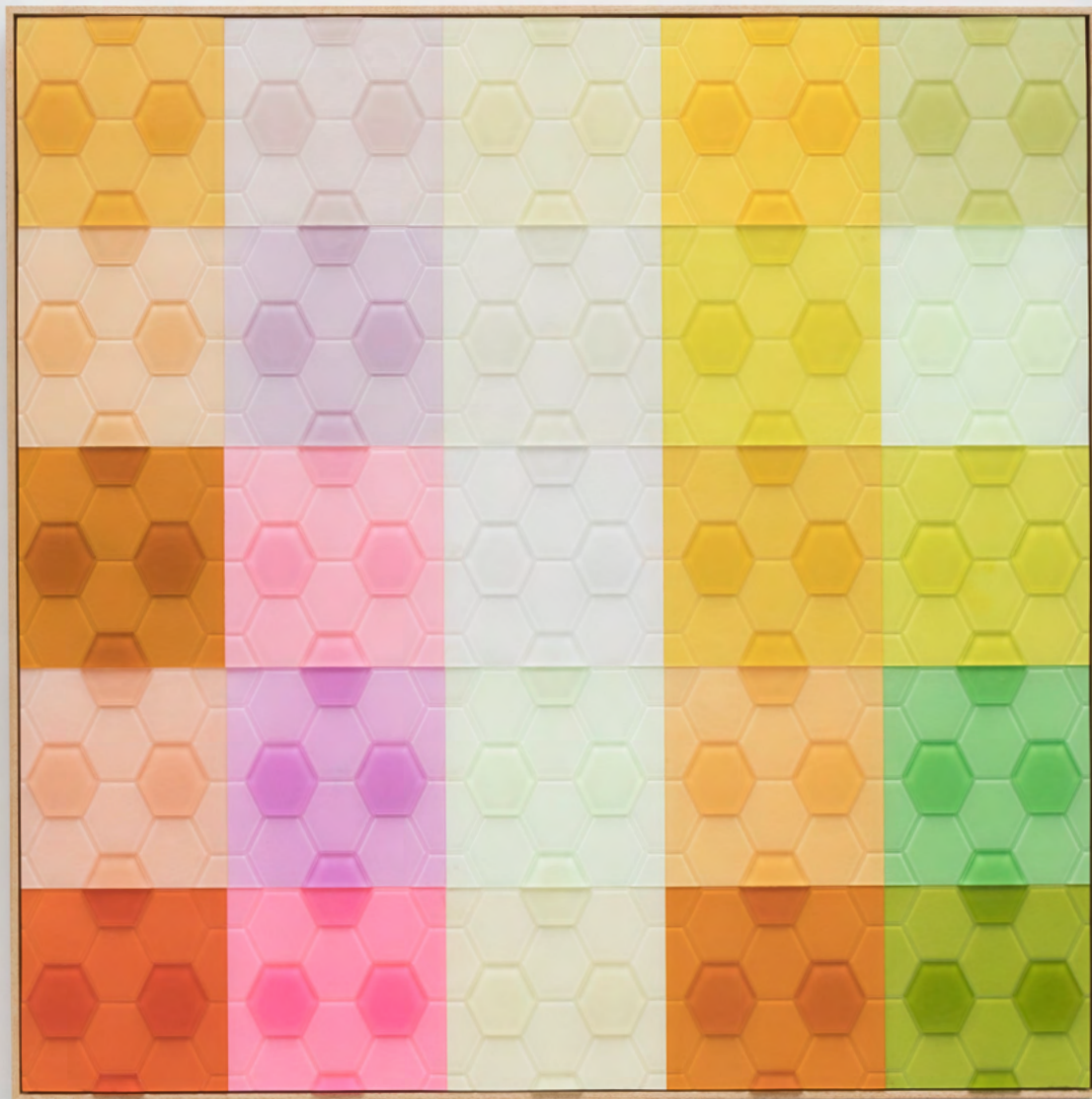
Yang Guangnan

Born in 1980 in Hebei, China, Yang Guangnan graduated from the Sculpture Department of the China Academy of Art with B.A in 2006, and the Sculpture Department of Central Academy of Fine Arts with M.A in 2009. Currently she lives and works in Beijing. Her works have been shown at Centre for Chinese Contemporary Art, Manchester, UK; FRAC, Nantes, France; The France Art Center, Melbourne, Australia; Macao Museum of Art, Macao; International Art village, Taipei; UCCA, Beijing; Minsheng Art Museum, Shanghai; National Art Museum of China, Beijing, etc..

