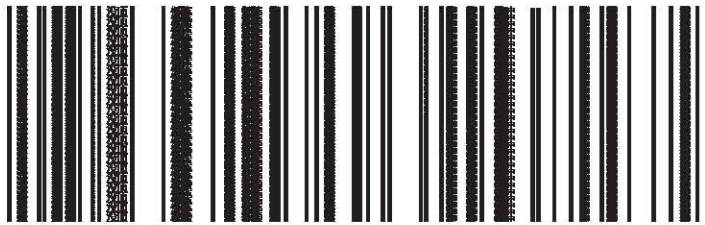


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有效期 2010
USEFUL LIFE 2010



MADEIN YANG FUDONG YANG ZHENZHONG

没顶.杨福东.杨振中

2010/9/10 - 11/5

如果可能，世间万物都可以被标上有效期，从某一时间点开始到另一时间点结束。这些时间长短不一，重要程度不等的有效期，每一段本身都具有双重隐喻：既彰显着当下的鲜活有效，亦警示着世事的生灭无常。对于徐震（没顶）、杨福东、杨振中三人来说，这种宽泛的意义指涉，则成为一种共同却又自由理解世界的方式。

2000年的“有效期”，充斥着三位艺术家年轻时的冲动、激情、欲望与梦想。那些影像媒体作品的实验与探索，以及从中涌现出的快感与力量，似乎可以穿越时间的樊篱，而留存于人们的记忆之中。

“有效期 2010”与其说是延续，不如说是挑战。周遭的艺术语境，艺术家们的创作观念、表现手法，甚至身份皆有转变。如何面对新的境遇、如何重新找到各自安身立命之所在？现场的作品带来了艺术家们解决问题的不同方法。它们共享着彼此的想法、形式与节奏，一如它们的创造者在生活中各自不同的人生态度。

（文 / 陆蕾平）

If it was possible, anything on Earth could be tagged with a validity period, starting at a certain point and ending at another. Each of these validity periods, variable and of uneven importance implies two metaphors: an obvious validity period of life, and a reminder of destiny's uncertainty. For Xu Zhen (MadelIn), Yang Fudong and Yang Zhenzhong, these extended meanings form a common but free way of understanding the world.

In 2000, "*Useful Life*" reflected three young artists' impulses, enthusiasm, desires and dreams. Their experimentations and explorations of visual works, their brimming energy and excitement, seem to have crossed the barrier of time and remain in our memories.

"*Useful Life 2010*" is more a challenge rather than a continuation. The art environment, artists' creative concepts, their ways of expression, even their identities, all changed. How to face a new context, how to find one's place? The exhibited works represent these artists' responses to these issues. They present each other's thoughts, forms and rhythms, in an analogous way to their creators' different life attitudes.

(By Lu Leiping)



有效期 2010 展览场景 Useful Life 2010 Installation view



有效期 2010 展览场景 Useful Life 2010 Installation view



有效期 2010 展览场景 Useful Life 2010 Installation view



有效期 2010 展览场景 *Useful Life 2010* Installation view



有效期 2010 展览场景 Useful Life 2010 Installation view

关于“有效期”这个题目？

杨福东：当时我觉得“有效期”这个词非常优美，有点心灵的波动那种感觉。是我、杨振忠，徐震最后一起确定的。我想这个词，看起来有一定的时效性；它对当时大家做作品的状态也有一定的体现。说这个词的“优美”，是一个意会的意思，就是大家刚刚开始做艺术时创作的心态，就是那种心态，你现在想想还真的很“优美”，会让你有一种激动感。

杨振中：“有效期”这个名字涵义挺宽泛的。从我的角度来看，任何方便都是有针对性的，对某一时期、某一阶段、或者某一个具体问题有效，过期作废。换句话说，没有一种方法能够一劳永逸地解决任何问题。死亡也不能。

徐震：“有效期”，带有一点讽刺嘛，讽刺一个艺术家创作的时间啊、周期啊，艺术的时间性啊，当然不一定是讽刺啦，也是指涉。

十年以来创作理念、工作方式、兴趣点等方面的变化？

杨振中：以前可能有一种革命的感觉，但是这种感觉无论是做作品时，还是展览时，都慢慢在消失。现在革命的对象变成自己了，跟自己较劲。最简单的，比如不想重复自己。每次做东西，都处于一个很纠结的状态：自己都不知道做出来的东西到底怎么样，我到底想说什么，就凭着本能、或者凭着感觉在做。我的兴趣点也一直在变，有点喜新厌旧。往往一个想法只在一段时间内有效。做作品时，不管是题材、内容、材料，一直在寻找变化，这也是在寻求一种刺激度。所有的事情，无论是展览方式、合作方式、以及工作方式，都是针对某个特定环境、特定时期的，经常要转变，才能对自己有效。

徐震：从徐震到没顶公司，其实我说我是变化最不大的。只是做作品的方式不一样了，现在是贡献式的，比如说，我有什么想法是贡献给公司的，我也让同事们也把想法说出来，贡献给这个公司。我所谓的变化大，应该是指领域不一样，方式方法不一样，由此做出来的东西不一样。现在，我们还是离艺术体制太近了，我并不是要脱离艺术体制，而是离相对传统的、固化的艺术体制远一些。成立没顶公司，是目前为止比较适合我的一种工作方法。比如说，我们以前做艺术中心，做艺术家展览、与艺术家交流、做网站、做编辑等等，可能我比较倾向于把这些综合起来，不一定只体现在一个艺术的作品中。以前比较分裂，现在我们想把它们整合到一起。这样做就可以将个人艺术家的怨气转化为一种动力了。以前不是一直在生存与毁灭、金钱与虚荣等等之间挣扎、思考吗？美其名曰去面对啊，其实挺累的。当然并不是说我们做公司是一种逃避，对我来说这是一种面对的方法。

杨福东：没有什么太大变化。老套地说，随着年龄的增长，会发生很多事情，但其实，比方说你要喜欢，自己要做东西也好，艺术也好，生活也好，这些心态、感受，每个人本质的、气质的东西，该不变的就不会变。从我自己创作的感觉来看，当时的作品《今晚的月亮》，是一个录像装置。其实那时候的录像装置，更针对所谓的“录像艺术”那种创作方式，然后也是像你说的很多人想去尝试一些对影像的实验。那时候的状态，其实调侃一点说是接近当代艺术的录像艺术，有点这个感觉。那现在做同样感觉的东西时，我自己觉得心态上的变化就是不会去强调它是什么，而是你想要做什么，然后你用电影的方式、用数字的方式来创作你要表达的东西，来构建你要尝试、实践的东西，而不是强调我这个是录像，我这个是电影，不要去硬性的归类，它们是帮助你思考的，互通的，是往前走的一个东西。你只不过是用了个适合你的方式去陈列。

