

杨振中

YANG Zhenzhong

按摩椅/我会死的

Massage Chairs / I Will Die

ShanghART

香格纳画廊



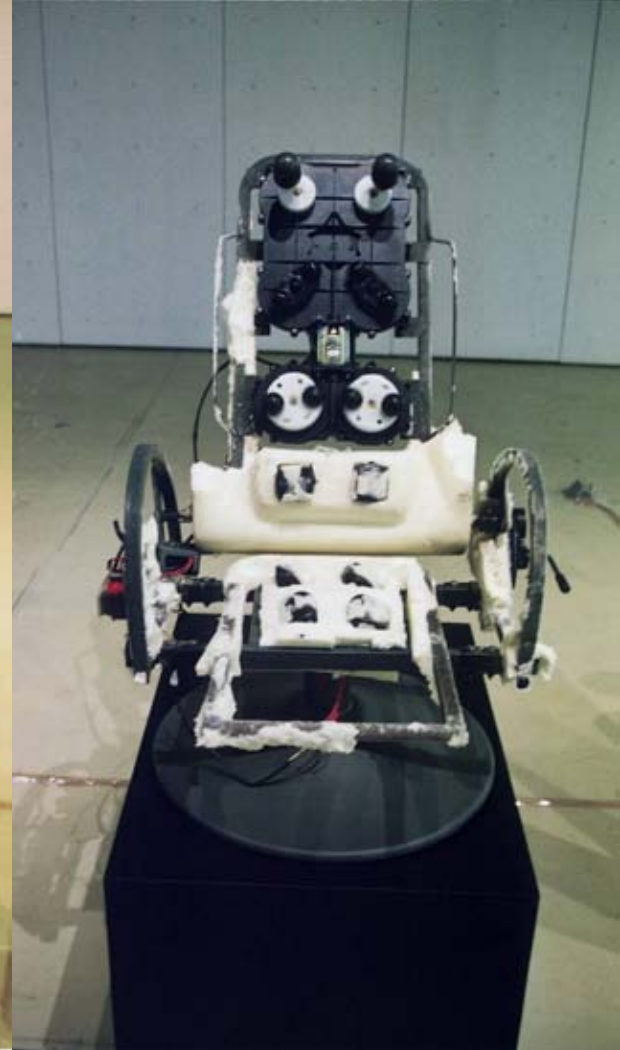
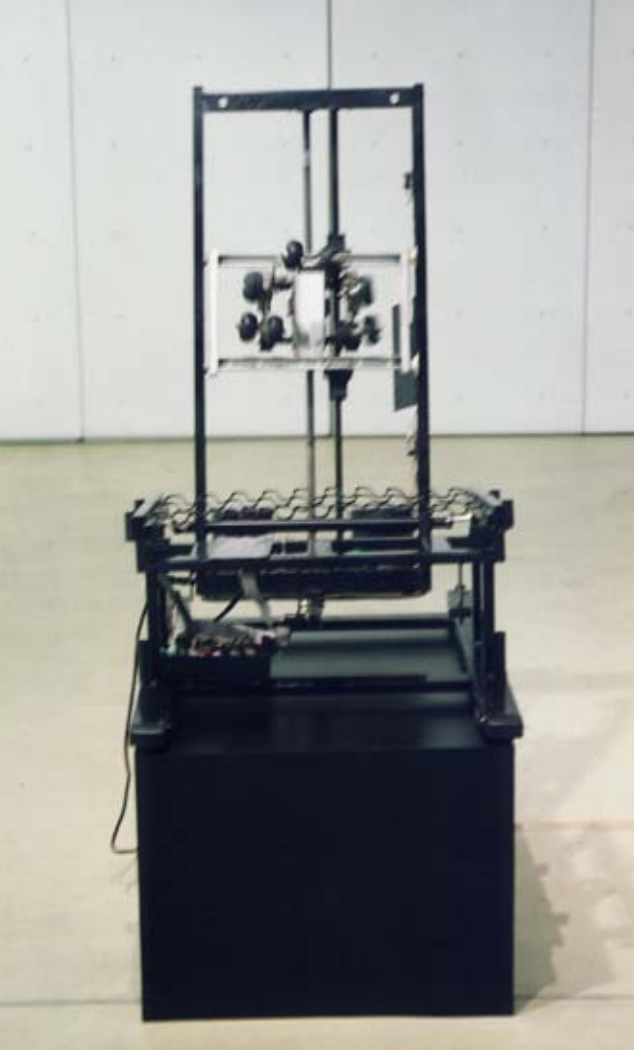


