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# Chen Xiaoyun 陈晓云



Chen Xiaoyun 陈晓云, *Who is angel* 谁是天使 (2001), single channel video, 3', ed. of 6

## ***Who is angel* (2001), single channel video, 3', ed. of 6**

The man whose leg cannot touch the land is wandering in the dark street, and the sound of barking at night keep going. Whether he is pleased with satisfaction or stressed of besieged?

## **谁是天使 (2001), single channel video, 3', ed. of 6**

双脚无法着地的男人，震耳欲聋的狗吠，这是飘飘欲仙的得意，还是无路可退的窘困？



Chen Xiaoyun 陈晓云, *Who is angel* 谁是天使 (2001), single channel video, 3', ed. of 6

## ***Shears, Shears* (2002), single channel video, 3', ed. of 6**

Cutting the night sky, cutting the perfusion tube, cutting the insects, cutting the lips, cutting the universe from segments reverts a broken site.

## **剪子，剪子 (2002), single channel video, 3', ed. of 6**

剪开夜空，剪断输液管，剪开昆虫，剪开嘴唇，剪开一切，剪碎的片段活生生地还原了一个受伤现场。



Chen Xiaoyun 陈晓云, *Several Moments Extending to a Night* 向夜晚延伸的若干个瞬间 (2002), 4-channel video, 11'30", ed. of 6

***Several Moments Extending to a Night* (2002), 4-channel video, 11'30", ed. of 6**

Similar to the memory clips, the boring action and back ground music of fickleness made up the video stream. We try to oblivion what we considered useless, but they rooted in. Reluctantly mechanic memory and the scary of delusion of persecution constitute the rest of our mental world.

**向夜晚延伸的若干个瞬间 (2002), 4-channel video, 11'30", ed. of 6**

浮躁的音乐切片，看似乏味的人物动作，如同声像俱全的琐事记忆，努力遗忘，却根深蒂固。我们精神世界的残余是由不情愿的机械化的记忆与迫害妄想的后怕构成的。



Chen Xiaoyun 陈晓云, *Prescriptions and Instruments* 配方和道具 (2003), single channel video, 12', ed. of 6

***Prescriptions and Instruments* (2003), single channel video, 12', ed. of 6**

3 youngsters and some daily scenes said a story of odd relationship. Everyone is an instrument, which was controlled, placed, and moved. And the controller is the rural rules that everyone can accept.

**配方和道具 (2003), single channel video, 12', ed. of 6**

3个年轻人，一些生活场景，不连贯的相互交叉叙述着莫名其妙的关系。游离的是个人的陌生化感受和他人自己眼中的道具感受。都市中的游魂和感受中的麻痹者，社会小花边新闻般的戏剧关系暗示的只是被旁观和愚挪。每个角色都是个道具，被摆弄，放置，移动。而主宰道具的力量来源于每个人都乐于接受的庸俗配方。



Chen Xiaoyun 陈晓云, *Float: A Cine Ladder Project -- Outlet* 漂浮：天梯计划——插头 (2004), single channel video, 11', ed. of 6

***Float: A Cine Ladder Project -- Outlet* (2004), single channel video, 11', ed. of 6**

A youngster with a bundle of electric wires around his neck who had a confused look but steady behavior wandered in the city. His track formed the city constructed by electric current.

**漂浮：天梯计划——插头 (2004), single channel video, 11', ed. of 6**

一个年青人，脖子上缠绕着一捆电线插座，在城市的各处流浪，表情迷茫而行为坚定。他的行踪勾勒了这个按电流方式构建的城市。



Chen Xiaoyun 陈晓云, *Lash* 抽 (2005), single channel video, 4', ed. of 6

***Lash* (2005), single channel video, 4', ed. of 6**

A piece of ray is a whip, and the time is an individual religion. Here is a path of mountains, and an exhausted man who is towing a tree from the bottom to the top of the hill. It will be a highly intense flashlight in one second. This is a myth of an innermost being of a person, mostly about struggle and expiation. So the memory of them is not coherent, and the desire is the most brilliant thing, recurrent fate is whipped time and time again.

**抽 (2005), single channel video, 4', ed. of 6**

光线是根鞭子，时间是个人的宗教，一条山路，一个疲惫的男人，一个拖着树上山的男人，每秒一次强烈的闪光。这是个人的内心神话，关于挣扎和救赎。记忆是不连贯的，欲望无比耀眼，被鞭子抽打的是循环的命运。



Chen Xiaoyun 陈晓云, *Drag* 拉 (2006), single channel video, 4', ed. of 6

***Drag* (2006), single channel video, 4', ed. of 6**

The young man is dragging, being exhausted, and wearing nothing above. The gain in the dark, the compromise of body and mind, being endless, is bogged down deeper and deeper.

**拉 (2006), single channel video, 4', ed. of 6**

赤裸上身的青年，精疲力竭地拖拽。黑暗中的收获，身与心的妥协，永无止尽，越陷越深。



Chen Xiaoyun 陈晓云, *Merry Christmas* 圣诞快乐 (2006), single channel video, 4', ed. of 6

***Merry Christmas* (2006), single channel video, 4', ed. of 6**

A Santa Claus with four thugs, a demented “Holy Night”, a sort of slapstick, results to a perfect misery. In the dim dirty machinery room, everyone seems to be symbolized as a delicate part of the running steam machine—the fate.

**圣诞快乐 (2006), single channel video, 4', ed. of 6**

一个圣诞老人，四个暴徒，癫狂的“平安夜”，一场闹剧，一场悲剧。在肮脏的机房内，仿佛所有的人物都是一颗精密的零件，而命运就是朝着既定方向前景的蒸汽机。



# Feng Mengbo 冯梦波



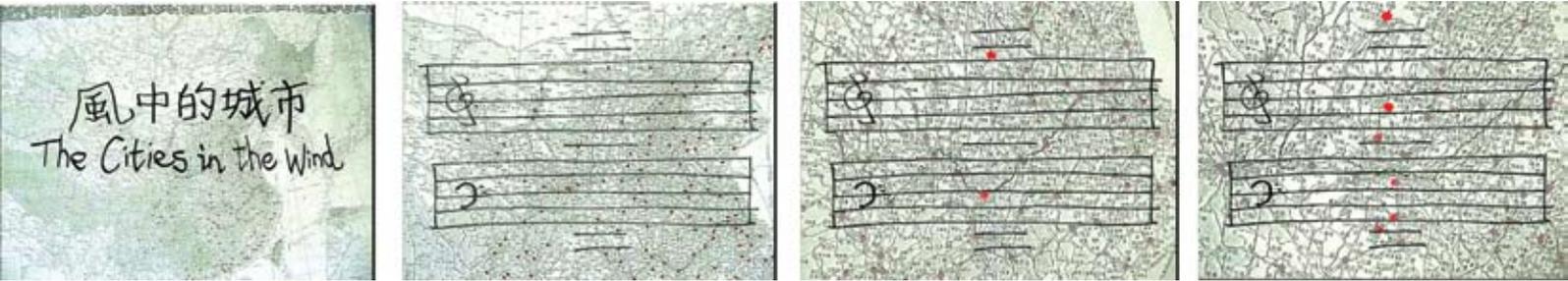
Feng Mengbo 冯梦波, *Q4U* (2002), interactive installation, ed. of 10

## **Q4U (2002), interactive installation, ed. of 10**

Q4U is shown with three computers and three projections. The left and right are for the two local players, the middle is kept for the artist when he is in the space, or showing as a Separator when he is not there. All the three computers are connected to the internet, in fact one of them is a server, which logs to a master server, so players all over the world can find and play with these three computers. Q4U is completely wired. Q4U is not only an interactive, internet-connected installation, but also a real-time performance.

## **Q4U (2002), interactive installation, ed. of 10**

在三个巨型投影屏幕上，以艺术家本人为原形的3D虚拟人物，左手持微型摄影机，右手平端机枪，在迷宫般的城堡中与和自己形象完全一样的对手近身肉搏，震耳欲聋的爆炸声和激烈的TECHNO音乐不绝于耳，炫目的火光和血雾使整个大厅亮如白昼。世界各地的游戏玩家通过INTERNET连入设于德国的服务器参战，艺术家本人也在每天晚上从北京的工作室在线观战或参加20分钟。《Q4U》不但是一个电脑多媒体互动装置，而且是一个透过INTERNET的实时表演艺术。



Hu Jieming 胡介鸣, *The Cities in the Wind* 风中的城市 (2001), single channel video, 5'20"

***The Cities in the Wind* (2001), single channel video, 5'20"**

Down with the trace of monsoon, and whenever the city is touched, wonderful note created. It's a trace of fiction, a fantasy of adoration.

**风中的城市 (2001), single channel video, 5'20"**

沿着季风的轨迹，将所触及的城市轨迹在五线谱上弹奏出荒诞悦耳的音符。是一次虚构的尝试，一次美丽的幻想。



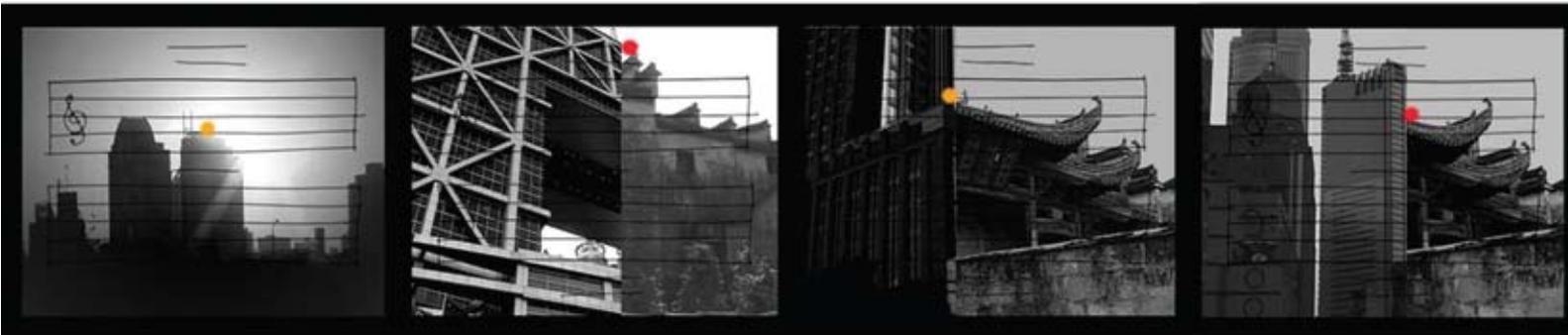
Hu Jieming 胡介鸣, *The Best Strategy is to be on the Move* 走为上策 (2002), single channel video 28'13"

***The Best Strategy is to be on the Move* (2002), single channel video 28'13"**

The video is about "retreat". In ancient Chinese military strategy, "retreat" is a nice piece of advice. The artist used clay doll to rebuild the scene of the war against Japan. (In this war, Chinese used the strategy of "retreat" and counterattack the enemies.) In this movie, the montages reflect the idea: The strategy is still working in modern China, because enemies surround "us". But, new confusion is born, where to retreat? And when shall we stop?

**走为上策 (2002), single channel video 28'13"**

以中国古代军书中的“走为上策”贯穿全片，首先引出“走”字在中国文化中的特殊含义，随后将风趣的抗战粘土动画与现代社会实录相结合，营造出中国社会中面对无处不在的“敌人”，如何实行根深蒂固的“走”的策略。但究竟“走”去何方？一生即将在“走”中结束，解谜的同时，却为新的谜团所惑。



Hu Jieming 胡介鸣, *From Architectural Immanence* 来自建筑内部 (2002), single channel video, 6'25"

### ***From Architectural Immanence* (2002), single channel video, 6'25"**

This is a video which is composed music by contour line of the architecture. The video presented the situation which can see everywhere in China. One the one hand there are more and more Chinese old houses are being destroyed and international style new buildings are being established. One the other hand many new buildings have Chinese traditional elements. I used images of old and new buildings in the video and tried to create music from the outline of the buildings.

#### **来自建筑内部 (2002), single channel video, 6'25"**

这是一部用建筑轮廓谱写乐章的摄影作品。影像素材来自两个部分的建筑影像和图片：一部分摄自安徽传统老建筑，另一部分影像摄于西方现代都市建筑。通过计算机技术将这两部分的影像素材合成相互覆盖、交替、对抗等拉锯状态，产生出一系列戏剧性的效果。从这些分格大小不相同的建筑轮廓中获取信息，再将这些信息演变的音乐。影像中的红点和黄点是乐谱的依据所在，红、黄点沿着建筑的轮廓行走，它们在五线谱上的位置便是音符。红点沿着中国传统建筑轮廓行走，用传统乐器演奏；黄点沿都市轮廓行走，以西洋乐器演奏。



Hu Jieming 胡介鸣, *Something in the Water* 水中物 (2004), single channel video, 6'12"

### ***Something in the Water* (2004), single channel video, 6'12"**

The item in the water is the basic clue to this work. It states the mutually dependent, dialectical relationship between the two, dimly revealed in all sorts of feelings and experiences in the space that they inhabit. The different experiences of the item, which is individual, vis the water, which is its environment, show the state of feeble helplessness and docile manipulability which constitute all the enticement and bewilderment of individual existence against the background of contemporary society.

