



Yang Fudong, *Seven Intellectuals in Bamboo Forest, Part II*, 2004, 35 mm b/w film transferred to DVD, 46', music by Jin Wang, ed. of 7


ShanghART FILM & VIDEO WORK – selected

Yang zhenzhong | Xu Zhen | Lu Chunsheng | Song Tao

Yang Fudong | Tang Maohong | Shi Yong



feudalism



Yang Zhenzhong
Spring Story, 2003, single channel video, 12', ed. of 10

Yang Zhenzhong's extraordinary video made in 2003, mordantly entitled *Spring Story* in reference to a schmaltzy song by Dong Wenhua, sung as a tribute to Deng Xiaoping's landmark speech. In 1992, Deng Xiaoping, then eighty-eight-years old, traveled through southern China and gave what was beyond any doubt one of the most consequence-laden speeches not only in his own turbulent political career, but in contemporary Chinese political-economic history, and whose profound shock waves have by no means abated. A consummate politician, Deng in 1,500 words described the advent of capitalism in China both as a "reform" and a "revolution," which he eloquently justified in Marxist terms.

In 2003 Yang Zhenzhong went to the Siemens factory just outside of Shanghai where some 1,500 hundred workers are busy assembling mobile phones for the entire planet. Yang asked each of the workers successively to say one word from the speech that was to lead their working there in the first place, until all 1,500-odd words had been recited. He then painstakingly spliced their contributions together to recompose the entire speech. Though the resulting twelve-and-a-half minute film has a manifestly critical dimension, its particular effectiveness stems from the fact that it does not formally oppose but rather reproduces the factory's highly structured Taylorist production. Yang's work truly does liberate the productive forces of critique, as it is one of these rare configurations that allow us a point of view on process of which it is both the prism and the outcome.

Spring Story is undoubtedly Yang Zhenzhong's most ambitious work to date, and confirms him as one of the most important artists of his generation working in Shanghai. At the same time, along with video artist Xu Zhen and filmmaker Yang Fudong, he has been instrumental in encouraging young artists by opening up opportunities in the city for new-media art production. Though their work is formally very different – Xu Zhen's focusing on the body, Yang Fudong's lingering insistence on alienated individual consciousness, Yang Zhenzhong's focus on boundless proliferation – repetition, whether used to prompt laughter or a loss of temporal bearings, is a common feature.

[Stephen Wright, *Parachute* 114, 2004]

Yang Zhenzhong

I will Die, 2000-2004, single channel video, available in multiple languages, various running time, each part ed. of 5

I Will Die (2002-2004): The message is simple and irresistible, and taken as a title for Yang's ongoing sequence of series of video pieces. Ten series so far, made in different languages (Chinese, Korean, Japanese, French, Dutch, English, German, Spanish, Italian, and Arabic), participants are simply seen turned to the camera, responding to the artist's request that they say those words. Some are deadpan, other camp it up, some grasp the meaning of what they are saying with more or less gravitas - some, after all, are children - and some are frankly complicit in the making of an art work. Whatever, however "I will die" is said, there can be no denial. These people, seen on video are living proof of their liveliness (they were there), foretelling their deaths. What could be more straightforward and more profound?

Yang's use of video in this case is a masterstroke. These are snapshots, like those in *Spring Story*, of people like us, who have left traces on discs or tape that would be recognized by friends and family, and to us who don't know them, well, they could be dead by now. Video is "time-based", and so are we, and no matter where we come from, how old we are, how much we play around with the idea, the conclusion of our mortality inevitably comes around. *I will die* is one of those works of art that happens every now and then and is so obvious, so elegant in its simplicity, it seems incredible that no-one has done it before. It is an ultimate video work, in more ways an extraordinary distillation of an artistic practice that couldn't be more preoccupied with the nature of what is real.

