

過道 PASSAGE

楊振中 YANG Zhenzhong

M50 西部桃浦創意園, 11 號樓
Bldg 11, SHANGHAI TOP

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ShanghART

香格納畫廊

2012年9月4日，楊振中個展“過道”將在其位於桃浦創意園（西部M50）的工作室開幕。藝術家對工作室空間進行改造：空間被一條搭建的“過道”劃分成兩個部分。作為人造日常景觀的“過道”基本形——即出口和匯聚向出口的透視結構線——在一系列影像和繪畫裝置作品中反復呈現；同時，在人造空間中人的活動被抽離，藝術家有意而為地製造了這場“沒有內容”的展示。正如楊振中所言“‘過道’是從一個內容去到下一個內容之間的沒有內容的空間，連過程都不是”。

在本次個展中，楊振中著手探討了空間與感知這一主題。展覽作品包括一部由位於各個地點的不同隧道、走廊和過道等場景連接而成的視頻裝置，以及一系列模仿視頻扭曲和操控空間的視覺效果的繪畫裝置。兩種呈現方式都使得觀者參與其中，觀看藝術家對於都市空間的藝術操控並在觀與被觀間建立起一種獨特的聯系。觀者不得不通過一道極其狹窄的走道才能看到展廳底部的視頻，然後可以任意選擇進入左側或右側的展廳。兩側展廳各有一部視頻作品，即《直線》和《考試》，以及上述提及的繪畫裝置。其陳列方式仿如帶領觀者進入迷宮，而狹窄的畫面與作品內容本身成為對照；透視的使用更將觀者與藝術家的創作關聯，並將前者納入其中。通過被扭曲和形變到甚至超現實感的畫面，作品或許是對奔流不息變化萬千的都市生活的描繪。

On 4 September 2012, YANG Zhenzhong staged solo exhibition Passage in his atelier in TOP Art Park. The show space was divided into two sections by a passage, an artificial construction commonly seen in urban milieu, whose basic configuration—an exit and perspective lines which converged on the exit—was featured repeatedly in a series of videos and painting installations. Meanwhile, human activity was stripped away from these manmade spaces where the artist gave deliberately a presentation "destitute of content". As YANG comments on this exhibition, "'a passage' is a void space running from one content to the next, which is even not a process."

In this solo exhibition YANG Zhenzhong has approached the problem of space and perception. In the exhibition a video of various tunnels, corridors, and passages from a variety of locations precedes a series of paintings that distort and manipulate space creating a tunnel vision effect that is mimicked in the video. In both the paintings and the video YANG allows the audience to both participate in and observe his artistic manipulation of urban space while creating a unique relationship between the viewer and the viewed. Once having walked through the extremely narrow passage to view the video, the audience is given the choice of right or left. Each side contains a video piece, one room Straight Line and the other Exam, as well as a series of paintings. The paintings are laid out in such a way that the viewer is led through a maze; the narrow frame provided for the viewer mirrors the painted tunnels. This perspective connects the audience to the art, and gives them a feeling of inclusion. Each painting alone can be understood as illustrating the flowing and changing nature of urban life through images of tunnels and corridors that are often twisted and contorted, seemingly surreal.

展覽現場 | Installation View

过道 杨振中个展

PASSAGE YANG Zhenzhong Solo Exhibition













作品 | Works



在 2012 年 9 月的工作室個展中，楊振中著手探討了空間與感知這一主題。展覽作品包括一部由位於各個地點的不同隧道、走廊和過道等場景連接而成的視頻裝置，以及一系列模仿視頻扭曲和操控空間的視覺效果的繪畫裝置。兩種呈現方式都使得觀者參與其中，觀看藝術家對於都市空間的藝術操控並在觀與被觀間建立起一種獨特的聯系。通過被扭曲和形變到甚至超現實感的畫面，作品或許是對奔流不息變化萬千的都市生活的描繪。

In his studio solo exhibition in September 2012, YANG Zhenzhong has started to approach the theme of space and perception. The displayed art works in the exhibition include video installations of various tunnels, corridors and passages, all originating from a plurality of locations and connected to the scene. Furthermore, a series of painting installations, distorting and manipulating the visual space, is presented. In both the paintings and the videos, YANG Zhenzhong allows the audience to participate in and observe his artistic manipulation of urban space, while creating an unique relationship between the viewer and the viewed. Each art work alone can be understood as illustrating the flowing and changing nature of urban life through seemingly surreal, twisted and deformed images.