#### **水中物 (2004), single channel video, 6'12"**

作品以水中物为基本线索。叙述了水和物互为条件和依存的辩证关系，暗喻在生存空间中的种种感受和体验。作为个体的物对“水”这个环境的不同体验，显现出了软弱无能和任凭摆布的状态，构成了当代社会背景下个体生存的种种诱惑和困惑。



Lu Chunsheng 陆春生, *The Curve which Can Cough* 会咳嗽的曲线 (2001), single channel video, 8'

***The Curve Which Can Cough* (2001), single channel video, 8'**

The film 'The Curve which Can Cough' is filmed from a bird's perspective in slow-motion, held in black-and-white. All the film depicts is a performance of people forming a curve or, a continuous bending line, moving slowly around in a parking lot.

**会咳嗽的曲线(2001), single channel video, 8'**

影片“会咳嗽的曲线”是一组从鸟瞰角度拍摄的慢镜头，这是一个黑白的世界。影片描述的是人在停车场移动所形成的曲线。



Lu Chunsheng 陆春生, *It's All Brother Wright's Fault* 都是莱特惹的祸 (2002), single channel video, 15'

***It's All Brother Wright's Fault* (2002), single channel video, 15'**

The film 'It's All Brother Wright's Fault' we follow the protagonist around town – the opening of the film starts with the guy peeing in his pants in front of a group of people. Later we see him as he attends a public bath-room where he gets beaten. In the closing scene the young man awakens in his bed that he has wed. The final scene shows the protagonist on a rooftop shouting to the world: "It's all brother Wright's fault...".

**都是莱特惹的祸 (2002), single channel video, 15'**

在影片“都是莱特惹的祸”中，跟随主角的足迹，开头描述的是他站在一群人面前时尿湿裤子的场景。然后我们看到他在一个公共浴室里被人殴打。后来是他在自己新婚的床上醒来。最后他站在屋顶大声喊：这都是莱特惹的祸！



Lu Chunsheng 陆春生, *Trotsky Murdered in Summer, Gentlemen in Financial Crisis Got More Depressed*  
夏天时谋杀托洛斯基，金融界的先生们更消沉了 (2003), single channel video, 22', ed. of 5

***Trotsky Murdered in Summer, Gentlemen in Financial Crisis Got More Depressed* (2003), single channel video, 22', ed. of 5**

In *Trotsky Murdered in Summer, Gentlemen in Financial Circles Got More Depressed*, scenes of a modern-day corporate environment are cut with the enactment of a murder. Not following the actual circumstance of Trotsky's death, the scenes played out by the costumed young men are something more like a sketchily-remembered idea. While the bulk of the action is in black and white, a colour sequence flows in a more obviously contemporary setting; the young men walk through the streets raging and shouting. Little is resolved, and the viewer is left with the sense that they are as perplexed by the slipperiness of collective memory as they are by the murder.

**夏天时谋杀托洛斯基，金融界的先生们更消沉了(2003), single channel video, 22', ed. of 5**

该片讲述了金融界的消沉和托洛斯基被杀两件毫无关联的事情。在影片的开始，一个男子讲述他在保险这个行当的各种感受，紧接着便是托洛斯基的被杀。他们生活的背景是真实的，故事本身是真实的，但影片中人物的穿着和行为表演却是荒诞的。这让观者被种种场景迷惑，搞不清哪个是真哪个是假。



Lu Chunsheng 陆春生, *Before the Appearance of the First Steam Engine* 第一台蒸汽机出现之前 (2003), single channel video, 35', ed. of 5

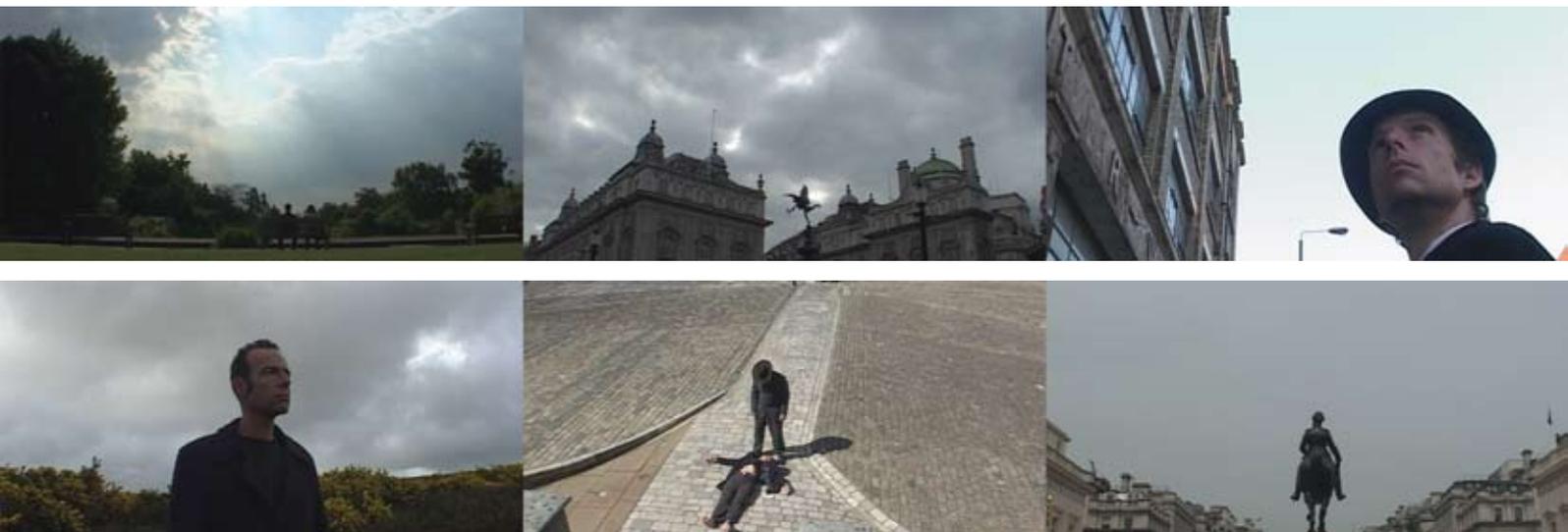
***Before the Appearance of the First Steam Engine* (2003), single channel video, 35', ed. of 5**

Lu Chunsheng's film-work *Before the Appearance of the First Steam Engine*, 2003, is a deft commentary of contemporary China, mixing a socialist's dream, a dark underworld, and a quest for wealth. Like his fellow countryman Yang Fudong, Lu Chunsheng's films show the influence of French new wave cinema. Until 2000, foreign films were largely unavailable in China with the result that Chinese artists view Western cinema history with fresh eyes.

**第一台蒸汽机出现之前(2003), single channel video, 35', ed. of 5**

陆春生拍摄于2003年的影片“第一台蒸汽机出现之前”，巧妙诠释了一个融合了社会主义者梦想，黑暗的底层社会和追求财富的当代中国。和他的同乡杨福东一样，陆春生的作品受到法国新浪潮影片的影响。在2000年以前，中国很难找到国外的影片，这导致中国艺术家能以一种全新的眼光来看待西方电影史。





Lu Chunsheng 陆春生, *History of Chemistry II* 化学史II (2006), single channel video, 95', ed. of 5

***History of Chemistry II* (2006), single channel video, 95', ed. of 5**

Lu Chunsheng's highly distinctive feature length film "History of Chemistry II" is staged in vacant spaces where the protagonists seem lost or detached from reality, wandering around like somnambulant sleep-walkers. Correspondingly, the most significant aspect of the film is its absence of any clear narrative, instead the film is structured around repetition: In Beckett-like absurd scenes we witness the characters repeating actions that make no obvious sense. The performances are perfectly synchronized to the sound score composed by B6. The film's odd charisma clearly plays homage to the surrealist works of Fellini and Bunuel.

**化学史II (2006), single channel video, 95', ed. of 5**

陆春生的超长影片“化学史II”被置于一个空旷的空间，主角们游离于现实世界之外，似梦游者一样四处徘徊。影片最大的特点就是它没有讲述具体的故事，而是构建于不停重复的内容上：我们看到主角们在贝科特式的场景里做着重复无意义的事情。而这些举动又与B6创作的背景音乐分外合拍。影片显然以其独特的方式表达了对费里尼和布努艾尔的超现实主义作品的敬意。



## Liang Shaoji 梁绍基



Liang Shaoji 梁绍基, *Nature Series No. 25* 自然系列 第25号 (1999/2007), single channel video, 5', ed. of 8

### ***Nature Series No. 25* (1999/2007), single channel video, 5', ed. of 8**

In 1999 Liang Shaoji made a video of himself walking barefoot on metal shavings, because he wanted to feel what the silkworms felt as they were crawling over them. (In 1992 Liang started to research how to make silkworms weave on metal shavings). He got a full truckload of shavings and spread them in the factory's courtyard. The factory workers were his public.

Liang: "I didn't expect it to be so incredibly painful. The smaller the shavings, the more painful they were. There was no way out, no way to escape the pain except to go forward until I reached the end of the courtyard. I had to go to the hospital afterwards. During that performance I felt like any human being in distress who has no way to give up or to get out of the situation he is in, and still you have to go on living ..."

### **自然系列 第25号(1999/2007), single channel video, 5', ed. of 8**

1992年，梁绍基开始探索怎样让蚕在有油污的金属切屑刨花上生存、吐丝。1999年，他做了一个赤脚走在金属刨花上的录像，像蚕一样去体验步入非自然生存空间的感受。他将从工厂运来的一卡车金属刨花铺在地面，行走其上，工厂工人成了观众。

梁绍基回忆道：“真实的痛苦超乎想象，合金钢的碎片越是细小就越锋利，造成的痛苦越大；一旦走进去，即无退路，只有走下去才能够走出去。在这过程中，我深深体会到人类在困境和折难中进退两难时，坚持、无畏和进取的重要。”



# Liang Yue 梁玥



Liang Yue 梁玥, *Travelling Day* 郊游日 (2006), single channel video, 19', ed. of 3

## ***Travelling Day* (2006), single channel video, 19', ed. of 3**

'Travelling Day' is played out as a documentary movie among a vast group of friends. The group travels from Shanghai to a beach for some leisure time. We witness the young people fooling round, plying with some dogs, drinking beer, throwing stones into the water. It's a subtle portrait of everyday things in the life of ordinary young people.

## **郊游日 (2006), single channel video, 19', ed. of 3**

“郊游日”是一部一群朋友之间的纪录片。他们从上海出发去海边旅行。我们看到这群年轻人互相开玩笑，逗弄路边的狗，喝酒，把石头丢进海里。这些都是普通的年轻人每天都会做的一些小事情。



Liang Yue 梁玥, *Daughter* 女儿 (2006), single channel video, 8'

## ***Daughter* (2006), single channel video, 8'**

The very beautiful short film 'Daughter' features a young woman who wanders around town until her attention is suddenly drawn to a colorful plastic flower in a shop window. In the next scene we see her at the terrace burning the traditional silver slips of paper to worship the dead – with the plastic flower sitting in the back-ground.

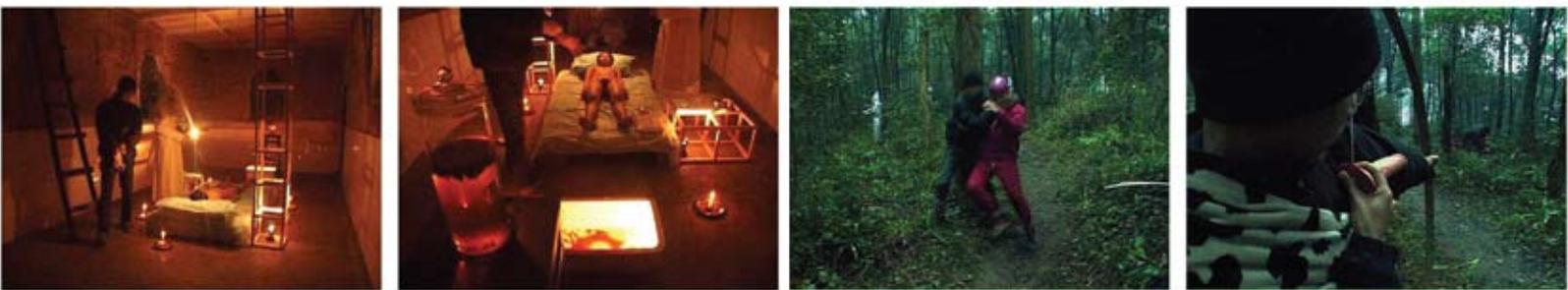
## **女儿(2006), single channel video, 8'**

短片“女儿”讲述的是一个美丽的故事。一位年轻妇女在镇上闲逛时被一盆橱窗里的彩色塑料花吸引。转换到另一个场景，她在阳台上焚烧锡箔悼念死者，那盆花又出现在背景中。

# Shi Qing 石青



Shi Qing 石青, *Black Taboo series - Zhoukou Dian* 黑禁忌系列之周口店 (2002), single channel video, 9', ed. of 5



Shi Qing 石青, *Black Taboo series - Hungjue Ping* 黑禁忌系列之黄桷坪 (2002), single channel video, 23', ed. of 5



Shi Qing 石青, *Black Taboo series - Moxi Town* 黑禁忌系列之磨西镇 (2002), single channel video, 11', ed. of 5

***Black Taboo series - Zhoukou Dian* (2002), single channel video, 9', ed. of 5**

***Black Taboo series - Hungjue Ping* (2002), single channel video, 23', ed. of 5**

***Black Taboo series - Moxi Town* (2002), single channel video, 11', ed. of 5**

In the "Black Taboo" series Shi Qing makes use of ancient mythologies that he 'translates' into modern stories. Viewers encounter fragmentation: some of it coming from unreliable memories, some from worried imagination, and still more from the way in which he portrays the absurdity of everyday life by enlarging and reproducing the ordinary.

