

Hive-Becoming XXXV
Tan Yongqing: Cunning Moonlight

Artist: Tan Yongqing
Curator: Zhao Xiaodan

Opening: 2019.9.28 16:00
Exhibition Dates: 2019.9.28-2019.11.13

Venue: Hive Center for Contemporary Art (Beijing)
Address: E06, 798 Art District, Chaoyang District, Beijing, China

Hive Center for Contemporary Art (Beijing) is honored to pronounce that Hive-Becoming XXXV Tan Yongqing: Cunning Moonlight will be presented at Exhibition Hall C, D, and E from Sep 28 to Nov 13, 2019. Tan Yongqing was born in 1990 in Hebei. He was recommended for admission to be a postgraduate student in oil painting from the Academy of Arts & Design, Tsinghua University in 2014. He is currently teaching at Hebei Normal University.

Since the start of his art practice, Tan Yongqing has been dedicated to exploring life consciousness in painting. From his pieces painted in college years to his recent works, his exploration of life has unraveled in different dimensions as to its commonness and the sense of depth. Like a diligent gold digger who won't stay at one spot for long, Tan Yongqing, as a modernist, has it that, through rational collecting, programming, and blending, one should start by finding himself a trustworthy personal language, then go on to explore the outskirts of such trustworthiness and to collect equipment and armed forces that can keep upgrading this core, and persists in practicing his self-awareness and behavioral patterns along with the increase of his personal potential, which allows things to be known rapidly. Man's thinking not only covers himself but can also reach out to be the brain of everything around. From his "Portrait" series to the "Human body" series, we can see, in a sense, a process of the artist examining himself top-down, so his depiction goes to where his consciousness reaches. And it's also a show of reason in Tan Yongqing's painting.

In his journey of self-construction, Tan Yongqing can extract more experiences from the accumulative text than from more intuitional images, not to mention the quantity of situational imaginations text can provide, and this is probably because the room for imagination given by text is often related to some narrative, and what Tan Yongqing hasn't discovered or can faintly perceive may just be the certain narrative that underlies some text.

In this process, the artist is trying to have himself so enriched as to cover up any huge black hole, wormhole and undescribed space wrapped not by reason. It's perhaps just like a clique who is obsessed with daily life, always looks for commonality and ritualizes it, and, at some moment, gets to the divinity, spirituality, and even animality hidden in humanity. In the artist's game of painting, roles can be exchanged, and the outcome of such exchange is an abnormality. In this sense, it's quite obvious what unique feel the artist attempts to deliver out of the depths: words that need explanation and condensed images reflect each other with a moonlight-like alloy texture and the making of art has become a perpetual outlet for the artist's ever-accumulating feelings.