過道 No.4 Passage No.4, 2012
木板，油彩 Oil on wood, 150×200×30cm, YZZ_9989



過道 No.5 Passage No.5, 2012
木板, 油彩 Oil on wood, 200×150×31.5cm, YZZ_4332



過道 No.3 Passage No.3, 2012
木板, 油彩 Oil on wood, 200×150×30cm, YZZ_3550



過道 No.8 Passage No.8, 2012
木板, 油彩 Oil on wood, 200×120×33.5cm, YZZ_6235



過道 NO.1 Passage No.1, 2012
木板, 油彩 Oil on wood, 200×150×33.3cm, YZZ_9230




過道 No.7 Passage No.7, 2012
木板, 油彩 Oil on wood, 120×200×31.2cm, YZZ_9525



过道 No.2 Passage No.2, 2012
木板, 油彩 Oil on wood, 150×200×31.5cm, YZZ_8119



過道 No.6 Passage No.6, 2012
木板, 油彩 Oil on wood, 120×200×31.5cm, YZZ_6059



楊振中通過這件視頻裝置再次挑戰了有關空間和感知的議題，而觀者得以進入作品場域並感受到藝術家對於城市空間的操控以及對觀看和被觀關係的探討。與之前的創作如《夢遊療法》系列（三部作品分別作於1992年、1997年、1997年）類似的是，《過道》呈現的是狹窄的畫面視野並配以最低限度的畫外音，即編輯為慢速的人類呼吸；此外，兩者的鏡頭皆採用相似的處理方式，觀者好似通過藝術家的視角觀看空間，仿佛身臨其境。畫面場景包含了一系列位於學校、機場、地鐵、飯店、人行天橋、宿舍、公園和圖書館等公共空間中的走廊、隧道、過道、自動扶梯和間隔等結構：它們長短不一，形態各異，唯一相同的是色調灰冷，光線昏晃，充滿廢棄、孤獨和荒無人煙的寂寥，與城市日常五光十色的現實全無聯系。除了輕微卻也擾人的機械噪聲，空曠安靜的都市場景令身處其中的觀看體驗變的不安。作為裝置，《過道》的呈現方式則是對視頻的反映：觀者不得不通過一道相當狹窄的走道才能到達展廳底部（走道每次只可供一人經過，進一步強調了作品強烈的存在感），因而既身處於過道，又同時觀看位於其底部的無限過道。狹長的視頻畫面或許可以理解為藝術家對都市生活中狹隘視野的暗喻；無論如何，在這部作品中，觀者與其化為整體：她 / 他們既在觀看，同時也在體驗永不停歇的變化，以及身不由己的狹隘的城市空間。

In this video YANG Zhenzhong has approached the problem of space and perception allowing the audience to both participate in and observe his artistic manipulation of urban space creating a unique relationship between the viewer and the viewed. Not unlike his previous series Sleepwalking Is a Therapy I, II, and III from 1992, 1997, and 2007 respectively, Passage only provides the audience with a narrow frame of vision and minimal external noise. Both videos are only accompanied by the sound of human breathing. Also similar to the previous project, the camera is positioned in such a way that the viewer is made to feel as if they are experiencing the setting first hand; perceiving through the eyes of the artist. The setting laid out by YANG is a series of corridors, tunnels, passages, elevators, gaps found in schools, airports, subways, hotels, pedestrian bridges, dormitory, parks, and libraries. They are of all sizes and lengths, and not only desolate and deserted, but also bleak and grey, lacking in vibrant color and very different from reality of the city. The audience is undoubtedly disturbed by the empty and silent city they have been placed in, that is to say silent except for the subtle and disagreeable mechanic noises of the urban area. The installation is presented in a way that mirrors the video. The viewer is asked to walk through the end of the exhibition towards an extremely narrow corridor; only one may enter at a time. This further builds on the effect of thereness; the audience is both in the tunnel and watching the tunnel. The narrow frame of vision may be understood as a metaphor for the narrow vision experienced in the urban life. In YANG's piece the audience becomes one with the video, they are both viewing and experiencing the ever changing, uncontrollable, and narrow-minded urban space.



