

**展览主题：** 离信之雾——杨福东个展  
**主 办：** 上海证大现代艺术馆  
**展览时间：** 2009年5月24日 - 8月23日  
**展览地点：** 上海证大现代艺术馆（上海市浦东新区芳甸路199弄28号）  
**开幕酒会：** 2009年5月24日17:00（星期日）  
**艺术总监：** 沈其斌  
**策 展 人：** 李振华



## ***Dawn Mist, Separation Faith***

Yang Fudong's Solo Exhibition  
Presented by: Shanghai Zendai Museum of Modern Art  
Co-organizer: ShanghART & Marian Goodman Gallery  
Dates: May 24– August 23, 2009  
Venue: Gallery 1-4, Shanghai Zendai Museum of Modern Art  
(No.28, Lane 199, Fangdian Road, Shanghai, China)  
Opening Reception: 5:00pm, May 24, 2009  
Artistic Director: Shen Qibin  
Curator: Li Zhenhua  
Project Manager: Huang Yuelin & Liao Wenfeng

*Dawn Mist, Separation Faith*, Yang Fudong's solo exhibition will be launched at Shanghai Zendai Museum of Modern Art on 24 May, 2009. The exhibition, which will be his first most extensive solo exhibition in China, will feature a series of his recent pieces which were created in 2009.

As one of the three works on display, *Dawn Mist, Separation Faith* is the theme of Yang Fudong's solo exhibition. By "Faith" Yang refers to two things: first, of course, is "belief"; and, second, which seems somewhat more suggestive, is "snake's tongue", something toxic and even deadly (in Chinese, "belief" and "snake's tongue" have the same pronunciation). Moreover, the word "Mist" adds more uncertainties and possibilities to the work.

In addition to *Dawn Mist, Separation Faith*, the exhibition will also feature *General's Smile* and *Blue Kylin Part 2*. *Dawn Mist, Separation Faith* is a video installation consisting of nine 35mm black-and-white films. Together, they shed light on the artist's reflections upon video installation and the boundaries of film. In each film, "good" and "bad", "right" and "wrong" shots are all included and played repeatedly, by which the artist intends to escape from the true reality and present the complexity of time. *General's Smile* is also a multi-screen video installation, involving several story-lines simultaneously. The artist uses different spaces as painting brushes, creating a space which is somewhere between dream and reality. *Blue Kylin Part 2* is a sequel to *Blue Kylin 1*, which was previously displayed at the *Guangzhou Triennial*. Once again, it brings the artist back to the rough and coarse landscapes in the North of China, to face the ruthless and yet remarkable nature of life. Compared with Yang's previous works, *Dawn Mist, Separation Faith* is a bit different: the artist invites the audience to enter a world of experimental film created by him. Within this extraordinary space, you are no longer a viewer, instead, you become a projectionist, who plays a part in the final presentation of the film. The variety of content reflects the variety and changes in Yang's art practices. In this regard, the solo exhibition can be regarded as a new starting point to learn about Yang and his world of art.

Our aim in initiating this exhibition is to find a way to interpret such an artist and the codes and information—laden with meaning—we have obtained from the evolution of his work. Moreover, to hold a solo exhibition of Yang Fudong also represents a further step Zendai MoMA takes to promote and present the development of contemporary art in China.

Yang Fudong is one of the most talented and important figures in the Chinese Contemporary Art scene. He was a finalist for the Hugo Boss Award in 2004 and his appearances at *documenta* in 2001 and the *Venice Biennale* in 2007 helped make him a favourite amongst international curators.