**黑禁忌系列之周口店 (2002), single channel video, 9', ed. of 5**

**黑禁忌系列之黄桷坪 (2002), single channel video, 23', ed. of 5**

**黑禁忌系列之磨西镇 (2002), single channel video, 11', ed. of 5**

在“黑禁忌”系列中，石青将远古的神话“翻译”成现代的故事。一些来自于虚假的记忆，一些来自于悲观的想象，而更多的是他所描绘的经过夸大和再创造的荒谬的日常生活。



Shi Qing 石青, *Four Appearances series – Rule of Mercury* 四相系列之水银法则 (2003), single channel video, 6', ed. of 5



Shi Qing 石青, *Four Appearances series – Got Fire* 四相系列之上火 (2003), single channel video, 7', ed. of 5



Shi Qing 石青, *Four Appearances series – No Lotus in Winter* 四相系列之冬日无荷 (2003), single channel video, 11', ed. of 5



Shi Qing 石青, *Four Appearances series – Water* 四相系列之弱水 (2003), single channel video, 13', ed. of 5

***Four Appearances series – Rule of Mercury* (2003), single channel video, 6', ed. of 5**

***Four Appearances series – Got Fire* (2003), single channel video, 7', ed. of 5**

***Four Appearances series – No Lotus in Winter* (2003), single channel video, 11', ed. of 5**

***Four Appearances series – Water* (2003), single channel video, 13', ed. of 5**

The "Four Appearances" series consist of short stories centered around basic elements such as fire, water and the lotus. The films appear in both color and black-and-white footage showing young people on the beach, in the countryside, and in a bamboo forest.

四相系列之水银法则 (2003), single channel video, 6', ed. of 5

四相系列之上火 (2003), single channel video, 7', ed. of 5

四相系列之冬日无荷 (2003), single channel video, 11', ed. of 5

四相系列之弱水 (2003), single channel video, 13', ed. of 5

“四相系列”描绘了一组围绕着水，火，水银和莲花发生的故事。石青用黑白及彩色的胶片描述了年轻人在海边，乡村和竹林里的故事。





Shi Qing 石青, *When Zhuge Liang Met Panda* 诸葛熊猫奇遇记 (2007), single channel video, 35', ed. of 5

***When Zhuge Liang Met Panda* (2007), single channel video, 35', ed. of 5**

Shi Qing's recent film project "When Zhuge Liang Meets Panda" (2007) is an installation that consists of multiple videos along with photographs, light boxes, and sculptures. Here, the artist investigates the old tales of the famous Chinese philosopher and politician Zhuge Liang as well as the age-old myths about the Panda, China's favorite national symbol. He mixes these two narratives into his own idiosyncratic tale thereby creating a parallel world of imagination.

**诸葛熊猫奇遇记 (2007), single channel video, 35', ed. of 5**

石青的最新作品“诸葛熊猫奇遇记”是一个由多个视频、照片、灯箱及雕塑组成的装置。该作品中，艺术家将古代哲学家政治家诸葛亮的传说和国宝熊猫的古老神话结合到一起，并虚构出一个两者并存的故事。

## Song Tao 宋涛



Song Tao 宋涛, *From Last Century* 从上世纪来 (2004), single channel video, 13', ed. of 5

### ***From Last Century* (2004), single channel video, 13', ed. of 5**

The repetitive structure gains strength in quantity and the shift from quantitative change to qualitative change. But in the works of Liang Yue and Song Tao, the form of repetition and monotony that they used is looks like the true-life copy.

### **从上世纪来(2004), single channel video, 13', ed. of 5**

重复结构有着量的强化，甚至是以量变到质变的力度去叩动观者；而在梁玥和宋涛的作品中，重复与单调无非就是生活中的周而复始，它们并不比变奏与高潮更好或更坏。



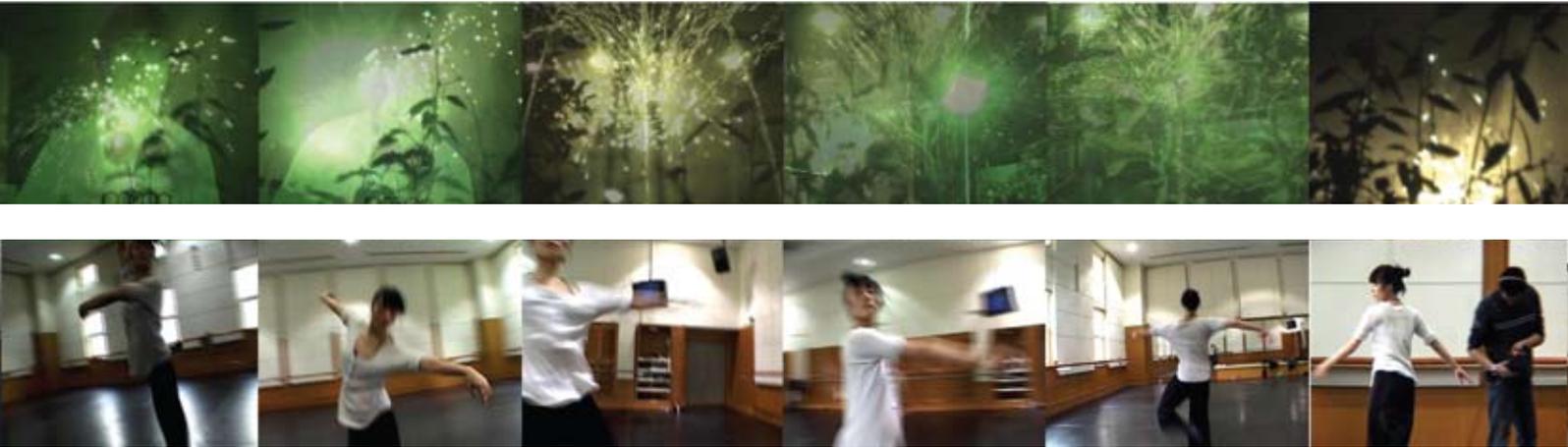
Song Tao 宋涛, *Three Days Ago* 三天前 (2004), single channel video, 8', ed. of 5

### ***Three Days Ago* (2004), 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. atmospheres – he is not concerned with staging grand truths.

### **三天前 (2004), single channel video, 8', ed. of 5**

宋涛的黑色电影《3天前》(2004)记录的是一场在夜上海城市地形中诗意的冒险。屏幕上一直延伸的道路，穿插闪现几个主题画面，孩子玩着‘跳房子’的游戏、一条灯火通明的空旷公路隧道以及那一直让人浮现脑海的建筑物。摩托车电子表盘的跳动应和着以电子音乐人B6为电影创作的音乐。虽然在整个影片中没有过多的叙事情节，然而不断延伸的车道画面却给人以冲击。可以注意到椭圆形的重复，为最后的结局埋伏了悬念。影片中出现的场景可以在任何时间发生在城市的任何地方。宋涛以现实动力学的观点记录了对于城市空间碎片的记忆，他并不想要阐述任何伟大的真理，而是希望为我们的城市生活做一图像的存在，一种日常记忆的证明。



Song Tao 宋涛, *Yard* 庭院 (2005), single channel video, 9', ed. of 5

***Yard* (2005), single channel video, 9', ed. of 5**

Song Tao and B6's *Yard* comprises three interrelated elements: an electronic music soundtrack by B6, which was the starting point for the work; a projected video film (9'25" in duration) of digitally overlain and juxtaposed moving colour images made by Song Tao in response to B6's music representing differing aspects of the urban environment in contemporary Shanghai, including nocturnal street scenes, B6 in a Moog t-shirt with headphones around his neck and finally a ballet dancer practicing in a dance studio tracked closely by a cameraman whose image is reflected by the studio's mirrored wall; and a staged environment for the viewing of the work.

**庭院(2005), single channel video, 9', ed. of 5**

宋涛和B6的作品“花园”包括三个看似毫无关联的部分：由B6创作的电子音乐背景；9'25"长的影片是由宋涛拍摄的彩色照片剪辑，将当代上海各个方面的城市环境交叠在一起，从街道的夜景，B6戴着耳机穿着穆格图案的T恤衫，到一个芭蕾舞演员在舞蹈房练舞的情景（由于舞者是在镜子中，而另一面镜子又安装在观众后面，这样的装置便制造了一种双重的迷失）最后是该作品的拍摄现场。



Song Tao 宋涛, *Four Countries* 四国 (2007), single channel video, 6', ed. of 5

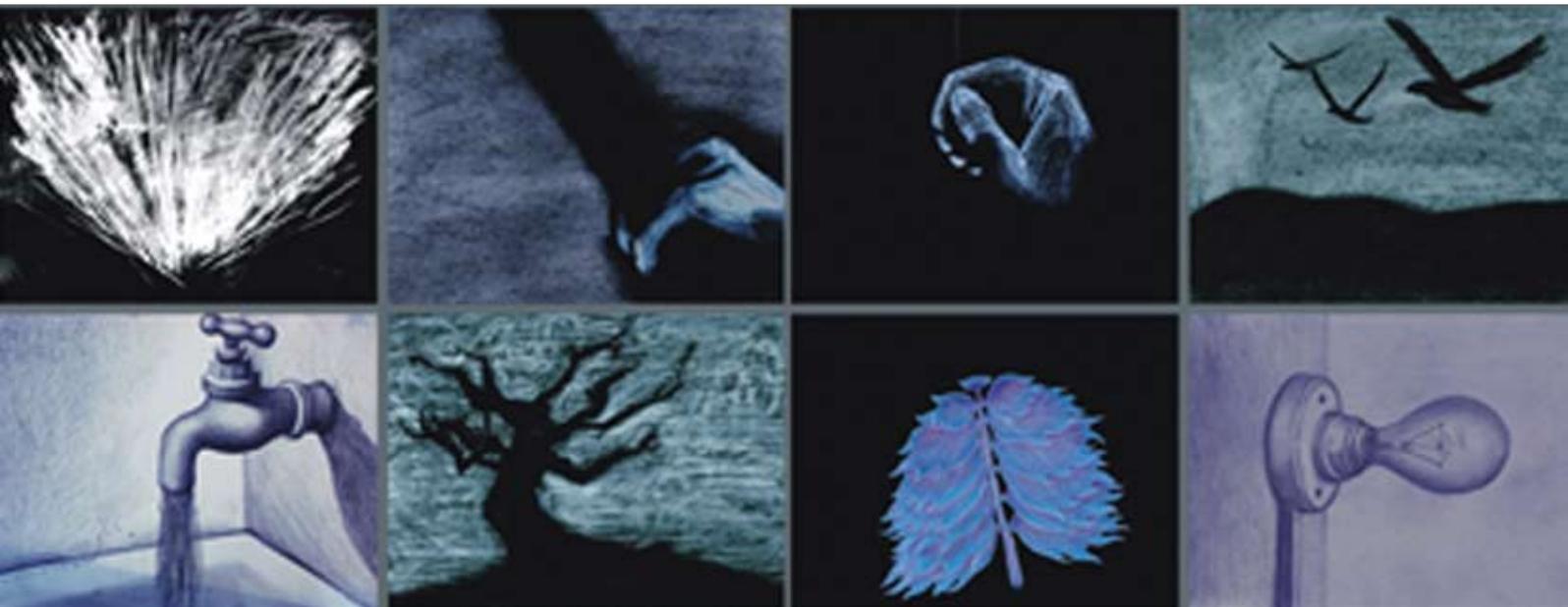
***Four Country* (2007), single channel video, 6', ed. of 5**

This is the third work by 4.7G. In the background music made by B6, five youngsters gathered together, playing military chess, talking, smoking and joking that showed an easy, daily life.