過道 Passage, 2012

單路視頻 Single-channel video, 14'19", YZZ_3299, Edition of 5



考試 Exam, 2012

單路視頻 | 裝置 Single-channel video | Installation, 23'37", YZZ_1988, Edition of 10

作品《考試》試圖闡釋一對主題間令人驚訝的複雜動態。畫面內容描繪了粉色閨房中的兩位年輕女性，穿著引人遐想的絲質睡衣，舉止親密近乎挑逗與情欲；鏡頭展示了她們在床上孩童般的嬉笑玩鬧，不時地掃過赤裸的大腿和豐滿的嘴唇以及其他優美的女性部位，準確無誤地傳達出軟色情的氣息。然而在這愉悅到令人生疑的畫面中，藝術家放置了一個完全出乎意料的主題：女孩子們一邊打鬧玩笑，實際一邊大聲朗讀著政治課本，刻板和教條的內容與前者間輕鬆的互動產生了巨大的衝突。兩個主題的此番並置使得作品風趣而幽默，卻給觀者留下疑問不斷。作品充滿情節張力與藝術表現力，暗示了當代中國政治與年輕人的關係，手法簡潔，令人贊嘆；飽滿的幽默感被淋漓盡致地呈現，它將一個嚴肅主題拉扯到愉悅的視覺情境中，再一次扭轉了大眾對於一個普遍議題的普遍觀念。

In Exam YANG Zhenzhong illustrates a complicated dynamic between two unexpected topics. The subjects of the video are two young women wearing nothing but suggestive silk undergarments. The way in which they interact is intimate and nearing erotic. They share laughs and seem to play around in a childish nature, and do so on a bed. The camera assures the audience of the erotic nature as it films the bare legs, full lips, and other such highly feminine parts of the women. Still, among this pleasant and questionable scene, YANG places a strikingly surprising topic: politics. The two women play as they read aloud from a standardized political textbook. The highly serious and standard narration seems to clash with the playful interaction. One is left amused by the coupling of such topics, yet wondering why. It is possible that YANG has created a politically powerful video, in which he illustrates the relationship between modern Chinese politics and the youth of a nation. It is also possible that one may appreciate the video in its simplicity, and find complacent amusement in YANG's ability to once again alter our perception of a common theme by degrading a heavily serious topic with a jovial scene.