关于“有效期 2010”的新作品？

杨振中：一件是靠在墙角的变形五角星雕塑，叫《坐在墙角的红色维纳斯》，这个题目起得拐弯抹角的，因为我查到五角星的图形最早代表完美、代表维纳斯；另外是一套摄影《临时演员》，拍摄一组开开心心，健康向上，精神饱满的人在笑。这个作品源于对“幸福的人”的精神状态及其真实性的兴趣。在拍摄过程中，我们花了很长时间逗演员们说话、聊天，那个过程其实是挺尴尬的，在影棚里面对着工作人员，以及那么多灯光、摄像机与相机。类比以前《我会死的》的工作方式，这件作品中“规定动作”从说一句话变成表演“笑”；和拍摄《我会死的》不同的是，这次找来的演员都是付费的，所以这些被拍者为了完成工作，努力地照着我们要求的去表演，基本上都是在聊到开心处时被抓拍。那是一种神经和脸部肌肉处在被控制和失控之间的瞬间状态。不管这种欢乐的状态是不是真实，是不是被制造出来的，仍然能感染人。就像媒体每天灌输给你的一样。

徐震：这次作品也是之前《蔓延》系列的延伸。我们一直想从漫画拼贴这种创作中转化出一种抽象语言。现在这批作品，正好颜色比较鲜艳，对现场气氛也比较有利。这里我所指的“抽象”不只是形式语言的“抽象”，我说的抽象是“美”。我们原来是采取直接把东西组合的方式，现在是拿出里面的东西，转化一下，或是寻找现实中的替代物，把几种漫画里传达的美感组合一下，而并不是原来的只是形象的组合一下。我们认为这个可以发展为《蔓延》系列里的又一个小系列。比方这个树林，另外一张漫画里面有彩虹，我们觉得这么一组合挺好；波浪和黑太阳，这两个放在一起也挺好看的。这些东西，包括我们上次在长征空间做的将装置雕塑转化成为平面绘画的作品，都有一种奇怪的装饰物的感觉，有点想强调它们其实首先是一种装饰物。比如像巴洛克的小雕塑啊，某一个墙上挂的鹿头等，

既是一个有历史感的东西，但是又感觉很薄，只是装饰物。包括另外两幅画也是这样的。貌似有内容，其实没什么太多内容。

杨福东：《第五夜》是七台机器一起拍摄的，由七个移动镜头画面组成的一个长卷。08年的《离信之雾》有一个基本的概念，就是把电影本身制作过程当中的一些东西来当作电影作品制作的契机。《离信之雾》感兴趣的是电影拍摄中的NG，《第五夜》是将不同角度的电影镜头的运用作为创作元素。所以，我们租用了七台电影机，用不同的景别、不同的景深、不同的移动方式做成连在一起的七个画面。关于《离信之雾》，我们造了个词叫“余光观影”，即“余光电影”，就是说你走到一个展厅里，九台投影同时播放，这样你的余光也在观看，这也叫“余光观影法”。那么这次的拍摄中，用七个镜头让观众自己去感觉，我们就把这部作品叫“复眼电影”，某些方面它跟“余光观影”是相通的。拍摄中所得到的新鲜感受就是：在运动镜头中，怎样才能够做得完美，是不是里面偶然性的东西也是美的，但是偶然性是无法创造出来的；另外在拍摄过程中，摄影师操作机器时每遍的微差，这些微差中是不是也有美的东西出现；演员们也没有经历过七台电影机这么一起拍：举个例子，第一个镜头可能是广角，慢慢移动，演员在里面走，当他走到第二个区域的时候，到了第二台电影机，可能就变成半身的画面在里面走，到第三台机器的时候，画面可能又变成小人在走，这种景别的变化可能对他们来说也是很奇怪。我自己的感觉是，在同步拍、实时拍时怎么去体现一个时间感，我觉得这是对空间感的理解，也是对时间感的理解；在七台机器同时运作时会发生些什么呢？这些偶然性，就是我最感兴趣的一点。偶然性的东西在里面，是你无法预期的。另一套摄影作品，叫《国际饭店》。它的创作契机是来自运动会，游泳比赛中，选手触线出水的那一刻，她们摘下眼镜，回头笑，就是那种漂亮的感觉！（采访者：陆蕾平 翻译：关超群）

About the title *Useful Life* ?

Yang Fudong: At that time I found that the word "Useful Life" had a lot of beauty, it was a bit like a spiritual wave. It's me, Yang Zhenzhong and Xu Zhen who decided together [of the title]. For me, this word seemed to have some time-related character: it also reflected everyone's attitude at that time. When I say that this word was "beautiful", it's an image, when everyone started to do art they all shared this mood, as you think of it, it was really "beautiful", you would have been moved.

Yang Zhenzhong: The term "Useful Life" includes many meanings. For me, every meaning have an aim, which is valid for a certain period, a certain stage, or in response to a certain issue, then it expires after a certain date. In other words, each issue doesn't have a permanent solution. Death isn't a solution either.

Xu Zhen: The title "Useful Life" was a little bit ironic, it satirized artist's creating process, artist's time, of course it wasn't necessarily a satire, it was also a reference.

These last ten years, how did your creating concepts, working methods, interests, etc., change?

Yang Zhenzhong: Before, perhaps there were some feelings of revolution, but this kind of feeling no matter when producing works or doing exhibitions is slowly disappearing. Now our revolution target is ourselves, we are competing with ourselves. One of the simplest example, we don't want to repeat ourselves. Each time we make something, we are struggling: we don't know whether the thing we're doing is good or not, what do I want to say, am I following my instinct or my feelings. My interests change unceasingly; I often abandon old things for new ones. A certain idea is only valid in a certain lapse of time. When I create works, I'm looking for some changes no matter if it is subject wise, material or content wise, which is equivalent to looking for some stimulations. Everything – exhibitions, collaborations, work – all respond to a certain environment, a certain time, you often have to change to maintain your validness.

Xu Zhen: In fact from Xu Zhen to Madeln company, I'm the one who changed the least. Only the working method has changed, now it's based on contributions, for example I contribute some ideas to the company and colleagues do as well. It is more the working field and methods that changed therefore produced works are also different. Now, we are still too close to the art system, I'm not saying that we should leave it, but I think we should put some distance with the traditional, fixed art system. Establishing Madeln company constituted a working way that until now fits me the best. For example, before we did an art center, organized artists exhibitions, communicated with artists, open websites and did some editing, etc. maybe I have a tendency to put everything together, not necessarily in an artwork. Before everything was scattered, not we gathered everything. This way, artists' complaints can be turned into a source of energy. Didn't we use before to struggle, think about life and death, money and glory? Dignifying these issues is in fact very tiring. Of course it doesn't mean that opening a company is a way to elude these issues, for me it is a way of facing them.

Yang Fudong: There aren't any big changes. Same old things, growing as years pass by, many things happen, but in fact, for example you have to like, things that you do, art, life, these attitudes, feelings, person's nature, things' texture, what shouldn't change didn't change. From my creation point of view, at that time I did a video installation called "Tonight's Moon". In fact, the video installation then was more about creating "video art", just as you said that at the time a lot of people made some experiments with video. The attitude then, to be a little bit cynical, was more like contemporary art's video art, this kind of feeling. Now when I'm doing things which have the same type of feeling, I think that the main change is that I won't emphasize it, you first think of what you want to do and then you decide whether you use cinema filming techniques or digital methods to create what you want to say, to build the thing you want to experiment, realize, and it's not about insisting on the fact that this is a video, or this is a film, it doesn't absolutely have to be categorized, they are only helping to think, to communicate, it is a way of moving forward. You just use a way that suits you the best to show it.