**四国(2005), single channel video, 6', ed. of 5**

这是4.7G的第三个作品。在B6创作的背景音乐中，五个年青人一边下着军棋，一边聊天、抽烟、毫无顾忌地嬉笑打闹。展现出一种游戏的、市井化的生活。

## Sun Xun 孙 逊



Sun Xun 孙逊, *Utopia in the Day* 日常乌托邦 (2004), single channel video animation, 4,41', ed. of 6

### ***Utopia in the Day* (2004), single channel video animation, 4,41', ed. of 6**

“Utopia in the Day” presents a marionette theater – here, the characters are controlled by a puppet master in the character of a skeleton. Alas, death controls the living.

### **日常乌托邦(2004), single channel video animation, 4,41', ed. of 6**

“日常乌托邦”展示了一个牵线木偶剧场——在这里，故事里的人们都被一个骷髅牵线操纵着，看上去就像死亡控制着生命。



Sun Xun 孙逊, *Magician's Lie* 魔术师的谎言 (2005), single channel video animation, 4', ed. of 6

### ***Magician's Lie* (2005), single channel video animation, 4', ed. of 6**

In ‘Magician's Lie’ we see a single person covered in black paint while white tribal patterns continuously form various tattoos on his body.

### **魔术师的谎言 (2005), single channel video animation, 4', ed. of 6**

该片中，一个被黑色笼罩的人身上不断出现代表不同部落的白色纹身。



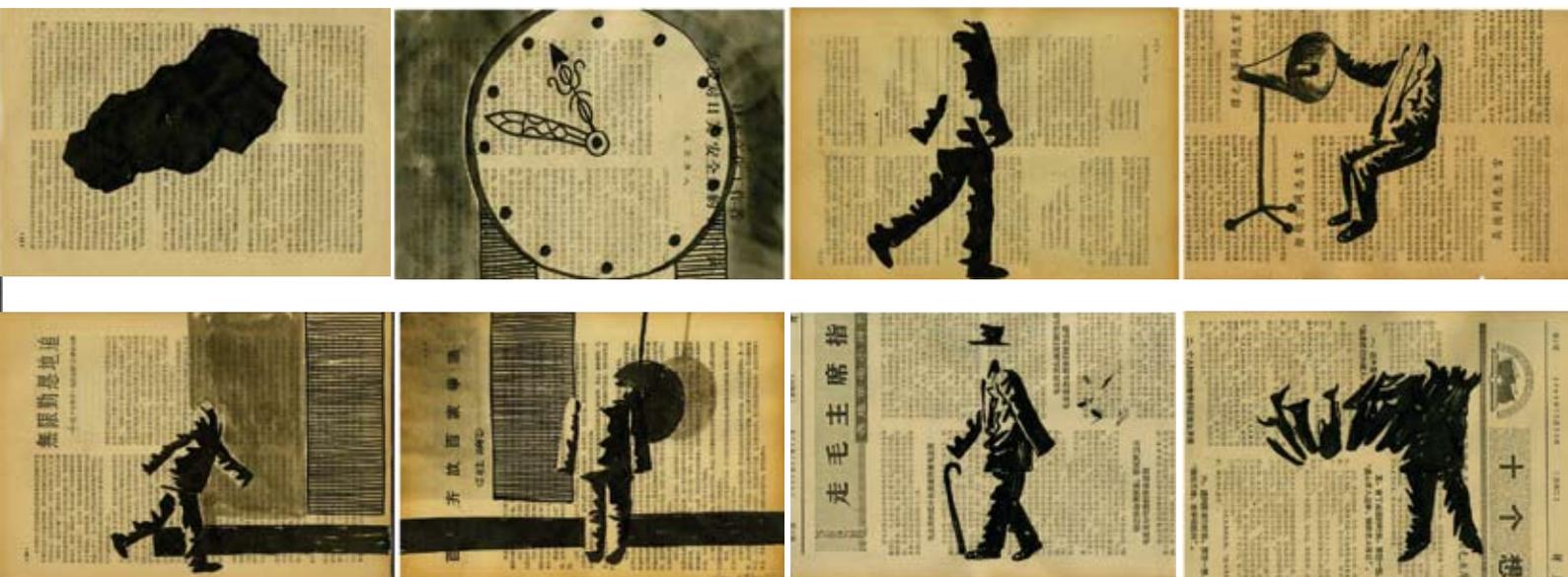
Sun Xun 孙逊, *A War About Chinese Words* 文字元年战役 (2005), single channel video animation, 2', ed. of 6

***A War About Chinese Words* (2005), single channel video animation, 2', ed. of 6**

“A War About Chinese Words” is a black and white movie animation where Chinese characters morph and come alive as soldiers, animals and tanks. The characters enter into warfare and battle.

**文字元年战役 (2005), single channel video animation, 2', ed. of 6**

这是一部黑白动画，中国的文字被赋予生命形态，像士兵、动物和坦克一样打仗。



Sun Xun 孙逊, *Shock of Time* 休克时光 (2006), single channel video animation, 5,29', ed. of 6

***Shock of Time* (2006), single channel video animation, 5,29', ed. of 6**

“Shock of Time” plays with our notion of time, narration, and history. As background material he uses old newspapers, books and other documentary material quoting different passages of the past.

**休克时光 (2006), single channel video animation, 5,29', ed. of 6**

“休克时光”展示的是艺术家对时间，故事和历史的见解。作品使用的都是一些五六十年代的旧报纸、旧刊物，这些报纸刊物上面记载的是当时中国的信息，对艺术家来说这些已经成为历史。



Sun Xun 孙逊, *Lie* 讹(2006), single channel video animation, 7', ed. of 6

***Lie* (2006), single channel video animation, 7', ed. of 6**

“Lie” is set in a space only inhabited by a character wearing a tall magician’s hat. The space is lit up from outside by the moon that shines through the barred window frames. Inside, the walls suddenly come to live, and strange creatures morph into bombs and bonfires.

**讹 (2006), single channel video animation, 7', ed. of 6**

“讹”中，只有一个戴着魔术帽的人物。窗外月光普照，房间里的墙突然活了，奇怪的形象不断地出现并爆炸焚烧。



Sun Xun 孙逊, *Mythos* 异邦 (2006), single channel video, single channel video, 12'36"

***Mythos* (2006), single channel video, 12'36"**

Mythos is a collage created with reference to personal memories as well as collective experiences. In the strange spatio-temporal image, the history has been cut into pieces. It seems that everyone is a king, everyone is a magician, and numberless chairs are there waiting while billows of flame are sweeping the brown old photos. The animation is a montage of history, and MYTHOS’ dictionary is, thus, a code full of questions.

**异邦 (2006), single channel video, 12'36"**

动画《异邦》讲述了一个由记忆拼贴而成的神话。在陌生的时空假象中，历史被切割成无数碎片，每个人都是个国王，每个人都是个魔术师，椅子象征着权力空设而待，熊熊火焰吞噬着发黄的老相片，而异邦的词典就是充满疑问的法典。



Sun Xun 孙逊, *Requiem* 安魂曲 (2007), single channel video animation, 7', ed. of 6

***Requiem* (2007), single channel video animation, 7', ed. of 6**

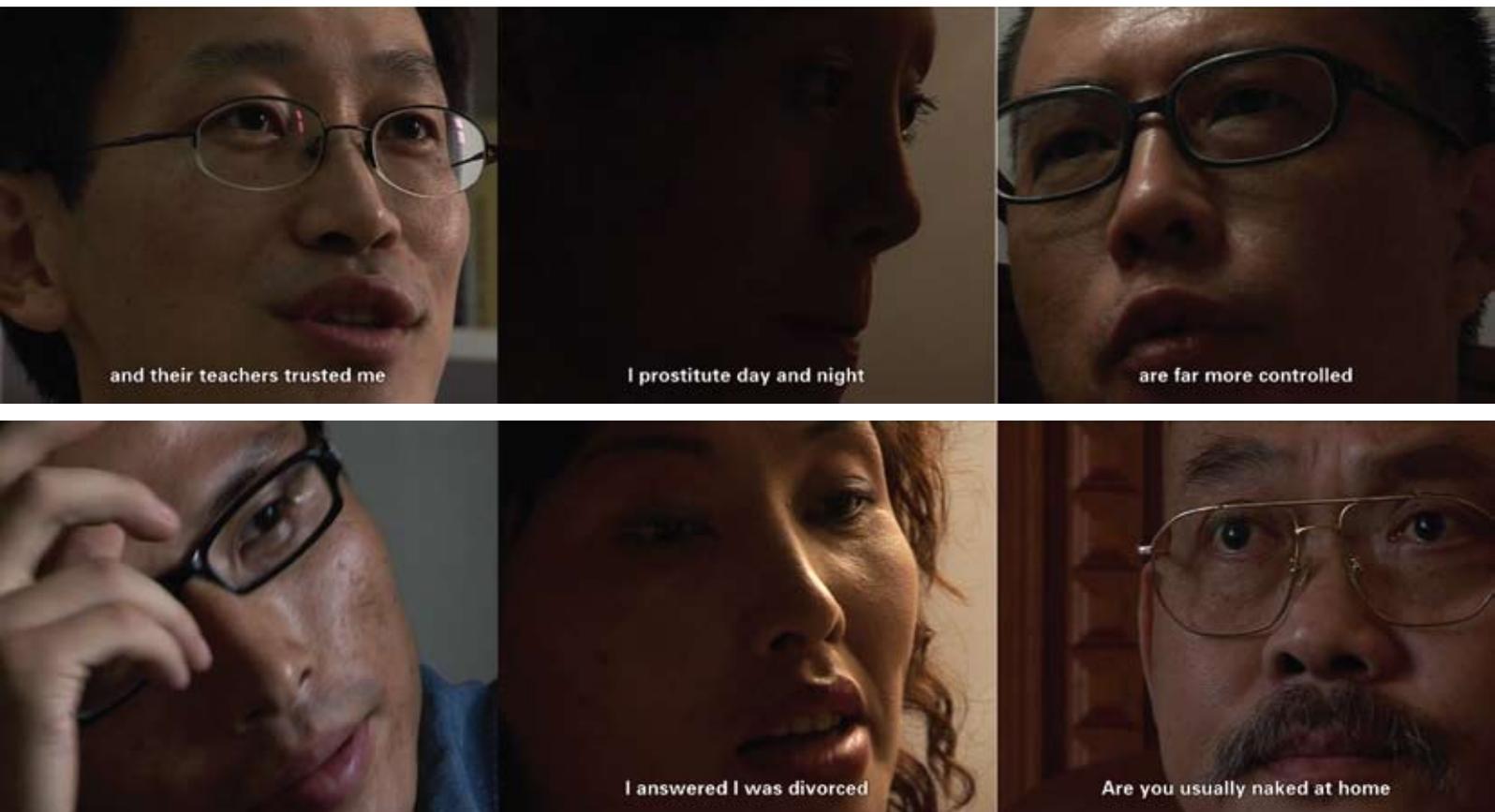
“Requiem” is an apocalyptic story about a world in despair, streets are burning and giant mosquitos flying above the city as helicopters ready for attack.

**安魂曲(2007), single channel video animation, 7', ed. of 6**

“安魂曲”描述的是一个遭遇灾难的绝望的世界：街道陷入一片火海之中，巨大的蚊子像直升机一样盘旋于城市上空准备袭击。



## Shi Yong 施勇



Shi Yong 施勇, *Think Carefully, Where Were You Yesterday* 仔细想想, 昨天你究竟干嘛去了 (2007), multi-channel video installation

### ***Think Carefully, Where Were You Yesterday* (2007), multi-channel video installation**

Shi Yong's extensive video project "Think Carefully, Where Were You Yesterday" (2007 – ongoing) deals with the 'politics of representation': The videos have deep personal perspectives and consist of interviews conducted with minorities that seldom have a voice of their own in China's public realm. Neglected and ignored identities such as AIDS victims, prostitutes, political activists, homosexuals and drug addicts are being thoroughly questioned about their existence, their desires and defeats. Contrasting the disturbing narratives of exclusion, the aesthetic and the visual language of the videos consist of calm b/w close-ups focusing on every little expression of the inter-viewees. The outcome is a touching non-judgmental documentation of marginalized realities in today's China.

### **仔细想想, 昨天你究竟干嘛去了 (2007), multi-channel video installation**

这是施勇2007年开始的大型影像项目（待续），深度挖掘了陈述的手段。在这些影像作品中，涉及到一些在中国的公众面前很少露面的阶层，并揭示他们内心的私密。艺术家访问了爱滋病患者，妓女，政治活动家，同性恋以及吸毒者这些被人们忽略的个体，详细了解他们的生存状态，他们的愿望以及他们的无奈。与那些将他们作为反面教材的叙述不同，施勇用一种艺术的，真实的语言放大每一位被采访者措辞中的每一个小细节，对他们追根究底。而该作品最终将成为对今日中国边缘人群的客观记录。

## Tang Maohong 唐茂宏



Tang Maohong 唐茂宏, *Orchid Finger* 兰花指 (2004), 3-channel animation video, 8'12", ed. of 8

### ***Orchid Finger* (2004), 3-channel animation video, 8'12", ed. of 8**

Tang Maohong's rich imagination is shown by his short animated video "Orchidaceous-Finger (theatrical gesture)". He describes this piece as his "Personal Pop Art". This piece is rounded framed like a Chinese traditional birds & flowers painting with multifarious scenes of mushrooms, flowers, pagodas, etc., growing from or interacting with people randomly. There are full of fantastic images and disorder plots to be composed into a magic surrealistic world which between real-life and illusion, between Chinese tradition and future.