[Jonathan Watkins, IKON Gallery, 2006]



Yang Zhenzhong, *I will Die*, 2000-2004, single channel video, installation view



Yang Zhenzhong, *Let's Puff*, 2002, 2-channel video installation, 6,58', ed. of 5

Yang Zhenzhong

Let's Puff, 2002, 2-channel video installation, 6,58', ed. of 5

Yang Zhenzhong's two-channel video installation, *Let's Puff* (2000), offers a whimsical take on the cityscape, its game properties suggesting the crossover of the Real City into SimCity. On one screen a young woman in a skimpy white tank top blows in and out repeatedly at the screen facing her, which feature a scene shot on Nanjing Road, Shanghai's famous commercial street with the Pudong tower visible on the horizon. The city scene recedes and advances in synch with the sound of the fashion model's exhalations and inhalations. Every time the woman breathes, the image of the street moves away from the viewer. The rhythm of the traffic and the angle of perception are altered with the rhythm of the woman's breath. Consequently, the image is not fixed, but remains in a state of change. Yang Zhenzhong's playful videos are more than visual reflections; they are intelligent comments on the design of contemporary society. *Let's Puff* premiered at the fourth Shanghai Biennale (2002) and the 50th Venice Biennale (2003).

Yang Zhenzhong

Born in Xiaoshan in 1968, Yang Zhengzhong now lives and works in Shanghai. He graduated from the oil painting department of the China Fine Arts Academy in Hangzhou in 1993 and began working with video and photography in 1995. Recent exhibitions include solo-exhibitions at IKON Gallery, (Birmingham, UK, 2006) and at ShanghART Gallery H-Space, (Shanghai, China, 2006). Yang Zhengshong's work has showed at major biennales and triennials including Venice (2003), Shanghai (2002), Guangzhou (2002) and Gwangju (2002).





Yang Zhenzhong, *Light and Easy II*,
2002, single channel video, 1 min,
edition of 10

2005年8月，徐震及其队友登上海拔8848.1
玛峰顶，并成功把珠穆朗玛峰顶锯
这里陈列着这个锯下来的山峰，锯山过程的记
所有和这次行动有关的物品。

徐震 男 1970年生于中国

沈越越 男 1978年生于中国

俞斌 男 1979年生于中国

俞斌 男 1967年生于中国

In August 2005, Xu Zhen together with his
8848.1 meters high Everest. They succeed in cut
take it down from the mountain.



米...
...下山

...一些瓷片和

team climbed the 8848.
...the hill top a

Xu Zhen, 8.848-1.86, 2005, multi media installation

Xu Zhen

8.848-1.86, 2005, single channel video installation,
various dimensions, ed. of 1

Xu Zhen's recent video installation *8,848-1.86* (2005) documents an expedition to Mount Everest. Here, the artist, in collaboration with his fellow mountain climbers, removed 1.86 meters of the mountain's peak and transported parts of it home to be exhibited in a large display cabinet. The video installation encompasses maps, tools and photographic evidence of the trip. *8,848-1.86*, among other allusions, is a subtle and humorous commentary on China's official policy of reclaiming Tibet.





Xu Zhen, 8.848-1.86, 2005, multi media installation



Xu Zhen, 8.848-1.86, 2005, multi media installation



Xu Zhen

An Animal, 2006, 3-channel video installation, 15', ed. of 5

Set in a quasi-scientific environment – perhaps a laboratory – Xu Zhen's 3-channel video work *An Animal* (2006) unambiguously plays with China's proud national symbol, the panda bear. As a recognizable symbol of China used as an agent of diplomacy, the panda has long been a favorite of the public. Mainly due to the notion that the specie has an appealing baby-like cuteness, and the fact that it is usually depicted reclining peacefully eating bamboo, adds to the image of innocence. "An Animal" drastically subverts or negates this notion of innocent baby-like cuteness by framing the edgy action of a panda ejaculating. An act, putting it mildly, not usually associated with the toy-like imagery of pandas. Transcending the cliché notion of the panda as a living innocent toy, Xu Zhen enters the arena of a charged agenda with undertones of socio-political and environmental issues. Xu Zhen's work conveys multi-layered meanings with a very subtle and simple gesture. You don't need any theorizing to understand the odd performance carried out for the camera.