About the new works in *Useful Life 2010* ?

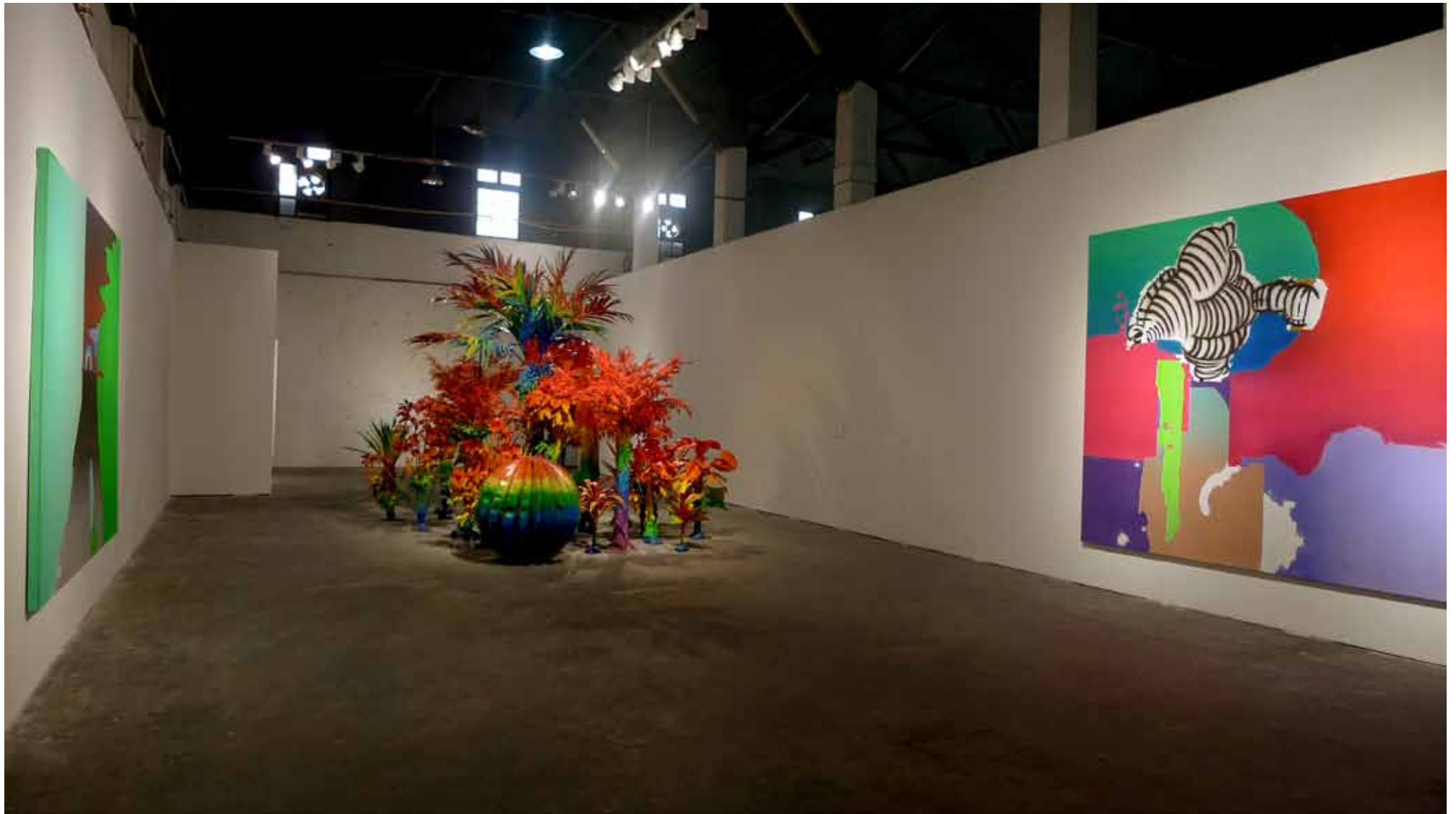
Yang Zhenzhong: One of the works is a sculpture of a red star displayed in a corner, called "Red Venus Sitting in a Corner", this title is quite evasive, because I found out that at the very beginning this kind of five branches' star represented perfection, Venus; the other work is a series of photographs "Extras", featuring laughing people, happy, healthy and filled with energy. This work was inspired from the energetic attitude and realism of "happy people". During the photographing process, we spent a lot of time talking, chatting with the actors, this kind of process is actually very embarrassing, you have to face people in a dark room, under many lights, with all the cameras. It is quite close to the way of working in "I will die", the "requested gesture" was turned from a sentence into a "laugh"; the difference with "I will die", is that this time the actors were paid, so they were filling a task, working, and did their best to act the way we asked them to, basically we photographed them as we were chatting and laughing. It was an instantaneous time where the attitude and the muscles of the face are between being controlled and uncontrolled. No matter whether this happy attitude is true or not, whether it is controlled or not, they still have a contagious effect. Just as when media are everyday trying to emotionally move you.

Xu Zhen: The work this time is a continuation of "Spread". We have been thinking to develop comics' collages into an abstract language. This time, the colors of the works are quite bright, which has quite a good effect. What I mean by "abstract" is not an "abstract" form, but an idea of "beauty". At the beginning, our working methods was collecting and composing things. Now we are taking things out of it, transforming them, or looking for a real object that could replace them, gathering various comics' aesthetics, and not only making a composition. We consider that this can be a small series included in the "Spread" series. For example, there is a forest, in another comic there are some rainbows, then we find it good to put them together; the wave and the black sun, put together are very nice as well. These things, including the installations and sculptures we did in Long March Space turned into flat paintings, all have a strange ornamental effect. For example, small Baroque sculptures, a deer head

hung on a wall: all have some historical feelings, but at the same time it is very superficial, it is only ornamental. The same for the two other paintings, they seem to have some content but in fact they don't really do.