### **兰花指(2004), 3-channel animation video, 8'12", ed. of 8**

天马行空的奇思遐想终在他最新的手绘动画片《兰花指》中得以精彩体现。这项浩瀚工程最后只浓缩成短短几分钟，被其自称为“个人小波普”。在圆形的中国花鸟画的框架结构中，绚丽的蘑菇、雅致的花卉、耸立的宝塔……肆意滋生于人体与日常生活之中，一组组涌现而来的形象荒诞不经、情节发展无序，就如同作品的标题一样在现实和幻想之间，中国式传统与未来之间构筑了一个魔幻超现实主义的奇异空间。



Tang Maohong 唐茂宏, *Sunday* 星期天 (2006), 5-channel animation video, 6', ed. of 6

### ***Sunday* (2006), 5-channel animation video, 6', ed. of 6**

The video installation "Sunday" (2006) is 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 leben 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.

### **星期天(2006), 5-channel animation video, 6', ed. of 6**

这部录像短片充满了幽默滑稽的图案：中国传统的花鸟画被框在圆形的框架之中。仔细观察，会发现唐茂宏作品中的这些花卉，宝塔，蘑菇等等都是富有审美意义的想象而非写实。这些超现实的人物，动物和植物本身就显示出一种异想天开的诙谐。



Tang Maohong 唐茂宏, *Sunday 星期天* (2006), 5-channel animation video, 6', ed. of 6

**Series (2002), multiple channel video installation**

At night, in a building where the lights are controlled by sound, I shout a group of words. The words put together compose the phrase: "Before there was a mountain, on the mountain there was a temple, in the temple there was a monk who was telling stories, what was he telling?"

**系列(2002), multiple channel video installation**

晚上在有声控灯的小区楼道里喊一个字,最后组成一段话: "从前有座山, 山上有座庙 庙里有个和尚讲故事 讲的什么呢?"

## Xu Zhen 徐震



Xu Zhen 徐震, *Rainbow* 彩虹 (1998), single channel video, 3,50', ed. of 5

### ***Rainbow* (1998), single channel video, 3,50', ed. of 5**

Xu Zhen started out making videos that focused on the body and public space in a manner reminiscent of early Bruce Nauman or Vito Acconci: For example, the four minute video “Rainbow” (1998) shows a person’s back growing increasingly red, the result of slaps heard on the sound track but never seen.

### **彩虹 (1998), single channel video, 3,50', ed. of 5**

徐震刚开始时做了一些类似早期布鲁斯·瑙曼和维托·阿康西的作品，专注于人的身体和公共空间。比如这个4分钟的影像作品“彩虹”（1998）拍摄的是一个人的背部在背景配音的拍打声中慢慢变红的过程，然而整个过程中并没有拍打者的出现。



Xu Zhen 徐震, *From Inside the Body* 来自身体内部 (1999), 3-channel video installation, 8', ed. of 5

### ***From Inside the Body* (1999), 3-channel video installation, 8', ed. of 5**

In “From Inside the Body” (1999) viewers sit before three video monitors in a room outfitted with a single couch: The central screen shows the same couch, empty; the left-hand screen shows a man, and the right-hand screen, a woman. While the middle image remains static, the man and the woman begin to sniff the air, as if suddenly aware of an aroma. They smell themselves, stripping off their clothes to locate the source of this intoxicating scent. Finally, in their underwear, they walk off camera only to reappear together on the central screen, where they sit on the couch and start to sniff each other. During the course of the video piece, an aroma is released in the room, as if inviting viewers to mimic the actions on-screen.

### **来自身体内部 (1999), 3-channel video installation, 8', ed. of 5**

这是一个三屏录像（1999年）：中间的屏幕中摆放着一只长沙发，左右各自有一个男人和一个女人出现。开始时，两个人好像闻到一种气味。他们脱下衣服在自己身上寻找这种气味的来源。最后，他们穿着内衣走出各自的屏幕，走到中间有长沙发的屏幕中，开始在对方身上寻找来源。在影片放映过程中，放映厅内会散发一种气味，就像是在邀请参观者模仿影片中的主角，寻找气味的源头。



Xu Zhen 徐震, *Shouting* 喊 (1998), single channel video, 4', ed. of 5



Xu Zhen 徐震, *Shouting II* 喊 II (2005), 8-channel video installation, 8', ed. of 3

***Shouting* (1998), single channel video, 4', ed. of 5**

***Shouting II* (2005), 8-channel video installation, 8', ed. of 3**

In “Shouting” (1998), a moving crowd faces away from the camera until, startled by screams behind them, they spin around (a reaction that elicits laughs from whomever is behind the camera).

**喊 (1998), single channel video, 4', ed. of 5**

**喊 II (2005), 8-channel video installation, 8', ed. of 3**

“喊”（1998年），移动的观众背向镜头，直到被一声从后面的喊叫惊吓后才回头（一个在镜头后引人发笑反应）。



Xu Zhen 徐震, *Road Show*巡回演出 (2000), 3-channel video installation, ed. of 5

**Road Show (2000), 3-channel video installation, ed. of 5**

Xu Zhen made himself a rap singer and showing on the three screens at the same time. But audiences only heard his weak moaning of making love. With the coming of climax, the audiences down the stage seems to become more and more excited screaming and whistling while lacking of their appearance.

**巡回演出 (2000), 3-channel video installation, ed. of 5**

徐震将自己装扮成一个说唱乐手，三个屏幕同时播放着他在台上举着麦克风奋力表演的场景。而在这样煽动人心的视觉画面之外，观众听到的却是他低弱的模仿性爱的声音。伴随着高潮的到来，台下观众的情绪被充分调动，尖叫和口哨声也渐趋热烈，似乎达到了一种互动。而事实上，屏幕中至始至终没有出现台下欢呼的观众。



Xu Zhen 徐震, *8.848 - 1, 86* (2006), single channel video installation, 8', ed. of 5

**8.848 - 1, 86 (2006), single channel video installation, 8', ed. of 5**

His video installation "8.848-1.86" (2005) documents an expedition to Mount Everest. Here, Xu Zhen removed 1.86 meters of the mountain's peak and transported it home to be exhibited in a large display cabinet. The video, among other allusions, is a subtle and humorous commentary on China's policy of expansion.

**8.848 - 1, 86 (2006), single channel video installation, 8', ed. of 5**

这部短片记录了艺术家在珠穆朗玛峰上的远征。徐震及他的同伴从珠峰上割下了1.86米并把它带回来展出。有人评论说，这是对中国扩张政策的一种微妙而幽默的解释。



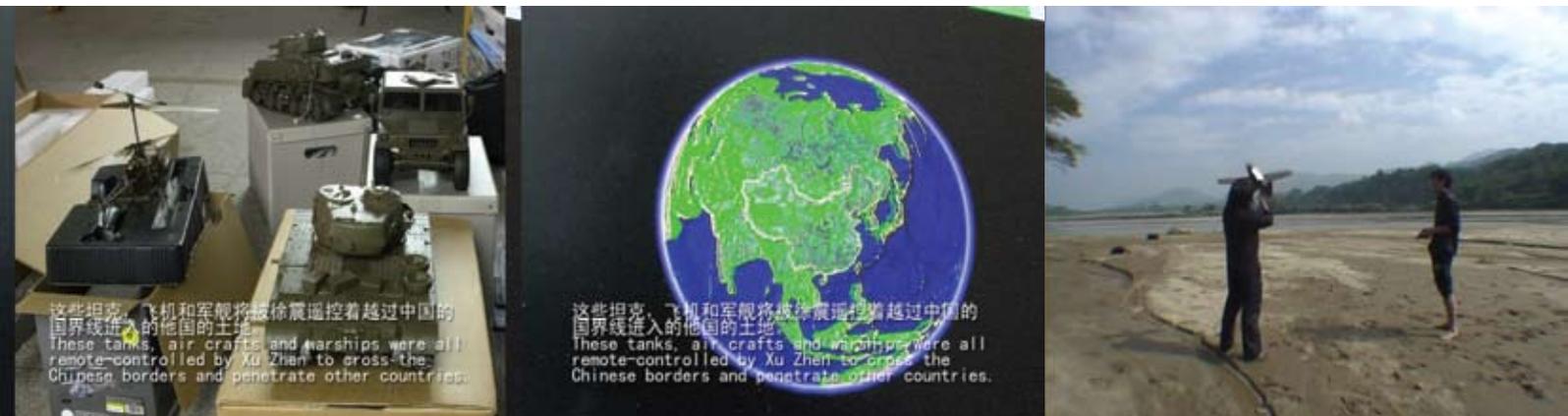
Xu Zhen 徐震, *An Animal* 一只动物 (2006), 3-channel video installation, ed. of 5

***An Animal* (2006), 3-channel video installation, ed. of 5**

*An Animal* (2006): This three-channel video installation shows a panda variously ejaculating (with the assistance of a group of men, faces digitally blurred) and sleeping.

**一只动物 (2006), 3-channel video installation, ed. of 5**

这个3屏的装置录像里是一只不断射精（在一群脸部打了马赛克男人的帮助下）和睡觉的熊猫。



Xu Zhen 徐震, *18 Days* 18天 (2006), single channel video installation, 23', ed. of 5

***18 Days* (2006), single channel video installation, 23', ed. of 5**

*18 Days* records a trip that the artist underwent with the goal of crossing the borders of China's neighboring countries with remote controlled toy weapons.

**18天 (2006), single channel video installation, 23', ed. of 5**

《18天》记录了徐震自驾车团队带着自制的飞机、坦克、军舰的遥控模型试图向中俄、中蒙、中缅的国境线做的三次逾越。徐震用戏虐的形式对边境法律进行了虚拟的挑衅，用坏小子无理取闹的态度对国际政局进行了恶搞性预言。

## Yang Fudong 杨福东



Yang Fudong 杨福东, *After All, I Didn't Force You* 我并非强迫你 (1998), single channel video, 2', ed. of 5

### ***After All, I Didn't Force You* (1998), single channel video, 2', ed. of 5**

"After All I Didn't Force You" (1998), are implicitly a reaction to the forms of individualism in a developing modern mass society. Yang Fudong strings together takes with different characters so quickly one after the other that they "lose face."

### **我并非强迫你(1998), single channel video, 2', ed. of 5**

这部短片影射了忙碌的现代社会对个体的忽视。杨福东拍摄了一系列迅速移动的场景，以致在片中看不到一张清晰的脸。



Yang Fudong 杨福东, *City Light* 城市之光 (2001), single channel video, 6', ed. of 10

### ***City Light* (2001), single channel video, 6', ed. of 10**

"City Lights" (2001) is a mixture of the detective film and slapstick. A young, well-dressed office clerk and his doppelgänger move in unison along the street and around the office. Like pre-programmed robots they fit perfectly into their apparently ideally organised environment. The day is entirely dominated by work, but the evening provides space for dreams and creative thinking, allowing a schizophrenic situation to arise. In their heroic conduct the two gentlemen sometimes develop into two gangsters who engage in a form of shadowboxing.

### **城市之光 (2001), single channel video, 6', ed. of 10**

城市之光是一部侦探片和荒诞剧的混合物。一个穿着正装的年轻职员患了精神分裂症，和他的二重身份行动于办公室周围和街道上。他们像预先设置好的机器人一样完全融入了这种环境。白天为了工作奔忙，夜晚则是做梦和幻想。他们时而像英雄一样行动，时而又像土匪一样。



Yang Fudong 杨福东, *Robber South* 盗南(2001), single channel video, 18', ed. of 10

***Robber South* (2001), single channel video, 18', ed. of 10**

In a scene from “Robber South” (2001), which tells the story of a young man in the city making a living as a fruit seller while dreaming of becoming a businessman, the protagonist watches as a subway train pulls into a station, and in an instant the focus of his attention switches seamlessly to a deep blue sky. Compass in hand, he walks from house to house, tracing each door and wall with his fingers, a metaphor for his search for his own place in the city.

**盗南 (2001), single channel video, 18', ed. of 10**

“盗南”讲述的是一个靠贩卖水果为生的小贩想要成为大老板的故事。镜头跟随主角追随一辆地铁进站，接着又跳跃到蓝蓝的天空。他拿着指南针走过每一个门口每一面墙，他想在这个城市找到一个落脚之处。



Yang Fudong 杨福东, *Backyard - Hey! Sun is Rising* 后房——嘿！天亮了(2001), single channel video, 13', ed. of 10

***Backyard - Hey! Sun is Rising* (2001), single channel video, 13', ed. of 10**

Four men engage in acts simultaneously. They smoke, yawn, massage themselves and practice military exercises in a city and in a park. The seriousness with which they perform these acts contrasts with their pointlessness, which creates the effect of slapstick. Yang Fudong reveals that because of social changes, certain rituals have become totally meaningless.