Xu Zhen

Rainbow, 1998, single channel video, 4', ed. of 5

As a signifying device he often uses the concept of the 'body', such as in the short video *Rainbow* (1998) displayed at the 49th Venice Biennale. The four-minute video projection *Rainbow* focuses on a person's pale back, cropped at the shoulders and hips, marked only by a few freckles and moles. Loud slapping sounds are heard but not seen, although they manifest themselves in inflamed red welts, suggestive of the shapes of hands that progressively materialize across the back. Bearing witness to the event, but not the violence, the piece is edited such that the audience never sees the hand (or hands) that hit. The body neither flinches nor reacts, and it shifts inside the frame only slightly between edits. The body in fact remains ominously still despite the brutality, creating an overall viewing effect that disrupts expectations of programmed behaviour. Why is there no attempt to evade the blows? How does one override the instinct to avoid pain and injury? In the absence of any signs of resistance, the viewer is left to ponder the possibility that perhaps the individual in the frame is some sort of willing participant.

[Natalie de Vito, *Parachute* 114, 2004]

Xu Zhen

Xu Zhen was born in 1977 and graduated from the Shanghai School of Arts and Craft in 1996. He currently resides and works in Shanghai. Xu Zhen won the top prize at the China Contemporary Art Award (2004). He was invited to the 49th Venice Biennale and has since exhibited his works widely. Recent exhibitions include *China Power Station: Part I*, Battersea Power Station, (London UK, 2006), *On Mobility*, De Appel, (Amsterdam, The Netherlands, 2006), *China Contemporary - Art, Architecture and Visual Culture*, Museum Boijmans van Beuningen (Rotterdam, 2006), *The Thirteen - Chinese Video Now*, PS1 Contemporary Art Center (New York, 2006), *Restless*, Museum of Contemporary Art (Shanghai, 2006), *Universal Studios* (Beijing, 2006) and *Xu Zhen*, H-Space at ShanghART Gallery (Shanghai, 2006).



Lu Chunsheng, *Trotsky Murdered in Summer, Gentlemen in Financial Circles Got More Depressed*, 2003, single channel video, 22 min, *Alternatively A History of Chemistry II*



Lu Chunsheng

It is doubtless from the perspective of the 'spaces between' that one best understands the extremely atypical Shanghai landscapes that characterize Lu Chunsheng's videos, almost always shot in black-and-white in deserted industrial zones. Like allegories whose referent remains just beyond our grasp, his characters slowly wander through ramshackle factoryscapes, as if lost amongst the icons of another era. The film's real interest lies in the spaces it shows: spaces without qualities, which are anything but spaces without promise, and above all the opposite of any dedicated or programmed space. If the work of Lu Chunsheng shows clear aesthetic affinities with that of Yang Fudong, it is doubtless because both seek to re-imagine the ties between individuals and community in the city.

[Stephen Wright, Parachute 114, 2004]

Lu Chunsheng graduated from China National Academy of Fine Arts, Department of Sculpture. He has exhibited widely in China and abroad. He resides and works in Shanghai. Recent exhibitions include the 27th Bienal de Sao Paulo (2006), China Power Station: Part I, Battersea Power Station, (London, UK, 2006) China Contemporary Art, Architecture and Visual Culture, Museum Boijmans van Beuningen (Rotterdam, 2006), The Thirteen: Chinese Video Now, P.S.1 Contemporary Art Center (New York, 2006), Out of Sight, De Appel Foundation (Amsterdam, 2005), Double Vision, 1st Lianzhou International Foto Festival (2005) and Zooming Into Focus: Chinese Contemporary Photography and Video from Haudenschild Collection, National Art Museum (Beijing, 2005) and subsequently in Mexico City and Shanghai.