Yang Fudong: "The Fifth Night" was shot with seven cameras, seven moving lenses forming one large screen. In 2008, "Dawn Mist, Separation Faith" was based on a simple concept, which was to take some elements from the shooting process as a turning point in film production. "Dawn Mist, Separation Faith" is focused on the NG in the film, in "The Fifth Night" the main creating element was to use various lenses shooting from different angles. Therefore, we rented seven cameras, using different scales, depths, moving ways to realize a seven screen's projection. As for "Dawn Mist, Separation Faith", we invented the word "Film Glimpsing", which means that when you enter in an exhibition room, nine screens are functioning at the same time, so as you glimpse you are also observing, that is what we call "Film Glimpsing". This time when we filmed, we used seven lenses that the viewers will be able to experiment; we called that "multiple eyes film", in some way it is the same as "Film Glimpsing". The new experiences we had when shooting was how to do something perfect when lenses are moving, are the random things in it beauty as well, but randomness can't be created; also when shooting, the cameraman's adjusting process of the machine, are there any beauty in those adjustments as well; actors never worked with seven cameras before, for example, the first lens shoots a room corner, slowly moving, actors walk in it, as they enter the second field, in the second monitor, half of the body will appear, at the third machine, the size of the person will be reduced, these kind of changes might be very strange for them as well. I thought of how to present the feeling of time in synchronized filming, I think this is related to the understanding of space; what would happen when seven cameras are moving ? This randomness, is what I'm interested in. Randomness can't be predicted. Another series of photographs, is called "International Hotel". It was inspired from sport games, swimming competitions, the moment when the hand comes out from the water, the moment when they took their goggles off, turn their head and laugh, this kind of feelings of beauty! (Interviewer : Lu Leiping; Translator :Alexia Dehaene)

没顶公司
MADEIN COMPANY





没顶公司 蔓延 201009101 喷绘 布、丙烯颜料 2010
MadIn Company Spread201009101 Painting Canvas, acrylic 285x410 cm



没顶公司 蔓延 201009102 喷绘 布、丙烯颜料 2010
MadIn Company Spread201009102 Painting Canvas, acrylic 236x320 cm



2009年下半年起，没顶开始了以其公司制的运作方式来创作艺术作品。从《蔓延到上海》、《蔓延到北京》，没顶就《蔓延》系列进行了多样化的尝试。他们在一条条艺术创作的生产线上，形成自己的美学原则。

《蔓延 201009103》便是其中被称为“抽象艺术”的“装置图片”与“图片装置”，其灵感来自于将一幅图片中的“树林”与另一幅漫画中“彩虹”的重构组合。这件作品通过寻找现实的替代物，将漫画所传达的，在不同的空间、媒介上重组，制造了轻薄的、装饰的非现实景观。它没有意识形态、没有观念，粗糙但聒噪华丽。这是没顶为我们的眼球创造的一点调味品，丰富一点，艺术发展的可能性也就多了一点。

没顶公司 蔓延 201009103 塑料植物、丙烯颜料 2010
Madeln Company Spread201009103 Plastic plants, acrylic 500x 400x 400 cm



没顶公司 蔓延 201009103 塑料植物、丙烯颜料 2010
Madeln Company Spread201009103 Plastic plants, acrylic 500x400x400 cm



没顶公司 蔓延 201009103 塑料植物、丙烯颜料 2010
MadelN Company Spread201009103 Plastic plants, acrylic 500x 400x 400 cm

Since 2009, MadelN uses company practices to create artworks. From "Spread in Shanghai", "Spead in Beijing", MadelN's "Spread" series has largely been experimented. They established and apply their own aesthetic principles on various art creation productions.

"Spread 201009103" is one of this so-called "installation image" or "images installation" considered as "abstract art". It was inspired and composed from two cartoons where a "forest" and a "rainbow" were represented. Seeking for substitutes to reality, and assembling spaces and medium as found in cartoons, this artwork present a frivolous, ornamental unrealistic scenery. There is neither ideology nor concept, it is rough but luxuriant. This is a flavoring that MadelN prepared for our eyes, to provide a few more possibilities in the art development.



没顶公司
蔓延 201009104
泡沫、丙烯颜料、灯箱 2010
MadelIn Company
Spread201009104
Foam, acrylic, light box
350x 200x400 cm



没顶公司 蔓延 201009104 泡沫、丙烯颜料、灯箱 2010
Madeln Company Spread201009104 Foam, acrylic, light box 350x 200x400 cm

《蔓延 201009104》这件装置作品也是《蔓延》漫画布艺拼贴系列的延伸。一座带有漫画笔触的波浪雕塑和两个黑色的发光太阳组合在一起，这是一件被当作奇异装饰物而创作出来的作品。装饰本身是有意义的，一个图形，一件物品，即使没有使用功能，仍然以一定的规则被创造出来，具有一定的形式、质地和色彩，能反映出大地域或大时代的特征。但在艺术的发展历程中，艺术有了雅俗、高低的差别误区，装饰物是与工艺关联密切的、被普遍使用的、易于解读的艺术样式，让人觉得单薄而不甚重要。然而装饰物是无法摆脱意义的，当代艺术也需要“装饰”这一艺术形态，这件作品“取其无用”而用之“无用之用”，为我们创造了这个视觉时代温和怪异的装饰物。

The installation "Spread 201009104" is an extension of the series of cloth collages "Spread". A sculpture of a wave in a cartoonist style and two shining suns compose a work meant to be a curious adornment. Ornamental objects have meanings: an image, an object, although without any particular use, is still created according to certain rules, and possesses a certain shape, substance and color, it can reflect the characteristics of a domain or a great era. However, in art history, art had misconceptions on decency, high position, and adornments were a kind of easily readable art, close to craft and commonly used, which made people believe that it was superfluous and unimportant. For this reason, adornments are indivisible from these meanings, contemporary art also needs to be "ornamental", this artwork uses this "useless" aspect, and its "use of useless" to create this mild and bizarre adornment of this visual era.

杨福东
YANG FUDONG



杨福东
国际饭店 No.1
摄影 2010
Yang Fudong
International Hotel No.1
Photo b&w
Edition of 10
180x120 cm

这组作品包括 7 幅摄影，在租用的国际饭店泳池拍摄完成。杨福东创作这组作品的契机是出于被游泳竞赛中运动员触线出水的瞬间打动。在那些奋力一搏又茫然无措的瞬间，艺术家感受到独特的美，随后他创作了这组年轻女子在水池边活动的摄影作品。

国际饭店的气氛与青年女子的妆容，无意间营造出有如上世纪民国时期“月份牌”中的女子形象，一如杨福东以往影像中的女子形象。这件作品从一个契机到创作成形，即是一种女人之“美”生成的过程。艺术家提炼了感动他的元素：泳池和泳装女子，但转换了场景，不是在竞赛，而是在享受地嬉戏，女人青春的美由此展现得撩人心扉。



杨福东
国际饭店 No.2
摄影 2010
Yang Fudong
International Hotel No.2
Photo b&w
Edition of 10
180x120 cm

This series of works includes seven photographs, and was accomplished at the swimming pool of the International Hotel rented for this occasion. Yang Fudong's work was inspired from special instants where sportsmen/women have part of their body coming out from the water in swimming competitions. In these particular struggling yet inconsequential moments, the artist found a certain aesthetic, and created this series of photographs presenting young women by a swimming pool.