按摩椅：后来，爱迪生的直流电输给了交流电
Massage Chairs - Then Edison's Direct Current
Was Surrendered to the Alternating Current

2003

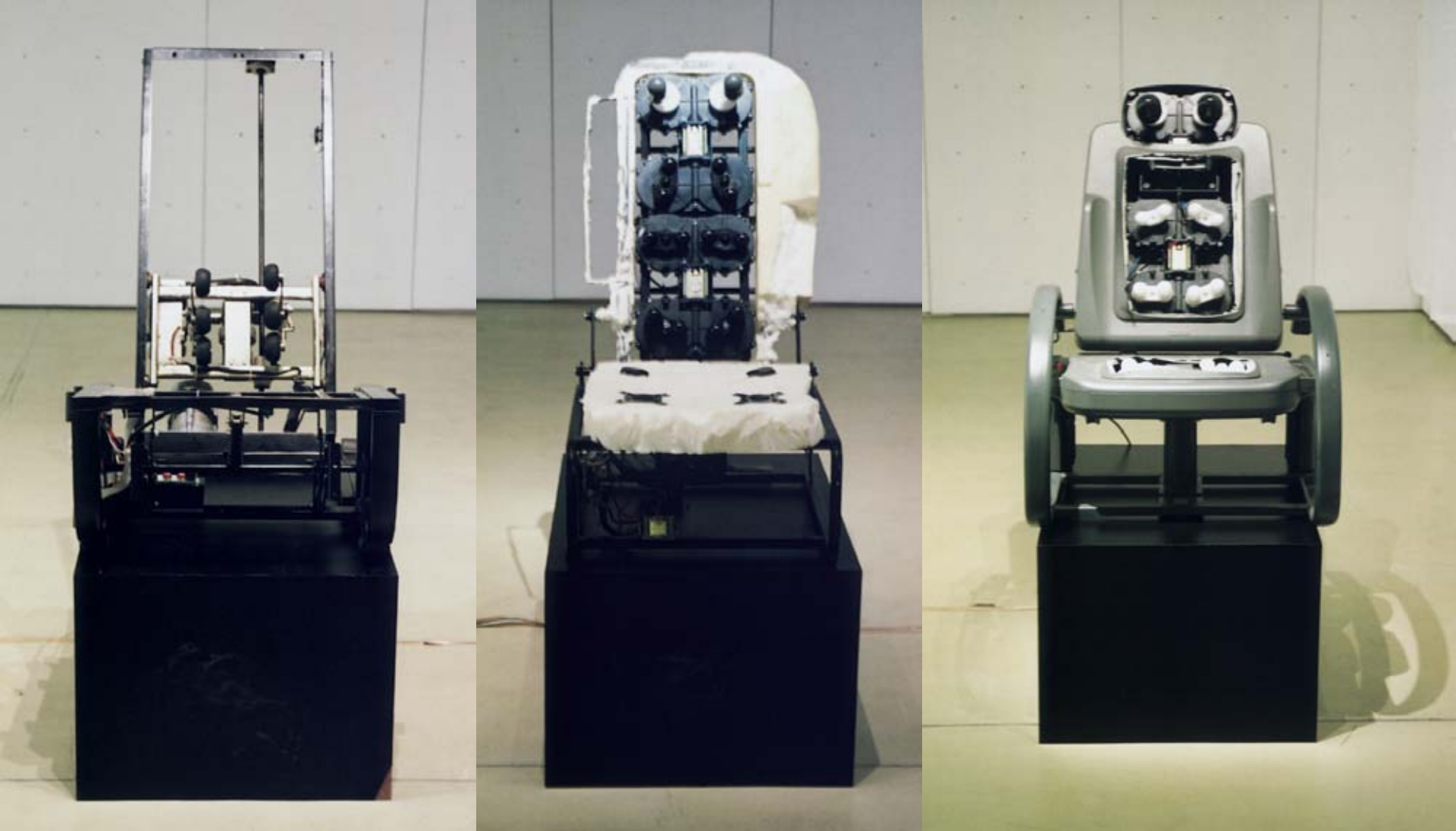
装置 | 按摩椅

Installation | Massage Chairs

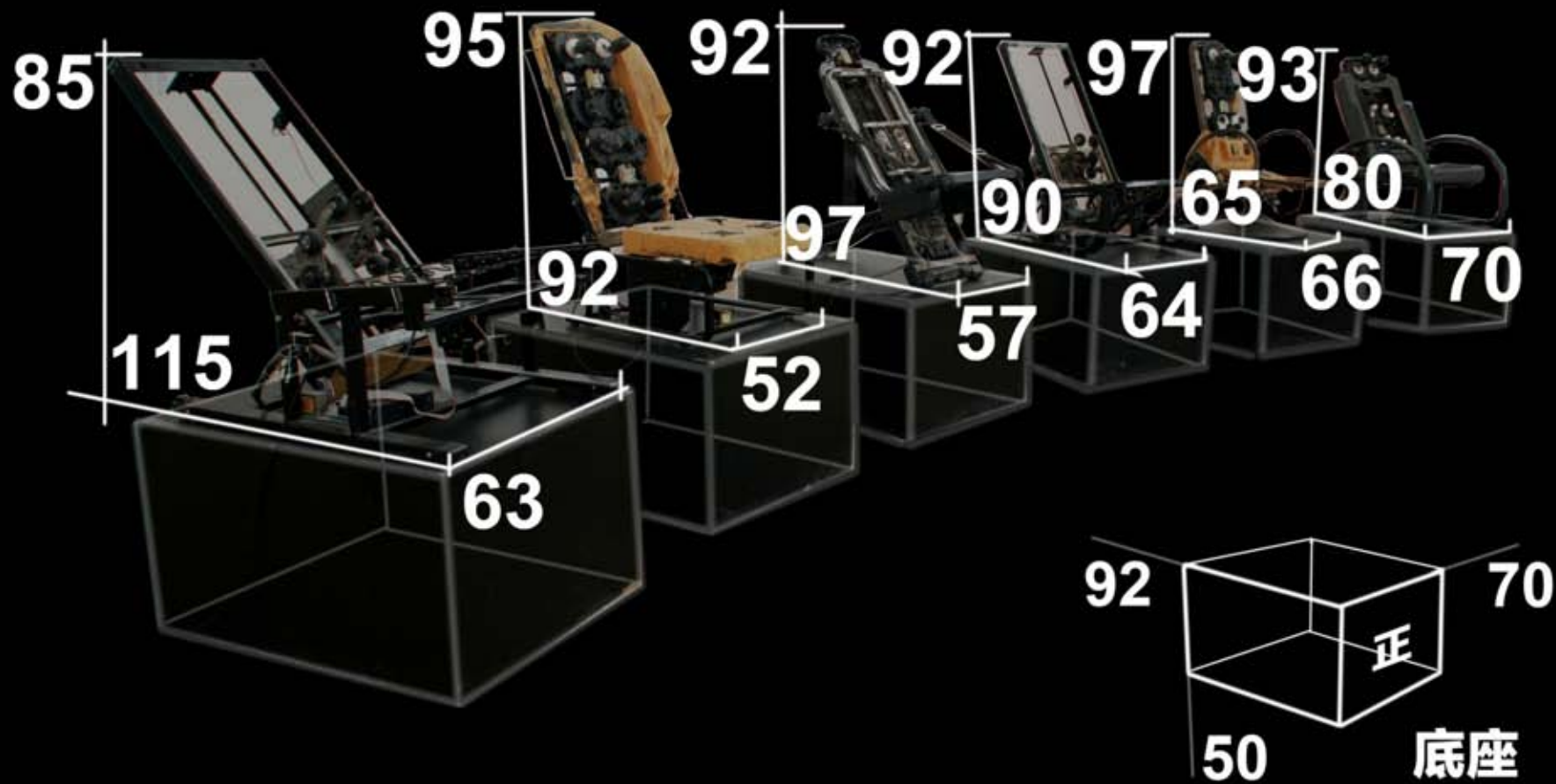


在这组装置中，6部按摩椅被剥除光鲜表皮和柔软填充物，形态酷似电刑椅；通电时，按摩椅各自进行揉捏、轻敲等机械动作，共同产生了有力甚至富有欢快节奏的声响。按摩椅在日常中的消遣放松的功用，与作品中按摩椅骸骨般的形态构成一组“有意味”的矛盾体。“后来，爱迪生的直流电输给了交流电”是对历史上爱迪生打压特斯拉的最终结局的陈述。爱迪生的行径荒诞可笑却隐射现实：利益集团为维护自身利益而遮蔽先进的事物，但在历史中，一切被遮蔽之物终将自明。

附注：历史记载，爱迪生为了维护其大力推广的直流电，采取各种手段攻击交流电，包括制造“使用交流电危险”的社会舆论。1890年爱迪生疏通纽约州某监狱的官员，让他们答应将绞刑改为电刑，即改用特斯拉专利所提供交流电进行电刑，据当时媒体报道，“坐上交流电椅上死去比绞刑可怕得多”。尽管这种手段短暂地使当时的人们产生了“交流电”等于“死神”的印象，但交流电优越性并没有就此隐没，交流电在特斯拉时代便已被普遍应用。



This installation consists of six massage chairs whose exteriors are peeled away and soft fillings removed, consequently resembling a row of electric chairs. Once turned on, they begin