Selected solo exhibitions include: *Nothing*, C5CNM, Beijing (2020); *Blind Spot*, Fingerprint Gallery, Beijing (2019); *Dyspepsia*, Taikang Space, Beijing (2016). Selected group exhibitions include: *Cold Expansion*, Nanshanshe, Xi'an (2019); *Inner Scapes*, Galleria Continua, Beijing (2018); *NOW: A Dialogue on Female Chinese Contemporary Artists*, Centre for Chinese Contemporary Art, Manchester, UK (2017); *Turning Point: Contemporary Art in China Since 2000*, Minsheng Art Museum, Shanghai (2016).







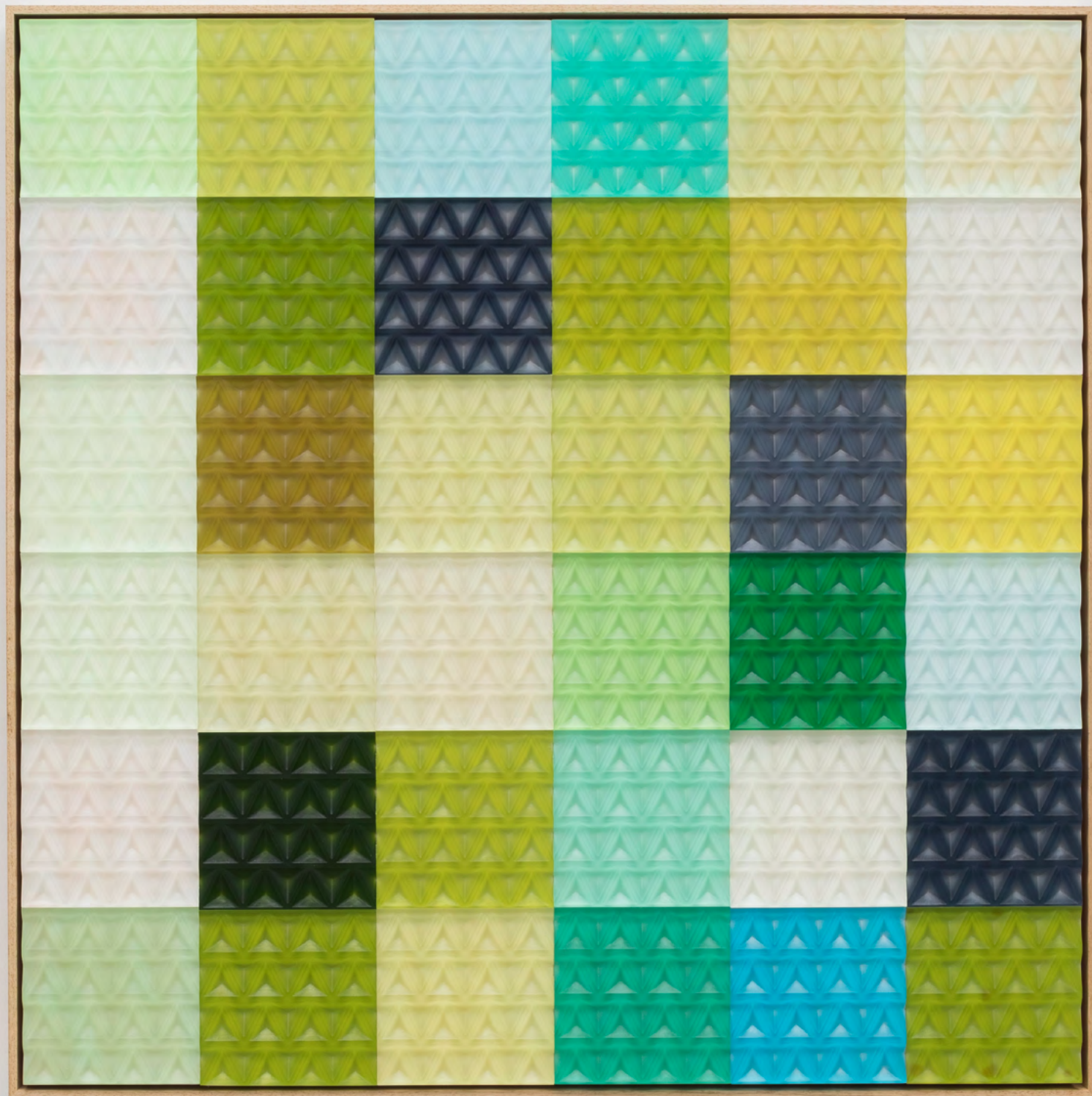
Road.A

2020

resin, oil pigment, acrylic, wood

2 x 134.5 x 134.5cm







Road.B
2020
resin, oil pigment, acrylic, wood
2 x 119.7 x 119.7cm

MAGICIAN SPACE

魔金石空间

Bone A1

2020

wood, acrylic, aluminum

40 x 50 x 185cm







Bone A2
2020
wood, acrylic, aluminum
50 x 80 x 165cm







Heteroideus 3
2020
resin, oil pigment, wood
5.5 x 115 x 115cm







Heteroideus 1
2020
resin, oil pigment, wood
5.5 x 120 x 120cm

MAGICIAN SPACE

魔金石空间



Window 1

2020

resin, oil pigment, wood

2.6 x 115 x 115cm



Yang Guangnan

1980 Born in Hebei, currently lives and works in Beijing, China
 2006 Graduated from the Sculpture Department of the China Academy of Art, B.A.
 2009 Graduated from the Sculpture Department of the Central Academy of Fine Arts, M.A.

Projects

2016 Cleaning, Mocube, Beijing, China
 Spy, The Culture Pavilion, An Online Art Project
 Dyspepsia, Taikang Space, Beijing, China
 2011 “Be Natural, Be Yourself”: International Ateliers and Exhibition in FRAC, France
 2010 “Very Temple”- International Ateliers and Exhibition in VT+Taipei Artist Village, Taiwan, China

Selected Exhibitions

2019 Blind Spot, Fingerprint Gallery, Beijing, China
 2018 “Inner Scapes”, Galleria Continua, Beijing, China
 2017 NOW: A Dialogue on Female Chinese Contemporary Artists, Centre for Chinese Contemporary Art, Manchester, United Kingdom
 2016 Nanjing International Art Festival, Baijia Lake Museum, Nanjing, China
 Turning Point: Contemporary Art in China Since 2000, Minsheng Art Museum, Shanghai, China
 2015 Trace of Existence, UCCA, Beijing, China