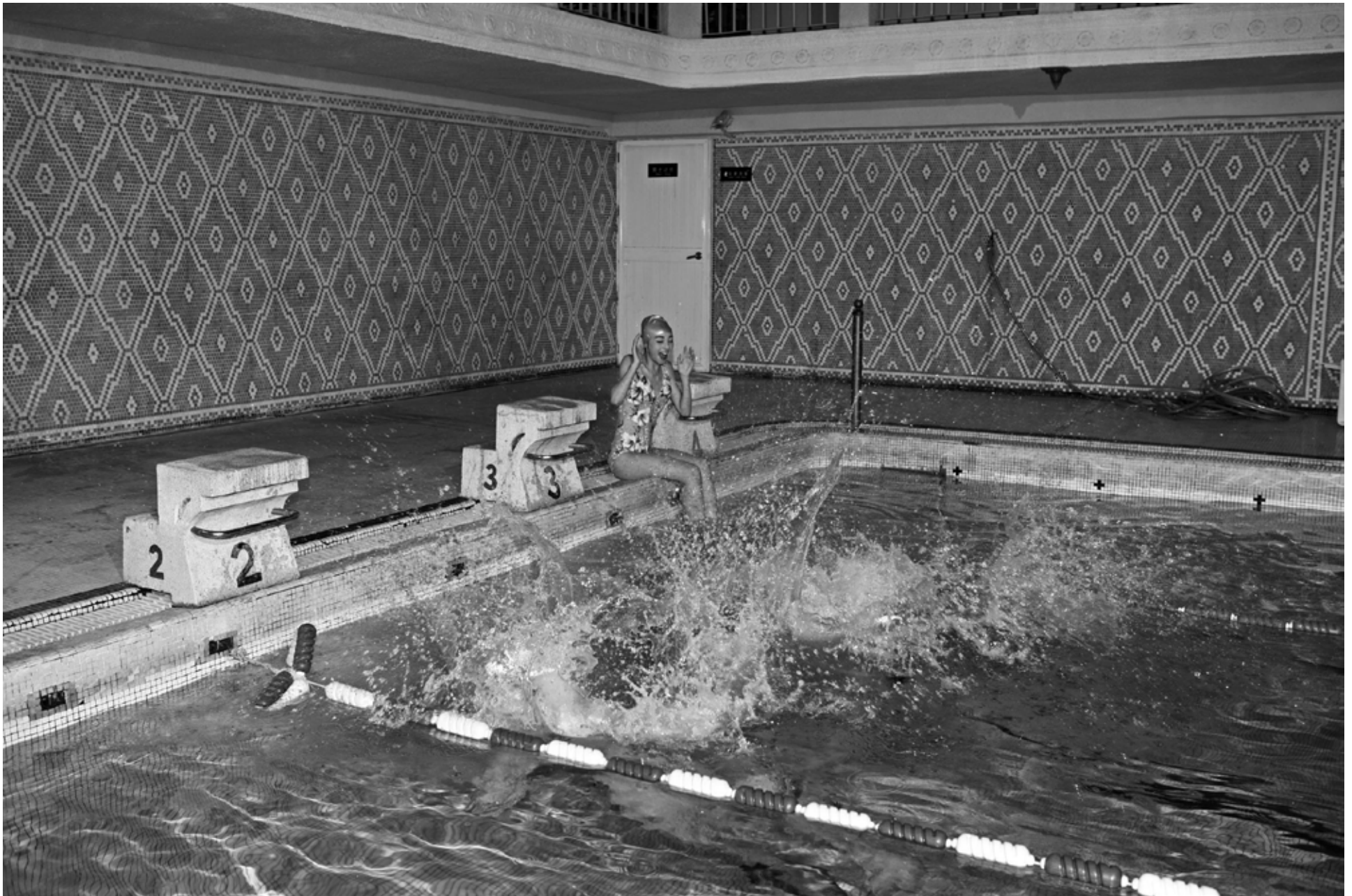
The atmosphere of the International Hotel and the women makeup remind of portraits usually seen in calendars from the Republican period, the same kind of portraits as those found in Yang Fudong's previous works a well. This work, from an inspiring instant to its realization, constitutes a process on women's "beauty" creation. The artist refined it to its most moving elements: swimming pool and women in bathing suits, however the background was changed, instead of a sport competition it became a leisure game, where women's youth and beauty are tantalizingly shown.

杨福东
国际饭店 No.3
摄影 2010
Yang Fudong
International Hotel No.3
Photo b&w
Edition of 10
180x120 cm





杨福东 国际饭店 No.4 摄影 2010
Yang Fudong International Hotel No.4 Photo b&w Edition of 10 120x180 cm



杨福东 国际饭店 No.5 摄影 2010
Yang Fudong International Hotel No.5 Photo b&w Edition of 10 120x180 cm



杨福东 第五夜 7屏, 35毫米黑白胶片电影转高清 2010
 Yang Fudong *Fifth Night* 7channel, 35mm b&w film transferred to HD Edition of 6 10'37"

《第五夜》由七个银幕并置，放映七段同步影像，组成这件影像装置作品。影片以旧上海的某个角落为场景，仿佛一个巨大的舞台布景，马车、黄包车、老爷车穿行其中。场景中心有意搭建了一座舞台，几个盛装着金鱼的玻璃器皿放在桌子上，一辆电车正在被热火朝天的修理，火光四溅。跟莫名景致一致的是没有情感交集的人们，焦虑彷徨的男人女人在各个处所各司其事，没有开始，没有结束。七台电影机用不同的景深、景别、移动方式等，拍摄下这一场景，一个画面中的前景也许就是下一个画面的背景；一个画面是大场景的铺陈，另一个画面也许是其中人物的特写，这个场景通过七个画面实现了一种比三维更立体、更全面的展示。面对七台电影机，演员们在每一个镜头前的表现，以及他们在每一个画面中的效果是不能控制的，这种偶然性却生发出了一种细微的、无法拟造的美感。

这件作品的出发点是对电影拍摄制作本身的思考，与此拍摄手法相对应的是这件影像装置带来的新观影方式：七个画面的并置，远远超出了我们的视域和视觉习惯，杨福东称之为“复眼观影”。作品的拍摄制作最重要的是演员的灵气感觉，而作品的阅读最关键的也是观众的空间影像感觉，艺术家通过调动作品内外的感觉、直觉完成了作品的统一。



杨福东 第五夜 7屏, 35毫米黑白胶片电影转高清 2010
 Yang Fudong *Fifth Night* 7 screen, 35mm b&w film transferred to HD Edition of 6 10'37"

"The Fifth Night" is a video installation composed of seven synchronized projections. The videos feature old Shanghai scenes, as a large décor with carriages, rickshaws and vintage cars. In the middle of the scene a stage has been built, a few jars with fishes have been placed on a table and a tramway is being frenetically repaired, illuminating the place. Vague views of people without any relationship are shown, anxious, hesitating men and women here and there attend to their own duties, a scene's foreground can become next scene's background; a shot is wide and narrative, while the other depicts some characters, this long screen of seven projections has more relief than if it was in 3D, and is more complete. Facing seven cameras, actors' expressions in each objective and shot are uncontrollable; this kind of randomness presents a certain subtle and unpredictable aesthetic. The idea behind this work came from a reflection on film production, and a new filming method was used for this video installation: seven projections, going far beyond our visual field and habits, Yang Fudong calls it "multiple views film". The most important in the production of this work was the inspiration of the actors, as well as viewers' feelings of the space, the artist unified this work by maneuvering its inner and external feelings.



