

PRESS RELEASE

"Ran Huang: Disruptive Desires, Tranquility, and The Loss of Lucidity"

2012.3.16 - 4.16

Long March Space, Beijing

Long March Space is pleased to present Disruptive Desires, Tranquility, and The Loss of Lucidity, the first solo presentation of Ran Huang with the gallery. Long March Space will also feature Ran Huang's works as in a one-artist presentation at the Frieze Art Fair New York, May 2012.

Staged in the Long March Space main gallery, the exhibition Disruptive Desires, Tranquility, and the Loss of Lucidity presents a new film and various installation/sculptures that continue to respond to Ran Huang's feverish interest with the temptation and intoxication of inextricable corruption of aesthetics and morality.

The film "Disruptive Desires, Tranquility, and The Loss of Lucidity" elaborates upon the archetypal love story between two teenagers, whilst colluding with a deeply hidden ominous history underneath. The film tries to secure an ephemeral moment of beauty, while alluding to the illegibility of an experience that is solitary, brutish, nasty, short and pure. The ostensibly tranquil image of the film contradictorily involves an orgiastic approach to delirium and ecstatic perplexity. By substituting a dubious sense of romanticism for any actual image of transgression, Ran Huang urges us to communicate with the incompatibility of our aesthetically value and moral will, at the same time denying this possibility within the same system. The plausible image of beauty suited to our very taste of contemporaneity is ironically secured by the very insecurity that is denied by the aesthetical system itself.

The installation/sculpture piece "The Weakness of Will, and The Fear of Society" is a stable composition of intensely fragile materials gleaming and dizzying with gluttonies that conspire with risk and chance to indulge in the adultery between intolerable physical security and psychological insecurity. Huang's dissipation of the inherent syntax of the materials visualizes human conditions such as indifferent laughter, weakness, fear, confidence, love and will power into a cold moment of materialization.

Occupying an ever shifting and unstable ground in which we paradoxically seek permanence and stability, Ran Huang describes his work as an attempt to, "examine the point where we are voluntarily gelded by a secured experience of aesthetical insecurity. Like with religious enthusiasm, we choose to believe in some sort of aesthetical pragmatism rather than understand the inherent inadequacies and inextricability of the

Address: 798 Art District, 4 Jiuxianqiao Rd, Chaoyang District, Beijing

Mailing: Long March Space. Mailbox 8530, Beijing. P.R. China 100015

地址：北京市朝阳区酒仙桥路4号798艺术区 | 邮址：北京市8503信箱长征空间 邮编 100015

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situation on our own. It seems that art never really cares about things around, what it really cares about is perhaps just an intoxicated feeling that comes from caring about things. ”

Born in Xichang (Sichuan), China in 1982, Ran Huang has quickly established himself as a powerful young voice in the art scene in China with an impressive and critically acclaimed body of work that includes films, sculpture/installation, photographs and prints. Although Huang draws inspiration from a variety of philosophical and historical sources, his practice does not seek a promise or pretext for understanding by absorbing into any philosophical or critical thinking. Imaging the human conditions from within, his work can be a desire itself to battle with, which is replete with possibilities, but also frightening in its perishable security.

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