 Frieze London 2015, London, United Kingdom
 Chinese Contemporary Art Invitational Exhibition, Shidai Museum Wenzhou, China
 2014 Poetics of the Country, Fenmichang, Beijing, China
 A Room Not of One’s Own, Space Station, Beijing, China
 2013 Groudwork Community, Taikang Space, Beijing, China
 The Young Generation Visual Rhetoric, Jinjihu Museum, Suzhou, China
 Art Sanya: International Contemporary Art Exhibition 2013, Sanya, China

Sans Faute, QUT Creative Industries Precinct, Australia
 The Memory of Two Cities, Citizen’s Gallery, Seoul, Korea
 2012 Art Sanya, Sanya, China
 Stepping in Nature: MAM Collection of Chinese Conceptual Photography, Macao Museum of Art, Macao, China
 2011 Be Natural, Be Yourself, FRAC, Nantes, France
 Impossible Universe, QUT, Australia
 Game, White Box Museum of Art, Beijing, China
 The Third Party, Platform China, Beijing, China
 Eurekaaaa: Contemporary Art Exhibition, Ling Gallery, Chongqing, China
 2010 “Tri-Pong Village” Air Taipei Open Studio, Taipei, Taiwan, China
 Get it louder - Object Transformer, Soho, Beijing, China
 Location: Longquan Bathroom, Caochangdi, Beijing, China
 Youth AT Upstairs-Nomination Exhibition by Young Critics 2010, Times Art Museum, Beijing, China
 2009 Building Code Violations, Longmarch Space, Beijing, China
 Songzhuang Art Festival, Songzhuang, Beijing, China
 Dance, Naidong Village, Beijing, China
 2008 DO IT, France Art Center, Melbourne, Australia
 Origin, Yuelianghe Museum, Beijing, China
 Intrude, Zhengda Museum, Shanghai, China
 798 Art Festival, 798, Beijing, China
 2007 Academy Lights, CAFA, Beijing, China
 2006 Excellent Works of Sculpture Department Graduate of China, CAFA, Beijing, China
 Freedom & Open Discussion, Hangzhou, China
 2005 Documentaries of Chinese Performance Art, Macao Museum of Art, Macao, China
 Studio of Six Artists, China Academy of Fine Art, Hangzhou, China
 Rule and Possible, Hangzhou, China
 2004 +[(6’.,@&-Exhibition of Young Artists, Exhibition hall, Hangzhou, China
 Planed “No Safety-Exhibition of Young Artists”, Baitaling, Hangzhou, China
 The 1st Architectural Biennial, National Art Museum of China, Beijing, China

