



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

YANG FUDONG FILM & VIDEO WORK – selected



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



Yang Fudong

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

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

[Yuko Hasegawa in PARKETT 76, 2006]





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



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



Yang Fudong

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

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

[Brian Scholis in ARTFORUM International, September 2006]





Yang Fudong

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

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

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

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





Yang Fudong

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

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

[Stedelijk Museum, October 2005]





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



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



Yang Fudong

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

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

[Yuko Hasegawa in PARKETT 76, 2006]

Yang Fudong

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

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

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

[Yang Fudong in conversation with Gerald Matt, 2005]







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





Yang Fudong

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

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



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

Yang Fudong

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

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

[Zhang Wei in PARKETT 76, 2006]

## Yang Fudong

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

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





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







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

ShanghART Gallery

50 Moganshan Rd, Bldg. 16 & 18

200060 Shanghai, PR China

T:+86-21 63593923

F:+86-21 63594570

Info: [www.shanghartgallery.com](http://www.shanghartgallery.com)