**后房——嘿！天亮了 (2001), single channel video, 13', ed. of 10**

这部短片中的四个主角做着完全同步的事情。他们在街上、公园里抽烟，打哈欠，敲背，拿着木剑挥舞。他们严肃认真的态度和他们这些毫无意义的举动形成的强烈的对比，看似一出闹剧。杨福东想要通过这个短片表明，一些原有的民间习俗在天翻地覆的现代社会是没有任何实际意义的。



Yang Fudong 杨福东, *An Estranged Paradise* 陌生天堂 (2002), single channel video, 76', ed. of 10

***An Estranged Paradise* (2002), single channel video, 76', ed. of 10**

For “An Estranged Paradise” (which took five years to edit), Yang Fudong yielded to his trademark fascination for crisp, moody, black-and-white 35mm cinematography. The film starts with a meditation on the composition of space in Chinese painting. It then nonchalantly wanders through the streets, railroad tracks, apartment buildings, waterfront and outskirts of the southern city of Hangzhou, following the protagonist’s emotional vicissitudes. There are shades of Jim Jarmusch, of Godard’s “Breathless” and allusions to 1930s Shanghai cinema. More importantly, Yang uses camera, lighting and cinematic space to outline the internal landscape of Chinese modernity.

**陌生天堂(2002), single channel video, 76', ed. of 10**

杨福东用了五年时间编制的短片“陌生天堂”延续了他对35mm黑白胶片的迷恋。影片开始是长达五分钟的书法表演。随后，跟着主角情绪的变化，不断经过杭州这个城市的街道，铁路，公寓楼，西湖，及郊外等场景。透过影片可以感受到吉姆·贾穆什和戈达尔“筋疲力尽”一片的影子，及上世纪三十年代老上海电影的意犹未尽。更重要的是，他用摄像机，灯光和场景描绘出中国城市的现代化轮廓。



Yang Fudong 杨福东, *Honey* 蜜 (2003), single channel video, 9', ed. of 10

***Honey* (2003), single channel video, 9', ed. of 10**

This video appears to be a humorous stylistic reference to spy films. All the clichés – tension, eroticism, grave, cigarette-smoking men and atmospheric music – are present. The woman wears fishnet hose and a fur coat with her military uniform. This ambiguity of deceit is not only the earmark of espionage, but possibly also a metaphor for the present ambivalent situation in China.

**蜜 (2003), single channel video, 9', ed. of 10**

这部短片很像是一部幽默的间谍片，包含了所有间谍片中应该出现的场景：紧张的状态，色情，坟墓，抽烟的男人和制造气氛的音乐。一个女人头戴军帽，穿着网纹的丝袜和貂皮大衣。这种模棱两可的情况其实并不一定是间谍的象征。很可能艺术家是想借此隐喻中国当前的矛盾状况。



Yang Fudong 杨福东, *Siemens "S10"* 西门子“S10” (2003), single channel video, 8', ed. of 10

***Siemens "S10"* (2003), single channel video, 8', ed. of 10**

In “S10” (2003), two female office workers wearing uniforms covered in zippers, zip together their arms and various other parts of their bodies. At this point we have entered the realm of a modern-day Shan Hai Jing inhabited by “exaggerated” creatures, a realm that is at the same time a metaphorical expression of a new concept of “subject” that is in the process of evolving organically from the individual to the other, and to the group. If we are all interconnected, just how far does the territory of the “individual” extend?

**西门子“S10” (2003), single channel video, 8', ed. of 10**

该片中，两个女职员的制服装上拉链，她们的手臂和其他部位被拉链拉到一起。通过这一夸张的形象，我们仿佛进入了现代的山海经；同时也暗示着个体进化到另一个体或另一群体时，所产生的新的“服从”概念。如果我们都是相互连接的，那么留给“个人”的空间到底有多大？



Yang Fudong 杨福东, *Liu Lan* 留兰 (2003), single channel video, 14', ed. of 10

***Liu Lan* (2003), single channel video, 14', ed. of 10**

*Liu Lan* tells a story about the break with tradition in China. An intellectual in a white suit meets a traditionally dressed woman in the countryside. Despite their mutual love, their lives seem incompatible. A woman’s voice sings a folksong, Why are people in love always separated from one another?’ The film’s atmosphere is melancholy and the landscape veiled in mist. Here Yang Fudong shows his connections with Chinese landscape painting.

**留兰 (2003), single channel video, 14', ed. of 10**

留兰讲述了一个中国传统的爱情故事，当然爱情故事的结局是男女主人公分道扬镳。一个知识分子在乡下遇到一个村姑。无论他们如何相爱，他们的生活是不协调的。背景是女声演唱的山歌：为什么相爱的人们总是会分开？忧郁的气氛和朦胧的雾气始终贯穿整部影片，杨福东在场景拍摄上充分显示了他的国画功底。



Yang Fudong 杨福东, *Lock Again* 路客再遇 (2004), single channel video, 3', ed. of 10

***Look Again* (2004), single channel video, 3', ed. of 10**

Two young men wear the uniform of 70's policemen - sometimes they look like runaway criminals. They want to escape reality which is impossible to cast off. They yearn for the bright sunshine life, expecting the time to be captured, to exchange for a calmness of the heart.

**路客再遇 (2004), single channel video, 3', ed. of 10**

两个年轻人，穿着七十年代的警察制服，仿如逃亡的罪犯。他们想要躲避，却无法摆脱现实，他们向往阳光灿烂的生活，期待着最后被捕获的时刻来临，用以换来心灵的安静。



Yang Fudong 杨福东, *The Half Hitching Post* 半马索 (2005), single channel video, 7', ed. of 10

***The Half Hitching Post* (2005), single channel video, 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.

**半马索 (2005), single channel video, 7', ed. of 10**

这个故事发生在北方的黄土高原。两个故事穿插着同时进行：两个外来的年轻人想留在这里，两个当地的年轻人想离开这里，他们看见了驮着行李的一头驴他们又看见了一对年轻的恋人，她坐在他的自行车上。整个影片洋溢着一种诗意。



Yang Fudong 杨福东, *I Love My Motherland* 我爱我的祖国 (1999), 5-channel video installation, 12', ed. of 5

***I Love My Motherland* (1999), 5-channel video installation, 12', ed. of 5**

In one of the short sequences comprising *I Love My Motherland*, a man performs a formless dance at an intersection. The picture is out of focus. Yang Fudong operates here, too, with the alienating possibilities of experimental film, with short cuts and multiple exposures.

**我爱我的祖国 (1999), 5-channel video installation, 12', ed. of 5**

短片的一个场景，是一位男子在十字路口随意跳舞。画面模糊。杨福东再次用短小的剪辑和多重曝光探索实验电影的可能性。



Yang Fudong 杨福东, *Tonight Moon* 今晚的月亮 (2000), multi-channel video installation, ed. of 3

***Tonight Moon* (2000), multi-channel video installation, 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.

**今晚的月亮 (2000), multi-channel video installation, ed. of 3**

今晚的月亮 (2000) 讲述的是穿着西装的男人们在花园里划船，游泳，捉迷藏。这些场景是梦幻的。杨说，当他看到在花园里玩耍的人们努力想发挥他们的想象，进入到自己的幻想世界的时候，他选择将这种感动用胶片记录下来。花园的拱门是现实世界和魔幻世界的边界。这个装置将很多小的显示器嵌入一个花园背景的大屏幕，每一个显示屏上都是男人们裸泳的场景。



Yang Fudong 杨福东, *Su Xiaoxiao* 苏小小 (2001), multi-channel video installation, 15', ed. of 3

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

In “Su Xiaoxiao” 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.

**苏小小 (2001), multi-channel video installation, 15', ed. of 3**

该片中，杨福东捕捉到个人进入现实世界时片刻的诗意，并展示了他自己的内心世界。他用深刻的对话探讨中国传统文化和文学，营造了一个内心与现实对话和交流的潜在平台。他并非是想要宣扬固执的信仰或者教义。他的作品是基于一个过程，基于他不断的学习、观察、与他所处的社会环境的交流，以及这些与个体的关联方式。



Yang Fudong 杨福东, *Flutter, Flutter ... Jasmine, Jasmine* 天上, 天上, 茉莉, 茉莉 (2002), 3-channel video installation, 18', ed. of 3

***Flutter, Flutter ... Jasmine, Jasmine* (2002), 3-channel video installation, 18', ed. of 3**

The images in “Flutter, Flutter... Jasmine, Jasmine” are both an illustration of the words of the romantic song, and a commentary on it. We see a young man and woman in a large city, dreamily staring. Just like the song, they reflect hope, idealism and emotional purity. But the changes in the city proceed rapidly, and it is a question whether their ideals and feelings will remain untouched by this.

**天上, 天上, 茉莉, 茉莉 (2002), 3-channel video installation, 18', ed. of 3**

短片中的场景都是对这首浪漫的歌词的解说。一对男女在大城市中梦想着将来。就像歌词中写的一样，他们有着单纯的希望，理想和感情。然而随着城市快速的变迁，他们的理想和感情是否还会像开始那样纯洁？



Yang Fudong 杨福东, *Jiaer's Livestock* 甲二的牲口 (2002), 10-channel video installation, 14', ed. of 3

***Jiaer's Livestock* (2002), 10-channel video installation, 14', ed. of 3**

In two separate spaces two almost identical cinematic narratives unfold. Because of the wall separating them, we cannot compare the two, and must call on our memory. Both spaces also contain a glass display cabinet with a suitcase full of books and neckties, and four small video monitors in it. The tangible objects and the monitors appear to connect with the large projections on the wall.

**甲二的牲口 (2002), 10-channel video installation, 14', ed. of 3**

这是在两个空间展开的几乎孤立的故事。他们被一堵墙隔开，我们不能同时比较，只能靠记忆来回想。两个空间分别放置了玻璃柜台，里面各有一个装满书和领带的皮箱和四个视频监视器。具像的物体和屏幕才显示出与墙上的大型投影的关联。



Yang Fudong 杨福东, *Close to the Sea* 下海 (2004), 10-channel video installation, 23', ed. of 3

***Close to the Sea* (2004), 10-channel video installation, 23', ed. of 3**

The video installation "Close to the Sea" (2004) 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.

**下海 (2004), 10-channel video installation, 23', ed. of 3**

这是一个十屏影像装置。观众不可能同时兼顾到每一个投影。故事发生错落有致。中央的投影上是两个同时发生的场景：一边是一对在海边骑马的年轻恋人，另一边是一对试图在沉船事故中逃生的恋人。田园般的景象被破坏，铜管乐队发出的噪音更增加了这种极不协调的氛围。



Yang Fudong 杨福东, *The Revival of the Snake* 蛇的苏醒 (2005), 10-channel video installation, 8', ed. of 3

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

“Revival of the Snake” (2005), a colour video of eight minutes duration, 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.

**蛇的苏醒 (2005), 10-channel video installation, 8', ed. of 3**

这是一部八分钟长的十屏装置彩色影片。毫无疑问，故事的主题围绕着人类求生的本能。这是一个晴朗的冬日，结冰的地面散落着积雪。这个人迹罕至的地方到处都透露着死亡的气味。主角似乎是一个在斗争中幸存的年轻人，也许他是个知识分子。有时，他是在徘徊，想要走出这片无人的世界；有时他是在这结着厚冰的湖面上爬行；有时他被蒙住眼睛，反绑了双手。这个故事，没有开始，经过和结果。



Yang Fudong 杨福东, *No Snow on the Broken Bridge* 断桥无雪 (2006), 8-channel video installation, 11', ed. of 6

***No Snow on the Broken Bridge* (2006), 8-channel video installation, 11', ed. of 6**

“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. Like all of Yang 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.

**断桥无雪 (2006), 8-channel video installation, 11', ed. of 6**

七名穿着正式的男女时而穿梭于山林中，时而在风平浪静的湖中泛舟，时而在山居中嬉闹。和杨福东其他的作品一样，没有完整的明确的故事。俊男美女们都想去断桥看最后的雪景；而兔子，鹦鹉，山羊的出现则暗示了那个年代的浮夸虚无。



Yang Fudong 杨福东, *East of Que Village* 雀村往东 (2007), 6-channel video installation, 20', ed. of 6

***East of Que Village* (2007), 6-channel video installation, 20', ed. of 6**

“East of Que Village” centres on an untamed and untethered pack of dogs, surviving at the most basic level of existence, in an arid, desolate, and unforgiving expanse of northern Chinese landscape. A handful of humans also appear, engaged in their own dogged battle for survival. The work questions the value of life in contemporary China, and the desires an individual has a right to expect from his or her existence. It is perhaps Fudong’s most personal film to date, drawing on the bitter and cold feelings that he associates with the rural China of his childhood, and which embody for him a sense of isolation and loss that is increasingly present within society.