Lu Chunsheng

History of Chemisty I & II, 2004/2006, single channel videos, various running time, each ed. of 5

Lu Chunsheng's recent video works "History of Chemistry I & II" (2004/2006) elaborate invented landscapes in a style that is both magical and hyper-real. At first glance these visual fictions often seem bizarre and absurd. Yet these dream-like places are also scattered with evidence of a more everyday reality. Within the borders of his impossible realms, Lu Chunsheng distributes bits and pieces of a familiar, more comprehensible reality. These are mystical spaces that have become oddly dominated by industrial architecture and abandoned factories. However apparently distant or lost in space and time, these mystic states have also been penetrated by contemporary personas where the magical meets the mundane.



Lu Chunsheng, *History of Chemistry II*, 2006, single channel video, 95 min, edition of 5



Song Tao, *Three Days Ago*, 2005, single channel video, 8', ed. of 5



Song Tao

Three Days Ago, 2005, single channel video, 8', ed. of 5

Song Tao's film noir *Three Days Ago* (2005) is a poetic venture into the nighttime terrain of Shanghai. Along the way, the viewer glimpses certain recurring leitmotifs, such as a child playing hopscotch, a brightly lit highway tunnel and a haunting building. An electronic score that plays throughout lends the film a flowing rhythm all its own. The loop-like structure encourages the viewer to focus increasingly on the atmosphere rather than over-all narrative plot. The elliptical repetition also builds suspense that seems to accumulate towards the end. The dramatic scenes appear eternally; the urban nightly journey could take place anywhere, anytime. Song Tao presents a slice of reality as kinetic views of urban space and fragments of memory. His vision is one of documenting and creating atmospheres – he is not concerned with staging grand truths.

Song Tao

Song Tao was born in Shanghai in 1979 and graduated from Shanghai School of Art and Crafts in 1998. He resides and works in Shanghai. Song Tao has exhibited widely. Recent shows include *China Power Station: Part I*, Battersea Power Station (London, UK, 2006), *China Contemporary*, Art, Architecture and Visual Culture, Museum Boijmans van Beuningen (Rotterdam, 2006), *Restless*, MOCA (Shanghai, 2006), *Bird Head*, ShanghART Gallery (Shanghai, 2005), *Guangzhou Photo Biennale*, Guangdong Museum of Art, *First Lianzhou International Foto Festival: Double Vision*, Culture Square Lianzhou (2005), *Zooming Into Focus: Chinese Contemporary Photography and Video from Haudenschild Collection*, National Art Museum (Beijing, Mexico City and Shanghai, 2005), *Shanghai Constructions*, Shanghai Gallery of Art, (2005) and *Light as Fuck! Shanghai Assemblage 2000-2004*, National Museum of Art (Oslo, 2004).



Song Tao, *Three Days Ago*, 2005, single channel video, 8', ed. of 5



Yang Fudong, *Seven Intellectuals in Bamboo Forest, Part IV*, 2006, 35 mm b/w film transferred to DVD,
music by Jin Wang, ed. of 7



Yang Fudong

Seven Intellectuals in Bamboo Forest, Part I-IV, 2003-2006, 35 mm b/w film transferred to DVD, various running time, music by Jin Wang, each part ed. of 7

Seven Intellectuals in Bamboo Forest (2003-ongoing), a series intended to expand to five sequels in total, is Yang Fudong's attempt to develop a grand worldview in the form of an epic tale of a group of individuals defying the times in which they live. The title is borrowed from a popular legend of seven intellectuals who sought refuge from the chaos of the Warring States Period in a bamboo forest, where they indulged in serious talk unsullied by worldly matters. It is used as a metaphor for the resistance of the young Chinese who feel unable to keep up with the pace of change in China and, as a result, experience a kind of identity crisis. Showing no regard for normal social behavior, these intellectuals drank to excess, romped around naked, and composed refined verses that expressed their feelings of resentment towards the age in which they lived. The five-part series focuses on seven young men and women in different settings, beginning with a mysterious mountain popular among Taoists, then proceeding to an urban setting, a rural setting with fields and paddies, and an island, before moving back to the city.