杨福东 第五夜 7屏, 35毫米黑白胶片电影转高清 2010
Yang Fudong *Fifth Night* 7 screen, 35mm b&w film transferred to HD Edition of 6 10'37"



杨福东 第五夜 截屏 7屏, 35毫米黑白胶片电影转高清 2010
Yang Fudong *Fifth Night* Film still 7 screen, 35mm b&w film transferred to HD Edition of 6 10'37"

杨 振 中
YANG ZHENZHONG



杨振中 临时演员 No.1-25 摄影 2010
Yang Zhenzhong Extras No.1-14 C-Print Edition of 5 100 x 100cm x 25 pieces

这组包括 24 幅摄影的《临时演员》，杨振中或许又意在营造一个真实和虚假并存的景象。经由精良的摄影技术，我们甚至能看清被拍者皮肤的肌理、细纹，发亮的目光，唇齿的光泽。这些官能感受告诉我们这些笑容多么真实，我们似乎能看到渗透到他们肌体毛孔里的快乐。然而这都是在艺术家的要求下所作的表演。这些临时演员受雇后，在摄影棚里对着灯光和机器，以及不认识的工作人员们，谈论着自己生活中快乐的事情，被抓拍下来瞬间笑颜，虽不是坐在炕上树下与亲朋好友们聊天的自然笑容，谁又能说它们不具有真实笑容的感染力呢？

现代文明发明了照相机和摄像机等等留影设备，它们为人类留下了存在的证据，但杨振中常常从这些证据中发现悖论。正如上次《有效期》中，杨振忠的作品《我会死的》，这个“活着的证据”即是关于“死亡”。而这一次作品中临时演员笑容的证据也不一定关于幸福。



杨振中 临时演员 No.1-25 摄影 2010
 Yang Zhenzhong Extras No.1-14 C-Print Edition of 5 100 x 100cm x 25 pieces

In "Extras", a series of 24 photographs, Yang Zhenzhong consciously or not built a scene between reality and fiction. The high quality photographs reveal every single detail including the skin texture, lines, sparkling eyes, shining smiles. These observations tell us how much these smiling faces are sincere, that we can almost feel the happiness coming out from their skin pores. Nonetheless, this is acting directed by the artist. These extras were employed to relate some cheerful moments of their lives to a group of people they have never seen before, under the spotlights of a shooting studio, where their grins were instantly caught by the camera. Although those weren't smiling faces of friends or family sitting at home or under a tree, who could tell that they didn't possess any sincere smiling appeal?

Modern civilization invented camera, video camera, and other equipments, to record evidences for human kind, but Yang Zhenzhong often notices paradoxes in them. Just as in the previous "Useful Life", in Yang Zhenzhong's work "I will die", this "existing evidence" is about "death". Likewise, the evidences of these smiling extras aren't necessarily about happiness.



杨振中 临时演员 No.1-25 摄影 2010
 Yang Zhenzhong Extras No.1-14 C-Print Edition of 5 100 x 100cm x 25 pieces



No.4

No.1
 No.2
 No.3



No.5	No.6	No.7
No.8	No.9	No.10
No.11	No.12	No.13

杨振中 临时演员 No.1-25 摄影 100 x 100cm x 25 pieces 2010
Yang Zhenzhong Extras No.1-14 C-Print Edition of 5



杨振中 临时演员 No.1-25 摄影 2010
 Yang Zhenzhong Extras No.1-14 C-Print Edition of 5 100 x 100cm x 25 pieces



No.16

No.14

No.15

No.17



No.18	No.19	No.20
No.21	No.22	No.23
No.24	No.25	



杨振中 临时演员 No.1-25 摄影 2010
 Yang Zhenzhong Extras No.1-14 C-Print Edition of 5 100 x 100cm x 25 pieces



杨振中 坐在墙角的红色维纳斯 不锈钢, 汽车烤漆 2010
Yang Zhenzhong Red Venus sitting in a corner Stainless steel, Baking varnish 220x208x118 cm

五角星，是世界上最古老，也是用途最为广泛的抽象图形之一。由于具有“光明与胜利”的含义，因此五角星常常出现在旗帜上。例如中国的五星红旗，以及埃塞俄比亚、摩洛哥、越南、朝鲜、美国等许多国家的国旗设计都包含了五角星。而红色五角星，在中国亦代表着人民解放军，象征着共产主义革命的力量。有意思的是，五角星也与对金星和维纳斯的崇拜密切相关。据古代天文学家的观察，由地球望去，围绕着太阳的金星轨道每八年重复一次，它自成的五个交叉点恰好画出一个近乎完美的五角星。这样，五角星作为金星与维纳斯的符号，亦代表着万物中的阴性，成为了美与爱的化身。

《坐在墙角的红色维纳斯》的灵感来源正是这样含义丰富而又多元的五角星，却是一颗松弛的、尴尬的巨型红色五角星。她依靠在墙角，安静又不稳定，软塌着又材质坚硬，处处闪烁着汽车烤漆的高光。她那原本向上、积极而革命的力量感被无形地弱化，仿佛更像一座慵懒的女神躯体，处于一种半伸展、半歇息的姿态，语焉不详，任人联想。



The five-pointed star is one of the World's oldest and most used abstract form. Alluding to "Glory and Victory", it often appears on flags. Just as the red flag of China comprises five stars, the flag of Ethiopia, Morocco, Vietnam, North Korea, U.S.A. and many other countries all include stars. Also, the red five-pointed star in China represents the People's Liberation Army, symbolizing the power of Revolution.

What is interesting is that the five-pointed star is also closely related to the divinity and planet Venus. According to astronomers of the Stone Age, every eight years Venus, the Earth and the Sun are aligned five times, creating five unique Venus-Earth locations in the ecliptic. The result is a pentagonal synodic series which consists of five synodic cycles, forming an almost perfect five-pointed star pattern. Therefore, the five-pointed star as the symbol of Venus, represents the feminine gender, embodying beauty and love.

"Red Venus Sitting in a Corner" was inspired from all these multiple elements. Here, the five-pointed star, enlarged and reshaped, is made of stainless steel and car painting, which are all materials from our Modern Industry Era. The red five-pointed star leans in a room corner, its original rising, revolutionary power has been weakened, and resembles more a lounging female divinity, in a half spreading, half resting attitude, intriguing and evocative.