**雀村往东 (2007), 6-channel video installation, 20', ed. of 6**

雀村往东将镜头聚焦于中国北方。广大干旱、贫瘠的土地上不时出现一些幸存下来的野狗。零落出现的人物，忙于为生存而战。作品对生命的价值，以及一个人生存的目标表示了质疑。也许这是至今为止杨福东最私人的影片。他用一种近乎痛苦和冷酷的感情描绘了幼时生活的农村，以及他日益增加的孤立与迷惘。



Yang Fudong 杨福东, *Seven Intellectuals in Bamboo Forest I* 竹林七贤 I (2003), single channel video, 29'32", ed. of 7



Yang Fudong 杨福东, *Seven Intellectuals in Bamboo Forest II* 竹林七贤 II (2004), single channel video, 46'15", ed. of 7



Yang Fudong 杨福东, *Seven Intellectuals in Bamboo Forest III* 竹林七贤 III (2006), single channel video, 53', ed. of 7



Yang Fudong 杨福东, *Seven Intellectuals in Bamboo Forest IV* 竹林七贤 IV (2007), single channel video, 70', ed. of 7



Yang Fudong 杨福东, *Seven Intellectuals in Bamboo Forest V* 竹林七贤 V (2007), single channel video, 91'41", ed. of 7

- Seven Intellectuals in Bamboo Forest I* (2003), single channel video, 29'32", ed. of 7**
- Seven Intellectuals in Bamboo Forest II* (2004), single channel video, 46'15", ed. of 7**
- Seven Intellectuals in Bamboo Forest III* (2006), single channel video, 53', ed. of 7**
- Seven Intellectuals in Bamboo Forest IV* (2007), single channel video, 70', ed. of 7**
- Seven Intellectuals in Bamboo Forest V* (2007), single channel video, 91'41", 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.

- 竹林七贤 I (2003), single channel video, 29'32", ed. of 7**
- 竹林七贤 II (2004), single channel video, 46'15", ed. of 7**
- 竹林七贤 III (2006), single channel video, 53', ed. of 7**
- 竹林七贤 IV (2007), single channel video, 70', ed. of 7**
- 竹林七贤 V (2007), single channel video, 91'41", ed. of 7**

“竹林七贤”共有五部，拍摄从2003年开始至今尚未结束。杨福东尝试着讲述一群不甘于世俗束缚的年轻人史诗般的故事。片名取自魏晋时代“竹林七贤”的历史故事，一群贤士和诗人为了避世而来到一片竹林，抒发他们对现实世界的不满。影片借此披露当代中国年轻人身上新、旧生活方式不可避免的内在冲突，以及深陷在妥协中的都市青年一种自欺欺人的挣扎。他们无视正常的社会行为，不拘礼法、袒胸露肚、肆意狂放。该片的五个部分描述了七个有教养的、表情迷茫的都市青年男女进入山野，回到城市，去到乡村，远致海岛，又重回城市的故事。

## Yang Zhenzhong 杨振中



Yang Zhenzhong 杨振中, *922 Rice Corns* 922粒米 (2000), single channel video, 7', ed. of 10

### **922 Rice Corns (2000), single channel video, 7', ed. of 10**

The video "922 Grains of Rice" plays with the interaction of the image of a cock and a chicken pecking grains of rice and the sound of a male and a female voice counting the number of pecked grains. It is a humorous representation of the battle of sexes as well a comment on today's competitive behavior.

### **922粒米 (2000), single channel video, 7', ed. of 10**

该片是一只公鸡和一只母鸡啄米的过程，一男一女的配音和同步的计数器的介入，赋予了公鸡和母鸡一种性别对抗的色彩。



Yang Zhenzhong 杨振中, *Let's Puff* 吹 (2002), double channel video installation, 6,58', ed. of 5

### **Let's Puff (2002), double channel video installation, 6,58', ed. of 5**

Let's Puff" (4th Shanghai Biennale, Zone of Urgency, 50th Venice Biennial) similarly starts from the interplay of two images: a young woman puffing and a busy street. 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.

### **吹 (2002), double channel video installation, 6,58', ed. of 5**

这部短片曾在第四届上海双年展、第五十届威尼斯双年展“紧急地带”上展出。作品是由两个同步播放的影像组成：一边是一个年轻女人，另一边是一条繁忙的街道。她每次的呼吸都会导致对面接景的播放或倒退。并且两边的节奏和速度始终保持相同。



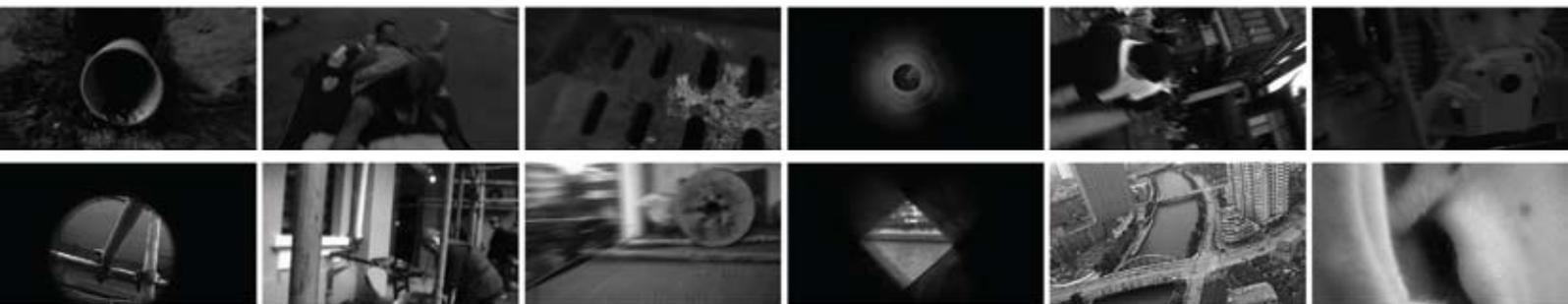
Yang Zhenzhong 杨振中, *Sleepwalking is a Therapy I* 梦游疗法I (1997), single channel video, 30', ed. of 10

***Sleepwalking is A Therapy I* (1997), single channel video, 30', ed. of 10**

Fix a video camera on a remote control car, and the camera is moving and shooting on the floor of an apartment house, the image and sound are not handled.

**梦游疗法I (1997), single channel video, 30', ed. of 10**

摄像机 (Panasonic Super VHS)固定在一辆遥控模型汽车上, 在一公寓房地板上运动拍摄。连续拍摄不切换, 共三十分, 现场录音。



Yang Zhenzhong 杨振中, *Sleepwalking is a Therapy II* 梦游疗法II (2003), single channel video, 30', ed. of 5

***Sleepwalking is A Therapy II* (2003), single channel video, 30', ed. of 5**

The images are shot from the street, the stream of people, the bodies and so on- each from different kinds of the public and private space. Each scene is started from black hole or the shadow, and fade into black hole or the shadow. Many such scenes are edited together. The sounds between each scene are from someone, who sinks into the water and feels suffocated, then he is out the water and breathes.

**梦游疗法II (1997), single channel video, 30', ed. of 5**

录制反复沉入水中憋气、再出水呼吸的声音。影像部分是拍摄街道、人流、身体等各种公共和私人空间。每一段影像在拍摄过程中都是从场景中的黑洞或阴影开始, 再从黑洞或阴影中离开场景, 再把很多这样的段落自然连接在一起。和声音部分编辑在一起后, 每一段影像黑色的间隙都是出水呼吸的声音。

现场装置: 背投影, 观众从洞中近距离观看。



Yang Zhenzhong 杨振中, *Light as Fuck* 轻而易举 (2001), single channel video, 6,21', ed. of 10



Yang Zhenzhong 杨振中, *Light and Easy II* 轻而易举II (2002), 1', ed. of 10

***Light as Fuck* (2001), single channel video, 6,21', ed. of 10**

***Light and Easy II* (2002), 1', ed. of 10**

“Light and Easy” (2002) and “Light as Fuck (2001) are based upon a conviction that the lightness of the isolated exterior or interior is a source of interesting material. He perceives the weight of urban changes as an exterior phenomenon, and literally depicts the process as a weightless factor, turning urban landmarks upside down.

**轻而易举 (2001), single channel video, 6,21', ed. of 10**

**轻而易举II (2002), 1', ed. of 10**

这两部短片中，艺术家将城市建筑物的实际作用作为研究对象。片中艺术家很轻易地将各种城市中常见的建筑、雕塑等像杂技一样颠倒过来。我想他的观点显而易见，城市的设施的变化只是一种外部现象，对一个城市的文化建设而言并非至关重要。



Yang Zhenzhong 杨振中, *Spring Story* 春天的故事 (2003), single channel video, 12', ed. of 10

**Spring Story (2003), single channel video, 12', ed. of 10**

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.

**春天的故事 (2003), single channel video, 12', ed. of 10**

2003年，杨振中去了位于上海近郊的西门子工厂，那里近1500位工人忙着生产供应到全球的手机。杨振中拿着录像机录下了每个工人从邓小平《南巡讲话》里挑出的一个词，并且把这1500个孤立的词重新组成那篇演讲稿，这让这部长12分钟的作品看上去像是工厂流水线上制造出来的产品。杨的作品真切地解放了评论的生产力，并且是少有的能让我们参与其中，看到整个过程产生的作品之一。



Yang Zhenzhong 杨振中, *I Will Die* 我会死的 (2000-2006), multi-channel video installation, various running time, ed. of 5

**I Will Die (2000-2006), multi-channel video installation, various running time, ed. of 5**

Yang Zhengzhong became famous in 2000 with his half-hour video "(I Know) I Will Die" that features short sequences in which a series of people speak the phrase "I will die" to the camera. It was included as a multi-channel projection at the 2007 Venice Biennale to great acclaim. It is a disconcerting, soberly presented film that confronts the viewer with existential questions.

**我会死的 (2000-2006), multi-channel video installation, various running time, ed. of 5**

2000年，杨振中因其半小时的影像作品“我会死的”而名声在外。该作品记录了不同人对着摄像机说出“我会死的”这一短小瞬间。曾在2007年的威尼斯双年展上展出并引起轰动。这是一个令人不安却又非常严肃的话题，提醒着观众直面生命中死亡的问题。



# Zhao Bandi 赵半狄



Zhao Bandi 赵半狄, *A Tale of Love Gone Wrong for Pandaman. A Court Case November 2003, And Also a Story about the End of a Love Story* 熊猫人的爱情故事 (2003), single channel video, 15', ed. of 9

## ***A Tale of Love Gone Wrong for Pandaman. A Court Case November 2003, And Also a Story about the End of a Love Story (2003), single channel video, 15', ed. of 9***

“A Tale of Love Gone Wrong for Pandaman,” is more than parody. In 2003, Zhao Bandi sued two media businesses for publishing his poster without acknowledging his copyright. During the hearing, Zhao Bandi sits, forlorn, with his Panda. At the end, he reads as evidence a letter from his ex-lover, in which she explains why she is leaving him. She describes Zhao Bandi’s relationship to the toy-panda as being sick, and denies that the SARS poster could have anything to do with his personality. Because of the letter (or despite it) Zhao Bandi wins the case. It’s reality that produces fiction that produces reality.

### **熊猫人的爱情故事 (2003), single channel video, 15', ed. of 9**

“诉讼案（爱情故事）”不仅仅是一部滑稽戏。2003年，赵半狄将两家侵犯了他肖像权的广告公司告上法庭。在听证会上，赵半狄和他的熊猫坐在那里，被其他人忽略。最后，他读了一封他前女友的证词，证词中说明了她的离开赵半狄的原因。她认为赵半狄和玩具熊猫的关系是出于病态的，并否认关于SARS的海报和他有关。最后赵半狄赢得了官司，也许和这封信有关。的确，制造科幻小说就像制造现实生活一样容易。



Zhao Bandi 赵半狄, *Zhao Bandi Fashion Show, Beijing 2007* 半狄时装秀,北京 2007

## ***Zhao Bandi Fashion Show, Beijing 2007 ShanghART Night, Zhao Bandi Couture, Shanghai 2008***

“Panda Fashion” (2007/2008) couture is the newest invention of Zhao Bandi. The videos document runway performances of models dressed in panda-inspired costumes embodying characters like a judge, a cop, a migrant worker, a corrupt official, a real estate developer and a sweeper.

### **半狄时装秀, Beijing 2007**

### **ShanghART 之夜半狄时装秀, Shanghai 2008**

“熊猫时装秀”是赵半狄的最新作品。影像记录了模特们身着熊猫服装扮演各种角色的走秀现场，比如：法官，警察，民工，腐败官员，房地产商及清洁工等等。

# Zhang Ding 张鼎



Zhang Ding 张鼎, *Great Era* 大时代 (2007), 14', ed. of 10

## **Great Era (2007), 14', ed. of 10**

Zhang Ding's most recent film "Great Era" (2007) is a surrealistic Fellini-inspired voyage using Shanghai as its theatrical backdrop. The protagonist rides along staged tableaux with his bike (disguised as a horse) in scenes perfectly synchronized with the film's sound score.