[Yuko Hasegawa in PARKETT 76, 2006]





Yang Fudong, *Seven Intellectuals in Bamboo Forest, Part I*, 2003, 35 mm b/w film transferred to DVD, 29', music by Jin Wang, ed. of 7



Yang Fudong, *Seven Intellectuals in Bamboo Forest, Part I*, 2003, 35 mm b/w film transferred to DVD, 29', music by Jin Wang, ed. of 7



Yang Fudong

No Snow on the Broken Bridge, 2006, 35 mm b/w film transferred to DVD, 8-channel video installation, 8-12', music by Jin Wang, ed. of 3

Those who have seen this Chinese artist's earlier films will find familiar imagery scattered throughout *No Snow on the Broken Bridge*, 2006: a freeze-frame tableau in which seven young men and women, dressed in a haberdasher's finest, look outward from a rocky outcrop; boats slowly drifting across placid waters; lush, unpopulated landscapes dominated by mountains. A viewer's slightly antic attempt to take in images from eight screens, here hung in a seamless semicircle, marginally diminishes the arrested-moment quality that characterizes all his films—it's plain he trained as a painter—but Fudong aids the viewer by occasionally letting objects slide from one screen to the next or by nestling similar images side by side. Like all of Fudong's work, the narrative is loosely structured, favoring centripetal forces over linear paths. Here, glamorous young men and women are slowly pulled together as, alone or in pairs and quartets, they wend their way toward the eponymous bridge to catch a last glimpse of winter snow; the rabbits, parrots, and stubborn goats on leashes that accompany them hint at the dandyish excess of a bygone era. Some women make their way, in heels, along flat boulders set in a babbling brook; others wear suits and painted mustaches. Not much of significance transpires, but in a film this beautiful, this suffused with atmosphere, not much needs to.

[Brian Scholis in ARTFORUM International, September 2006]



Yang Fudong, *Revival of the Snake*, 2005, 10-channel video installation, 8', ed. of 3

Yang Fudong

Revival of the Snake, 2005, 10-channel video installation, 8', ed. of 3

The variety of expressions and the complexity of Yang Fudong's oeuvre are once more visited in *Revival of the Snake*, 2005, a colour video of eight minutes duration that plays on ten large screens. Here the subject is incontestably human instinct and survival.

The scene is a bright winter day with a clear sky. The ground seems to be deeply frozen and in parts sprinkled with dry snow. It is a desolate landscape. In this no-man's-land everything seems to presage death. The protagonist is a young man, perhaps an "intellectual", who seems to be a victim fighting for survival. Once again, there is no story, no beginning, middle, or end. On some of the screens the young man seems to be wandering around, exploring the environment. On some of the other screens we see him dragging himself across the thick ice of a frozen lake. While, on other screens, he is seen blindfolded with hands tied behind his back. In all its emotional anxiety *Revival of the Snake* is a truly powerful and beautiful work that becomes all engulfing for the viewer. The experience is further intensified by the impression of freezing cold that seems to emanate from the images, and also by the endless loop of dramatic music that plays on the soundtrack.

[Ziba de Weck Ardalan, *Parasol Unit*, 2006]





Yang Fudong

Close to the Sea, 2004, 10/12-channel video installation, 23', music by Jin Wang, ed. of 3

The overwhelming installation *Close to the Sea*, 2004, comprised of twelve simultaneous projections, shows the epic love story of two lovers on a beach, and at the same time the – literal – shipwreck of the pair. On the side screens one sees musicians on the rocks along the coast, performing a symphony for wind instruments. The whole is paradisiacal and threatening at the same time. Can love blossom further, and hold its own against adversity? Can happiness go on the rocks? This installation makes the viewer aware of the impossibility of watching all the projection screens simultaneously. Stories play out synchronously and asynchronously. The central projection screen shows two scenes alongside each other: a young couple riding a horse along the coast, and a couple who try to save themselves during a shipwreck. Here an initially idyllic world is disrupted; the strident sound of brass instruments reinforces the atmosphere of disharmony.