杨振中 坐在墙角的红色维纳斯 不锈钢, 汽车烤漆 2010
 Yang Zhenzhong Red Venus sitting in a corner Stainless steel, Baking varnish 220x208x118 cm

没顶公司

MADEIN COMPANY

简历

“Madeln（没顶文化有限公司）是由徐震在 2009 年创立于上海的文化有限公司。公司致力于艺术创造、制作、传播、支持以及策划，是一个多功能的复合式文化有限公司。徐震，生于 1977 年，1996 年毕业于上海工艺美术校，生活工作在上海。”

个展

- 2010 不要把信仰挂在墙上，长征空间，北京
- 看见自己的眼睛，Ikon 美术馆，伯明翰，英国
- There are new species! What do you suppose they are called?, Fabien Frys Fine Art, Los Angeles, U.S.A. 蔓延到北京，没顶公司出品，香格纳北京
- 2009 蔓延到上海——没顶公司出品，香格纳在淮海路 796 号，上海
- Madeln -- Seeing One's Own Eyes, europalia.china, S.M.A.K., Gent, Belgium
- 孤独的奇迹：中东当代艺术展，James Cohan 画廊，纽约，美国
- 看见自己的眼睛——中东当代艺术展，展厅 1，香格纳画廊主空间，上海
- 看见自己的眼睛——中东当代艺术展，展厅 2，香格纳 H 空间，上海

群展

- 2010 香格纳桃浦展库，香格纳桃浦展库，上海
- 巡回排演：第八届上海双年展 2010，
- 法国国际当代艺术博览会 2010，艺术博览会 大皇宫，巴黎，法国
- 有效期 2010，香格纳 H 空间，上海
- 上海当代艺术博览会 2010 展位：E24，艺术博览会 上海市延安中路 1000 号上海国际展览中心
- 香格纳群展，香格纳画廊主空间，上海
- 香港国际艺术展 2010 展位号：C02，艺术博览会
- 中国当代艺术三十年，民生现代美术馆，上海
- 个人前线，北京朝阳区百子湾路 32 号 22 院街艺术区 IA 3-2, IA32 SPACE（今日美术馆旁）
- 丛林：中国当代艺术生态管窥，站台中国，北京
- 冬季群展，香格纳北京
- 2009 中坚，新世纪中国艺术的八个关键形象，尤伦斯艺术中心，北京
- 自由自在，WALDBURGER 画廊，布鲁塞尔，比利时
- 图像的新态度，当代唐人艺术中心，北京
- 资产阶级化的无产阶级，当代艺术展在松江，松江创意工房，上海
- 2009 上海艺术博览会国际当代艺术展 - 发现项目，艺术博览会 上海展览中心

Biography

"Madeln is a company established in the year 2009 in Shanghai by Xu Zhen. The firm expands its diversity on the creation, support, spread and curation of art." 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.

Solo Exhibitions

- 2010 Don't Hang Your Faith on The Wall, Long March Space, Beijing
- Seeing One's Own Eyes, Ikon Gallery, Birmingham, UK
- There are new species! What do you suppose they are called? , Fabien Frys Fine Art, Los Angeles, U.S.A. Spread, by Madeln at ShanghART Beijing, ShanghART Beijing
- 2009 Spread——New Exhibition Produced by Madeln, ShanghART at Huaihai Rd 796, Shanghai
- Madeln -- Seeing One's Own Eyes, europalia.china, S.M.A.K., Gent, Belgium
- Lonely Miracle: Middle East Contemporary Art, James Cohan Gallery, New York, USA
- Seeing One's Own Eyes——Middle East Contemporary Art Exhibition, Space #1, ShanghART Gallery, Shanghai
- Seeing One's Own Eyes——Middle East Contemporary Art Exhibition, Space #2, ShanghART H-Space, Shanghai

Group Exhibitions

- 2010 Shanghart Taopu, ShanghART Taopu (Warehouse), Shanghai
- Rehearsal: 8th Shanghai Biennale 2010,
- FIAC 2010, Art Fairs Grand Palais, Paris, France
- Useful Life 2010, ShanghART H-Space, Shanghai
- ShContemporary 2010 booth nr:E24, Art Fairs 1000 Yan an zhong Rd., Shanghai Exhibition Center
- ShanghART Group Show, ShanghART Gallery, Shanghai
- Hong Kong International Art Fair 2010 booth nr:C02, Art Fairs
- Thirty Years of Chinese Contemporary Art, Minsheng Art Museum, Shanghai
- Personal Frontier, ia32 Space (Next to Today Art Museum) Beijing 22 Street Art District IA 3-2, Baizwan Rd. 32, Chaoyang District, Beijing
- Jungle: A Close-Up Focus on Chinese Contemporary Art Trends, Platform China, Beijing
- Winter Group Show, ShanghART Beijing
- 2009 Breaking Forecast, 8 Key Figures of China's New Generation Artists, UCCA, Beijing
- Footloose, Galerie Waldburger, Brussels, Belgium
- The New Attitude of image, Tang Contemporary Art Center, Beijing
- Bourgeoisified Proletariat, Contemporary Art Exhibition in Songjiang, Shanghai Songjiang Creative Studio, Shanghai
- ShContemporary 09-Discoveries, Art Fairs Shanghai Exhibition Center

杨福东

YANG FUDONG

简历

基本资料

1971 生于北京

教育

1995 毕业于中国美术学院油画系

个展

2010 杨福东：竹林七贤和其他故事，Curated By: Anna Kafetsi, 国家当代艺术馆，雅典，希腊

杨福东个展，Kino Kino, 桑内斯，挪威

2009 杨福东：将军的微笑，原美术馆，东京，日本

离信之雾，杨福东个展，上海证大现代艺术馆

杨福东：雀村往东，Marian Goodman 画廊，纽约，美国

杨福东：竹林七贤，亚洲社会美术馆，纽约，美国

杨福东，雀村往东，MuHKA Media，安特卫普，比利时

杨福东，竹林七贤 1-5 部，Paco das Artes Organizao Social de Cultura，圣保罗，巴西

杨福东，丹佛当代艺术馆，丹佛，美国

群展

2010 有效期 2010，香格纳 H 空间，上海

2007 第 52 届威尼斯国际艺术双年展，感性思维 - 理性感觉，威尼斯，意大利

真实的东西，来自中国的当代艺术，泰特美术馆，利物浦，英国

2006 第五届亚太当代艺术三年展，昆士兰当代美术馆，昆士兰，澳大利亚

2004 时区：近期录影及录像，泰特当代艺术博物馆，伦敦，英国

上海双年展——影像生存，上海美术馆，上海

今日中国，纽约现代艺术博物馆，纽约，美国

2003 第 50 届威尼斯国际艺术双年展，梦想与冲突，观者的权利，威尼斯，意大利

那么，中国呢？，蓬皮杜艺术中心，巴黎，法国

2002 首届广州三年展——重新解读，广东美术馆，广州

第 11 届卡塞尔文献展，卡塞尔，德国

第四届上海双年展，都市营造，上海美术馆，上海

2001 虚拟未来艺术展，广东美术馆，广东

横滨 2001：国际当代艺术三年展，横滨，日本

2000 欲望之外，上海六人绘画展，刘海粟美术馆，上海

有效期，暂时的空间，东大名路，上海

1990 上海市第三届青年美术作品大展，上海美术馆，上海

Biography

Basic

1971 Born in Beijing

Education

1995 Graduated from China Academy of Fine Arts, Hangzhou

Solo Exhibitions

2010 Yang Fudong, Seven Intellectuals in a Bamboo Forest and Other Stories, Curated By: Anna Kafetsi, National Museum of Contemporary Art, Athens, Greece

Yang Fudong Solo Exhibition, Kino Kino, Sandnes, Norway

2009 Yang Fudong: the General's Smile, Hara Museum, Tokyo, Japan

Dawn Mist, Separation Faith, Yang Fudong's Solo Exhibition, Shanghai Zendai Museum of Modern Art

Yang Fudong: East of Que Village, 2007, Marian Goodman Gallery, New York, U.S.A.