## **大时代 (2007), 14', ed. of 10**

张鼎的最新作品“大时代”（2007年）是一部以上海为舞台背景的超现实主义费里尼式的短片。主角在背景音乐的陪伴下，独自骑着他的马头自行车游走。



Zhang Ding 张鼎, *PRY* 窥 (2005-), multiple channel video installation, various running time, ed. of 1

## **PRY (2005-), multiple channel video installation, various running time, ed. of 1**

In "Pry" (2005-ongoing) Zhang Ding explores the relationship between the viewer and the viewed, superiority and inferiority, exploiter and exploited. This is done with rare sensitivity and non-judgmental loyalty towards featured destinies, all of which share a common denominator of difference. These differences are manifested sexually, religiously and politically, and often with severe consequences to the protagonists.

## **窥 (2005-), multiple channel video installation, various running time, ed. of 1**

在“窥探”（2005年，待续）这部短片中，张鼎探索了观众与被观者，优越感与自卑感，剥削阶级与被剥削者之间的关系。这也许源于一种“认命”的态度。片中人物在性别，宗教及政治派别等方面的差异最终导致他们一系列命运的殊途。



Zhang Ding 张鼎, *Feng Han* 疯汉 (2006), single channel video, 59'30", ed. of 10

***Feng Han* (2006), single channel video, 59'30", ed. of 10**

This video features a man, in a town of Northwest China, lost in his insanity. On a public square, in the middle of the night, his behavior eerily appears as an artistic performance: making disturbing and comical faces, singing, playing with objects surrounding him. Passers-by laugh as they see this curious character. When alone, he plays with his shadow, opening a dialogue with himself. These language and acts of his own are spontaneous, natural, as a "theatrical" scene without any acting... His unconstrained body moving with fluidity reflects his liberated mind.

**疯汉(2006), single channel video, 59'30", ed. of 10**

该片的主人公是中国西北小城的一个疯汉。半夜，他在一片空地上旁若无人地做鬼脸、唱歌、玩弄周围的东西。路人看到都嘲笑他。没有人的时候，他就打太极，自说自话。这些属于他自己的语言和动作是单纯的，丝毫不做作，也没有任何表演的成份。他只是将他脑中所想无所顾忌地表现出来。



Zhang Ding 张鼎, *Boxing I & II* 拳击 I & II (2007), multiple channel video installation, 3', ed. of 5

***Boxing I & II* (2007), multiple channel video installation, 3', ed. of 5**

*Boxing I & II* (2007) is a beautifully cruel experience to endure. The two films depict a young man dressed in a lucid T-shirt – the artist himself – in a dark space, confronted only by a punching bag composed of three round cacti with sharp spiky thorns. Violent and vehement, the boxer fights in vain against an otherwise fragile species - it's a contest he can never overcome.

**拳击 I & II (2007), multiple channel video installation, 3', ed. of 5**

张鼎的双屏影像装置拳击（共2部）记录了一种美丽而残酷的经历。艺术家身着白色背心，处于一个完全黑暗的场所，他面对的只有一个用三个长满尖刺的仙人球组成的沙袋。暴力和热情，拳手徒劳无功地与另一种脆弱的物种抗衡，这是一场他永远都无法胜利的竞赛。



# Zhou Tiehai 周铁海



Zhou Tiehai 周铁海, *Will/We Must* 必须 (1996), single channel video, 9', ed. of 5

## ***Will/We Must* (1996), single channel video, 9', ed. of 5**

Zhou Tiehai's film "Will/We Must" (1996) shows the artist's vengeance and attitude towards the self-absorbed art market. The 10-minutes film is a witty critique of the Chinese art scene and its sucking up to foreign curators who, as medical doctors, examine and treat the Chinese artists as patients. His work's power to amaze and provoke is the result of a host of strategies that mix antagonism with sincerity.

## **必须 (1996), single channel video, 9', ed. of 5**

这部短片模仿早期默片影像与字幕穿插的形式，讽喻中国当代艺术与西方展览收藏体制的病态关系，与艺术家的绘画主题一脉相承。一个片段中，他将外国策展人引申为医生，为中国艺术家病人检查身体。此片对当代艺术和中国实验文化的命运进行了解剖和批判，是一部彻底的现实主义电影。



## Zhu Jia 朱加



Zhu Jia 朱加, *Double Landscape*双重风景 (2002), single channel video, 10', ed. of 5

### ***Double landscape* (2002), single channel video, 10', ed. of 5**

The film shows a young man drinking coffee in front of a window through which the landscape of a modern city can be seen. A lady, standing motionless, seems to be serving the man. Although it is difficult to realize for the viewer, she is actually a dressed mannequin.

### **双重风景 (2002), single channel video, 10', ed. of 5**

影像记录一个年轻男子坐在窗前喝咖啡，一个看似真人的衣架模特儿背对观众。窗外是城市的风景。标准镜头固定机位拍摄。

# ARTISTS' BIOGRAPHIES

**Feng Mengbo** was born in 1966 and initially trained as a print-maker at the Central Academy of Fine Arts, Beijing. He began working with digital in the early 1990's. Feng Mengbo has participated at Documenta 10 and 11 (Kassel) and held solo exhibitions at Holly Solomon Gallery (New York), Haggerty Museum (Milwaukee), DIA Center for the Arts (New York) and Renaissance Society (Chicago), among others.

**Hu Jieming** was born in 1957 in Shanghai. He graduated from Shanghai Light Industry College, Fine Art Department in 1984. He resides and works in Shanghai. Hu Jieming has exhibited widely. Recent shows include *The Thirteen: Chinese Video Art Now*, P.S. 1 (New York, 2006), *Between Past and Future: New Photography and Video from China*, (various cities in the US, UK and Germany, 2005-2005), *Zooming into Focus*, National Art Museum (Beijing, 2005), *In their 40's*, ShanghART Gallery, H-Space (2005) and 5th Shanghai Biennale: *Techniques of the Visible*, Shanghai Art Museum (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 10th International Istanbul Biennale (Turkey, 2007), 27th Bienal de Sao Paulo (Brazil, 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.

**Liang Shaoji** was born in Shanghai in 1945, graduated from Zhejiang Fine Art School, and studied at Varbanov Institute of Tapestry in Zhejiang Academy of Art. Today he resides and works in Linhai. Liang Shaoji has exhibited widely in international Biennales and Triennales, the Venice (1999), Istanbul (1999), Lyon (2000) and Shanghai Biennales (2000 and 2006) among them. Recent exhibitions include *CLOUD*, ShanghART H-Space, Shanghai (2007), *Mahjong: Contemporary Chinese Art from the Sigg Collection*, Hamburger Kunsthalle, Hamburg (2006).

**Liang Yue** was born in Shanghai in 1979. She graduated from the Shanghai Art Academy in 2001. Today she lives and works in Shanghai. Recent exhibitions include *Artissima Cinema – Museo Nazionale del Cinema* (Turin, Italy, 2007), *China Power Station: Part*

*II*, Astrup Fearnley Museum of Modern Art (Oslo, Norway, 2007), *The Thirteen: Chinese Video Now*, PS1 Contemporary Art Center (New York, 2006), *China Contemporary – Architecture, Art and Visual Culture*, Netherlands Photomuseum (Rotterdam, 2006), *Restless – Photography and New Media*, Museum of Contemporary Art, (Shanghai, 2006), *Stop Dazing*, BizArt, (Shanghai, 2005), *Conceptual Photography from the Peoples Republic of China*, Museum of Contemporary Art, (Denver) and *China Now*, MoMA Film at the Gramercy Theatre (New York, 2004).

**Shi Qing**, born in 1969 in Inner Mongolia, lives and works in Beijing. He began to produce experimental artworks in 1999. Through the realization of installations, performances, photography, videos, and new medias he created his own artistic language system. He also uses theatrical methods to probe and reveal various themes as well as the symbolic nature of common consciousness and mythic narration. The social character of his work is emphasized since 2005 as he started to focus his creation on the city as an entity and historical researches. His works have been shown in many important exhibitions in China and abroad. Main solo exhibitions: 2006 "Electricity", Bizart Art Center, Shanghai, China, 2003 "Black Taboo", 25000 Cultural Transmission Center, Beijing, China; Main group exhibitions: 2005 Prague International Biennale of Contemporary Art, National Gallery Prague, Czech, 2004 Busan Biennale 2004 Contemporary Art Exhibition, Busan Metropolitan Art Museum, Busan, Korea, series exhibition of "Post-Sense Sensibility".

**Song Tao** (1979) was born in Shanghai where the artist today also reside and work. The artists graduated from the Shanghai Arts and Crafts School (2000). Recent exhibitions include *China Power Station II*, Astrup Fearnley Museum of Modern Art, Oslo, Norway (2007), *Bird Head 2006-2007 Photography Show*, BizArt Art Center, Shanghai, China (2007), and *Individual Position II*, ShanghART H-Space, Shanghai, China (2007).

**Sun Xun** was born in 1980 in Fuxin, China. Today he lives and works in Hangzhou. In 2005 he graduated from the Print-making Department of China Academy of Fine Arts. In 2005 he established Phi Animation Studio. Recent exhibitions include *Mythos*, ShanghART F-Space, Shanghai (2007/2008), *Refresh: Chinese Emerging Artists*, ARARIO, Beijing (2007/2008), *Art Did Not Have a Standard*, MoCA, Shanghai (2007), *China Power Station: Part II*, Astrup Fearnley Museum of Modern Art, Oslo, Norway (2007), *Shouting Truth*, Platform China Contemporary Art Institute, Beijing (2007), *Borderline Video Festival*, Beijing (2007), 25th Torino Film Festival, Italy (2007), up-and-coming International Film Festi-

val Hannover, Germany (2007), AURORA Film Festival, Norwich, UK (2007), 23rd International Berlin Short Film Festival, Germany (2007), and The 26th Uppsala International Short Film Festival, Uppsala, Sweden (2007), Future Shorts Festival, UK (2007), Split Short-film Festival, Croatia (2007)

**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 Think Carefully, BizArt Center (Shanghai 2007), Mahjong, Kunstmuseum Bern, Hamburger Kunsthalle and Museum der Moderne Salzburg (2005-07), 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).

**Tang Maohong** was born in 1975. Recent exhibitions include China – Facing Reality, Museum of Modern Art Ludwig Foundation (Vienna, Austria, 2008), Thermocline of Art. ZKM Center for Art and Media (Karlsruhe, Germany, 2007), 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, Zenda Museum of Modern Art (Shanghai, 2005).

**Xu Zhen** was born in 1977. Resides and works in Shanghai. He was invited to the 49th Venice Biennale and has since exhibited his works widely. Recent exhibitions include Performa07, 10th International Istanbul Biennale (2007) China Power Station: Part II, Astrup Fearnley Museum of Modern Art, (Oslo, Norway, 2007), 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).

**Yang Fudong** participated in the 52. (2007) and 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 Asia-Pacific Triennial of Contemporary Art (2006). He has had solo-shows at most acclaimed institutions such as 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 (2003).

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. Yang Zhengshong's work has showed at major biennales and triennials including Venice (2007), Venice (2003), Shanghai (2002), Guangzhou (2002) and Gwangju (2002).

**Zhao Bandi** was born in 1966 in Beijing, where he lives and works. He graduated from the Beijing Central Academy of Fine Arts in 1988. Since 1993, his works have been shown at international exhibitions, including the Sydney Biennale (1998), 48th Venice Biennale (1999) and 1st Guangzhou Triennale (2002). His project "Zhao Bandi & Panda" has been on public display in Shanghai, Milan, London and elsewhere.

**Zhang Ding** was born in 1980 in Gansu. He resides and works in Shanghai. He graduated from North West Minority University, Oil Painting Department in 2003. He studied at China Academy of Fine Arts, New Media Art from 2003 to 2004. Recent exhibitions include Big City and A Lot of Ash – A Lot of Dust, BizArt Center (Shanghai, 2005) and First International Biennale of Contemporary Chinese Art: MC1 (Montpellier, 2005).

**Zhou Tiehai** was born in 1966 in Shanghai, and attended the art school at the university there, where he also lives and works today. Zhou Tiehai has exhibited extensively internationally at acclaimed institutions such as The Whitney Museum of American Art (New York), Tate Liverpool, Hamburger, Kunsthalle, Deichtorhallen (Hamburg), Kunsthal (Rotterdam), Shanghai Art Museum and Hamburger Bahnhof (Berlin) and the Mori Art Museum (Tokyo). Additionally, he participated in the 48th Venice Biennale, 5th Shanghai Biennale and 4th Gwangju Biennale.

**Zhu Jia** was born in 1963 in Beijing. He has exhibited widely since participating in the canonic exhibition Cities on the move at acclaimed institutions such as the Hayward Gallery, London, Secession, Vienna, CAPC, Musee d'Art Contemporain, Bordeaux, PS I Contemporary Art Center, New York and Louisiana Museum of Modern Art, Denmark. Zhi Jia participated in the 50th Venice Biennale (2003) as well as the 10th Istanbul Biennale (2007).

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