[Stedelijk Museum, October 2005]





Yang Fudong, *Close to the Sea*, 2004, 10/12-channel video installation, 23', music by Jin Wang, ed. of 3



Yang Fudong, *Tonight Moon*, 2000, multi-channel video installation, ed. of 3



Yang Fudong

Tonight Moon, 2000, multi-channel video installation
(1 projection – 30 monitors), ed. of 3

In *Tonight Moon*, 2000, expressionless men in suits amuse themselves by playing around in boats, swimming, and hiding behind trees in scenes set in a garden. The scenes appear to be daydreams. Yang says that he choose to create this affect after noticing the way people playing in gardens tend to give free rein to their imagination and enter their own fantasy world. The arched gateway represents the border between the real world and the other, enchanted land beyond. In the actual installation, a number of small monitors are embedded in a large screen onto which an image of the garden is projected, each depicting men swimming naked.

[Yuko Hasegawa in PARKETT 76, 2006]

Yang Fudong

Flutter, Flutter ... Jasmine, Jasmine, 2002, 3-channel video installation, 18', music by Miya Dudu, ed. of 5

Flutter, Flutter ... Jasmine, Jasmine, 2002, is based on a legend in which two lovers atop two mountains call out to each other. Presented on three screens, the film depicts a man and a woman discussing their feelings, along with a third view of an onlooker.

“As for *Flutter, Flutter ... Jasmine, Jasmine*, the original idea comes from the antiphony of love songs. As a kid, I saw these remote villages in films with young people standing on two mountains, singing to each other. They are so moving! In a city, there are scenes everywhere that show love directly. This popular way of expressing love is also very passionate. I made the young man and young woman stand on the top of a huge building, telling each other about their feelings and whispering loving words into each other’s ears. They face the pleasant view of blue sky and white clouds while happily singing love songs to one other. The title of the work is exactly the title of the love song that I created.”

[Yang Fudong in conversation with Gerald Matt, 2005]





Yang Fudong, *Flutter, Flutter ... Jasmine, Jasmine*, 2002, 3-channel video installation, 18', music by Miya Duda, ed. of 5





Yang Fudong

The Half Hitching Post, 2005, single channel video, 35 mm color film transferred to DVD, 7', ed. of 10

A beautiful panoramic landscape sets the scene for the narrative of *The Half Hitching Post*. Here, we see only fragments of two stories taking place simultaneously: Two different couples are being witnesses in their attempt to ascend a mountain on a sloped and steep road. The viewer is left unaware of the couple's ultimate goal as they compete on reaching their destination. Focusing on the journey up-wards the shifting perspective of the camera depicts the mutual hindrances engaged by the couples to sabotage their opponent's success on reaching their final destination. Juxtaposing the race towards the top with the tranquility of the surrounding landscape lends the video a poetic vibe all its own.



Yang Fudong, *Su Xiaoxiao*, 2001, multi-channel video installation, 15', ed. of 3

Yang Fudong

Su Xiaoxiao, 2001, multi-channel video installation (4 projections – 20 monitors), 15', ed. of 3

In film, Yang Fudong captures the poetic sentiment that arises in moments of individual encounter with the real world, and his own expression of the world inside him. His artistic practice engages in a temperamental dialogue with the traditional culture and literature of China. Yang Fudong constructs a potential platform for dialogue and negotiation between the self and external reality. In so doing, he does not propagate fixed beliefs or dogmas. His work is based on process, on what he learns from ceaseless study, observation, and involvement with his social environment and the way it relates to the individual.

[Zhang Wei in PARKETT 76, 2006]

Yang Fudong

Yang Fudong was born in 1971 in Beijing. He trained as a painter in China Academy of Fine Arts in Hangzhou. Starting in the late 1990's Yang Fudong embarked on a career in the mediums of film and video.