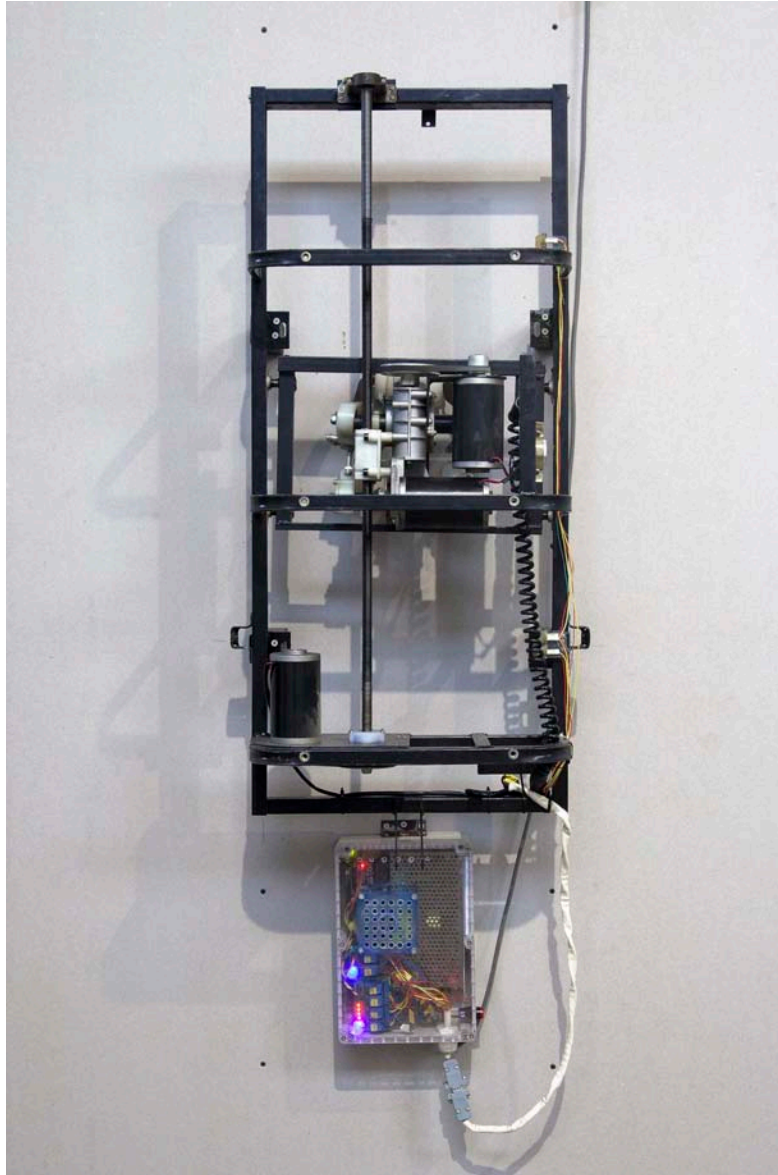


直線 Straight Line, 2012

單路視頻 Single-channel video, 7'22", YZZ_3256, Edition of 10

楊振中在這部作品中再次呈現了他一貫中意和關心的主題：空間與城市化。與《夢遊療法》、《我吹》、《過道》類似的是，錄像《直線》亦以都市風光為背景，狹窄的畫面的焦點是一位長者拄著拐杖行走在人行道路肩上。畫外沒有多余的音頻處理或聲效介入，除了周遭經過的車輛和一般性的城市環境喧囂。乍一看作品似乎平凡且漫無目的，但耐心觀看不難發現藝術家對於觀看和體驗的又一次操控：畫面的長寬比例剛好只供顯示一條筆直的道路，沒有岔口，只有一側的人行道；起初老人在畫面遠處並不明顯，隨著錄像繼續，他緩緩向觀者走來，腳步些微跛癱，身子時而搖晃幾乎絆倒，卻愉快而執著地前行，試圖走出一條“直線”，令人忍俊不禁卻又頗為困惑。仿佛暗指身處這個“直線”發展的社會與城市，老人帶著不易覺察的微笑“直線”行走。除了楊振中藝術創作中慣有的重復與直白，《直線》似乎試圖傳遞另一層微妙的含義；即使拋開深刻與闡釋，也不失為愉悅的消遣之作。

In this short film YANG utilizes some of his favored themes of space and urbanization. Similar to works such as Sleepwalking Is a Therapy, Let's Puff, and Passage, this video is filmed with a narrow frame of an urban landscape. The focus of the film is on an elderly man who walks the edge of the curb with his cane. There is no sound save for the passing traffic and general city noise. At first the film seems mundane and without purpose. But if one takes the time to watch the film YANG has once again manipulated the vision and perception of the audience. The length and width of the frame provides only one street, no intersection, and only one sidewalk. At first the man who is walking the "straight line" is unable to be seen. But as we watch, the man gets closer. One is both amused and perplexed at the idea of this slightly crippled and elderly man walking a "straight line". He does seem to trip slightly, but proceeds gladly. Just as society and the city follows a "straight line" of growth and development so does this man, with an unknowing and pleasant smile. Though characteristic of YANG in its repetition and bland nature, the video contains a subtle message, and, if nothing else, provides amusement and artistic pleasure.



快感穿過肉身 - 2 Pleasant Sensation Passing Through Flesh - 2, 2012
按摩椅 Massage chair 140×47×30cm, YZZ_1000

《快感穿過肉身》是繼 2003 年《按摩椅：後來，愛迪生的直流電輸給了交流電》後，藝術家再次創作的一件“按摩椅”裝置。相較於 6 個水平放置的“按摩椅”系列，新作中“按摩椅”的底部被固定在牆上，由此建立了觀眾與作品的距離；上一系列“按摩椅”令人聯想到“電刑椅”，而這一件裝置初看之下幾乎辨識不出是“按摩椅”，而更像抽象怪誕的未來機器。裝置由 3 組可動機械構成，通電後各部分按照已設定好的程序進行揉捏、輕敲、震動等規律動作。觀察這些機械的運動便能領會藝術家的機智幽默，它們開合、旋轉、升降隱藏了某些嫵媚和歡快的情緒，在輕鬆、情色的感知和克制、冷靜的機械形態間，《快感穿過肉身》耐人尋味。

Pleasant Sensation Passing through Flesh is another “massage chair” installation produced by YANG Zhenzhong after Massage Chairs - Then Edison's Direct Current was surrendered To the Alternating Current back in 2003. Compared with the six horizontally set massage chairs, the new one is with its bottom fixed on the wall, which as a result creates a distance between audience and artwork. While the last series evokes association with “electric chairs”, this one can not even be recognized as a massage chair at the first glance and looks instead like an abstract and absurd machine in future. The installation composes of three sets of movable machineries and makes regular movements set by its programme including rubbing, kneading, patting and vibration when connected to power. Looking at this mechanical movement, viewers are able to catch the humor sense of the artist. With the open and close, up and down, and gyration postures, this work implies some seducing and happy feelings and leaves questions for viewers in a relaxed and erotic emotion and a calm mechanical form.

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