Yang Fudong: Seven Intellectuals in a Bamboo Forest, Asia Society and Museum, New York, USA

Yang Fudong, East of Que Village, MuHKA Media, Antwerpen, Belgium

Yang Fudong, Seven Intellectuals in the Bamboo Forest Part 1-5, Paco das Artes Organizao Social de Cultura, Sao Paulo, Brazil

Yang Fudong, MCA Denver, Denver, U.S.A.

Group Exhibitions

2010 Useful Life 2010, ShanghART H-Space, Shanghai

2007 52nd International Art Exhibition Venice Biennale, Think with the Senses-Feel with the Mind, Venice, Italy

The Real Thing, Contemporary Art from China, Tate Liverpool, UK

2006 The 5th AsiaPacific Triennial of Contemporary Art (APT5), Gallery of Modern Art (GoMA), Queensland Art Gallery

2004 Time Zones: Recent Film and Video, Tate Modern, London, UK

5th Shanghai Biennale - Techniques of the Visible, Shanghai Art Museum, Shanghai

China Now, Museum of Modern Art, New York, USA

2003 50th International Art Exhibition Venice Biennale, Dreams and Conflicts. The Dictatorship of the Viewer, Venice, Italy

Alors la Chine? , Centre Pompidou, Paris, France

2002 The First Guangzhou Triennale - Reinterpretation: A Decade of Experimental Chinese Art (1990 - 2000), Guangdong Museum of Art, Guangzhou

Documenta 11, Kassel, Kassel, Germany

4th Shanghai Biennale, Urban Creation, Shanghai Art Museum, Shanghai

2001 Virtual Future, An Exhibition of Chinese Contemporary Art, Guangdong Museum of Art, Guangdong, China

Yokohama 2001: International Triennale of Contemporary Art, Yokohama, Japan

2000 Out of Desire, Painting Exhibition of Six Shanghai Young Artists, Liu Haisu Art Museum, Shanghai

Useful Life, Temporary Space, Dong Daming Rd, Shanghai

1990 3rd Shanghai Youth Grand Fine Arts Exhibition, Shanghai Art Museum, Shanghai

杨振中

YANG ZHENZHONG

简历

基本资料

1968 出生杭州

教育

2000 获得 2003 年日本越后妻有三年展短片节大奖
1993 中国美术学院油画系
1990 毕业于浙江丝绸学院服装系

个展

2008 天桥, Canvas International Art, 阿姆斯特丹, 荷兰

杨振中, NIKOLAJ 哥本哈根当代艺术中心, 丹麦

FRECHHEIT/FREIHEIT, 格拉茨文化艺术中心, 格拉茨, 奥地利

2006 前戏, 杨振忠装置个展, 香格纳 H 空间, 上海

杨振中, IKON 画廊, 伯明翰, 英国

2002 轻而易举!, 比翼艺术中心, 上海

2001 我会死的, 2001 布鲁塞尔艺术节 B 空间, 布鲁塞尔, 比利时

1998 江南展, ACCESS 艺术中心, 温哥华, 加拿大

群展

2010 有效期 2010, 香格纳 H 空间, 上海

2009 资产阶级化了的无产阶级, 当代艺术展在松江, 松江创意工房, 上海

2007 全球化城市, TUERBINE HALL, 泰特美术馆, 伦敦, 英国

第 52 届威尼斯国际艺术双年展, 感性思维 - 理性感觉, 威尼斯, 意大利

2005 第二届广州三年展, 别样: 一个特殊的现代化实验空间, 广东美术馆, 广州

第三届福冈亚洲艺术三年展, 多重世界: 亚洲艺术现状, 福冈亚洲美术馆, 福冈, 日本

2004 上海双年展——影像生存, 上海美术馆, 上海

今日中国, 纽约现代艺术博物馆, 纽约, 美国

2003 第 50 届威尼斯国际艺术双年展, 梦想与冲突. 观者的权利, 威尼斯, 意大利

那么, 中国呢?, 蓬皮杜艺术中心, 巴黎, 法国

2002 首届广州三年展——重新解读, 广东美术馆, 广州

第四届光州双年展, 光州, 韩国

第四届上海双年展, 都市营造, 上海美术馆, 上海

2000 有效期, 暂时的空间, 东大名路, 上海

1992 90' 现代艺术双年展, 广州

Biography

Basic

1968 Born in Hangzhou

Education

2000 Echigo-Tsumari Art Triennial 2003, Short Video Festival, Grand Prize
1993 Graduated from China Academy of Fine Arts, Hangzhou
1990 Graduated from Zhejiang Institute of Silk Textile, Fashion Design Dept, Hangzhou

Solo Exhibitions

2008 Overpass, Canvas International Art, Amsterdam, the Netherlands

Yang Zhenzhong, Nikolaj Copenhagen Contemporary Art Center, Denmark

Frechheit/Freiheit, Kulturzentrum bei den Minoriten, Graz, Austria

2006 FOREPLAY, Yang Zhenzhong Solo-Exhibition, ShanghART H-Space, Shanghai

Yang Zhenzhong, Ikon Gallery, Birmingham, U.K.

2002 Light As Fuck, Bizarf, Shanghai

2001 I will Die, B Space of Kunsten Festival des Arts 2001, Brussels, Belgium

1998 Jiangnan, Access Gallery, Vancouver, Canada

Group Exhibitions

2010 Useful Life 2010, ShanghART H-Space, Shanghai

2009 Bourgeoisified Proletariat, Contemporary Art Exhibition in Songjiang, Shanghai Songjiang Creative Studio, Shanghai

2007 Global Cities, Turbine Hall, Tate Modern, London, UK

52nd International Art Exhibition Venice Biennale, Think with the Senses-Feel with the Mind, Venice, Italy

2005 The Second Guangzhou Triennial, BEYOND: an extraordinary space of experimentation for modernization, Guangdong Museum of Art, Guangzhou

The 3rd Fukuoka Asian Art Triennial 2005, Parallel Realities: Asian Art Now, Fukuoka Asian Art Museum, Fukuoka, Japan

2004 5th Shanghai Biennale - Techniques of the Visible, Shanghai Art Museum, Shanghai

China Now, Museum of Modern Art, New York, USA

2003 50th International Art Exhibition Venice Biennale, Dreams and Conflicts. The Dictatorship of the Viewer, Venice, Italy

Alors la Chine?, Centre Pompidou, Paris, France

2002 The First Guangzhou Triennale - Reinterpretation: A Decade of Experimental Chinese Art (1990 - 2000), Guangdong Museum of Art, Guangzhou

4th Gwangju Biennial, Gwangju, Korea

4th Shanghai Biennale, Urban Creation, Shanghai Art Museum, Shanghai

2000 Useful Life, Temporary Space, Dong Daming Rd, Shanghai

1992 The First Biennale Art Exhibition, Guangzhou