Yang Fudong participated in the 50th Venice Biennale (2003), First Moscow Biennale of Contemporary Art (2005), 1st International Sharjah Biennale (2005), 1st Prague Biennale (2003) and 5th Shanghai Biennale (2004), The 5th AsiaPacific Triennial of Contemporary Art (2006). Solo-shows at most acclaimed institutions include Kunsthalle Wien (2005), Stedelijk Museum (Amsterdam, 2005), Castello di Rivoli (Torino, 2005), The Moore Space (Miami, 2003), and ARC/Musee d'Art Moderne de la Ville de Paris





Yang Fudong, *Liu Lan*, single channel video, 35 mm b/w film transferred to DVD, 14', music by Zhou Qing, ed. of 10





Yang Fudong, *Liu Lan*, single channel video, 35 mm b/w film transferred to DVD, 14', music by Zhou Qing, ed. of 10



Tang Maohong, *Orchid finger*, 2004, 3 channel video, 8', ed. of 8

Tang Maohong

Tang Maohong's unique and imaginary artistic approach is prominently displayed in his short animated three channel video entitled "Orchidaceous-Finger" ("Theatrical Gestures") and the accompanying series of silkscreen prints "Orchid Finger" (2005), which are full of witty grotesquerie. The pieces are composed within circular frames, thus referencing traditional Chinese bird and flower paintings. Upon closer inspection however, Tang Maohong's various scenes of flowers, pagodas and mushrooms display an aesthetic that is as far removed from a traditional composed still life as imaginable. Here, a surreal universe of people, animals and plants interact and converge in orgiastic and explicit scenes that carry a humorous legibility all their own. Tang Maohong showcases technical expertise combined with rich fantasy and sensibility that is transformed into his own distinctive and flamboyant touch.

Tang Maohong was born in 1975. Recent exhibitions include Singapore Biennale 2006: Belief (Singapore, 2006), Orchid Finger, ShanghART H-Space (Shanghai, 2006), Sunday – Tang Maohong's Solo Exhibition, Longhua Lu (Shanghai, 2006), A Lot of Ash – A Lot of Dust, BizArt, (Shanghai, 2005) and Asian Traffic Shanghai: Magnetism – Suspension, Zendai Museum of Modern Art (Shanghai, 2005).





Shi Yong, *Continuous*, 2004, single channel video, ed. of 10

Shi Yong

Shi Yong's work embraces modernization and the ideology of consumerism as the basis for self-imagination and creation. He has produced a series of photo-based works around the concept of the ideal Shanghai citizen. It is an ongoing multifaceted project that explores images of consumption, commodity and the development of the culture industry. One series, entitled "Made in China – Welcome to China" (1999), consists of hand-painted plaster models of a young businessman in a Mao suit, sunglasses, briefcase and waving. The image of the ideal citizen used for the statue was the outcome of an Internet project through which Shi Yong asked volunteers to vote for the ideal way of looking. The individual now transforms the identity of his or her self by following the logic of commodity market surveys. It is a composite image that Shi Yong has repeatedly used in other pieces such as "Longing For" (2000) and "You Cannot Clone It, But You Can Buy It" (2001). The iconic figure is morphed through the agency of the marketplace.

Shi Yong was born in Shanghai in 1963. He graduated from Light Industrial School, Fine Art Department. He resides and works in Shanghai. Shi Yong has exhibited widely since the early 1990's. Recent shows include Follow Me!, Mori Art Museum (Tokyo, 2005), Second Guangzhou Triennale, Guangsong Museum of Art (2005), Zooming into Focus, China National Art Museum (Beijing, 2005), Felicidad Indecible, Tamayo Museum of Contemporary Art (Mexico, 2005), The Heaven, The World, ShanghART Gallery & H-Space (Shanghai, 2004), Shanghai Biennale (2002), Bienal de Sao Paulo (2002) and Bienal de Maia (1999).

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