automatically and respectively to knead and pat, producing a string of rhythmic sounds, powerful and even delightfully energetic. With their skeletal configuration, the general function of the machines, which aims at the relaxation of its users, composes a set of "implicative" contradictions. The title of the work, *Then Edison's Direct Current Was Surrendered To the Alternating Current*, in fact states how the story of Edison defeating Nikola Tesla ended. The behaviour of the former is simply preposterous yet suggestive of the reality: what is advanced, despite being shrouded once by a vested interest, will embrace a bright future sooner or later.



单位：厘米CM



展览历史

来自画廊仓库的东西2, 香格纳H空间, 上海, 2009

关于亚洲艺术的三种观点, KIASMA当代艺术博物馆/ 芬兰国家美术馆, 芬兰, 2007

杨振中, IKON美术馆, 伯明翰, 英国, 2006

聚焦, 上海美术馆, 上海, 2004

二手现实, 今日美术馆, 北京, 2003





Exhibition History

Things from the Gallery Warehouse 2, ShanghART H-Space, Shanghai, 2009
Three Viewpoints to Asian Contemporary Art, The Museum of Contemporary
Art Kiasma/The Finnish National Gallery, Finland, 2007
Yang Zhenzhong, Ikon Gallery, Birmingham, U.K., 2006
Zooming into Focus (SAM), Shanghai Art Museum, Shanghai, 2004
Second Hand Reality, Today Art Museum, Beijing, 2003



展览现场 Exhibition View

《快感穿过肉身》是继2003年《按摩椅：后来，爱迪生的直流电输给了交流电》后，艺术家再次创作的一件“按摩椅”装置。相较于6个水平放置的“按摩椅”系列，新作中“按摩椅”的底部被固定在墙上，由此建立了观众与作品的距离；上一系列“按摩椅”令人联想到“电刑椅”，而这一件装置初看之下几乎辨识不出是“按摩椅”，而更像抽象怪诞的未来机器。装置由3组可动机械构成，通电后各部分按照已设定好的程序进行揉捏、轻敲、震动等规律动作。观察这些机械的运动便能领会艺术家的机智幽默，它们开合、旋转、升降隐藏了某些妩媚和欢快的情绪，在轻松、情色的感知和克制、冷静的机械形态间，《快感穿过肉身》耐人寻味。

<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.

快感穿过肉身 - 1 Pleasant Sensation Passing Through Flesh - 1 2012

装置 | 按摩椅
Installation | Massage chair
100*60*106cm





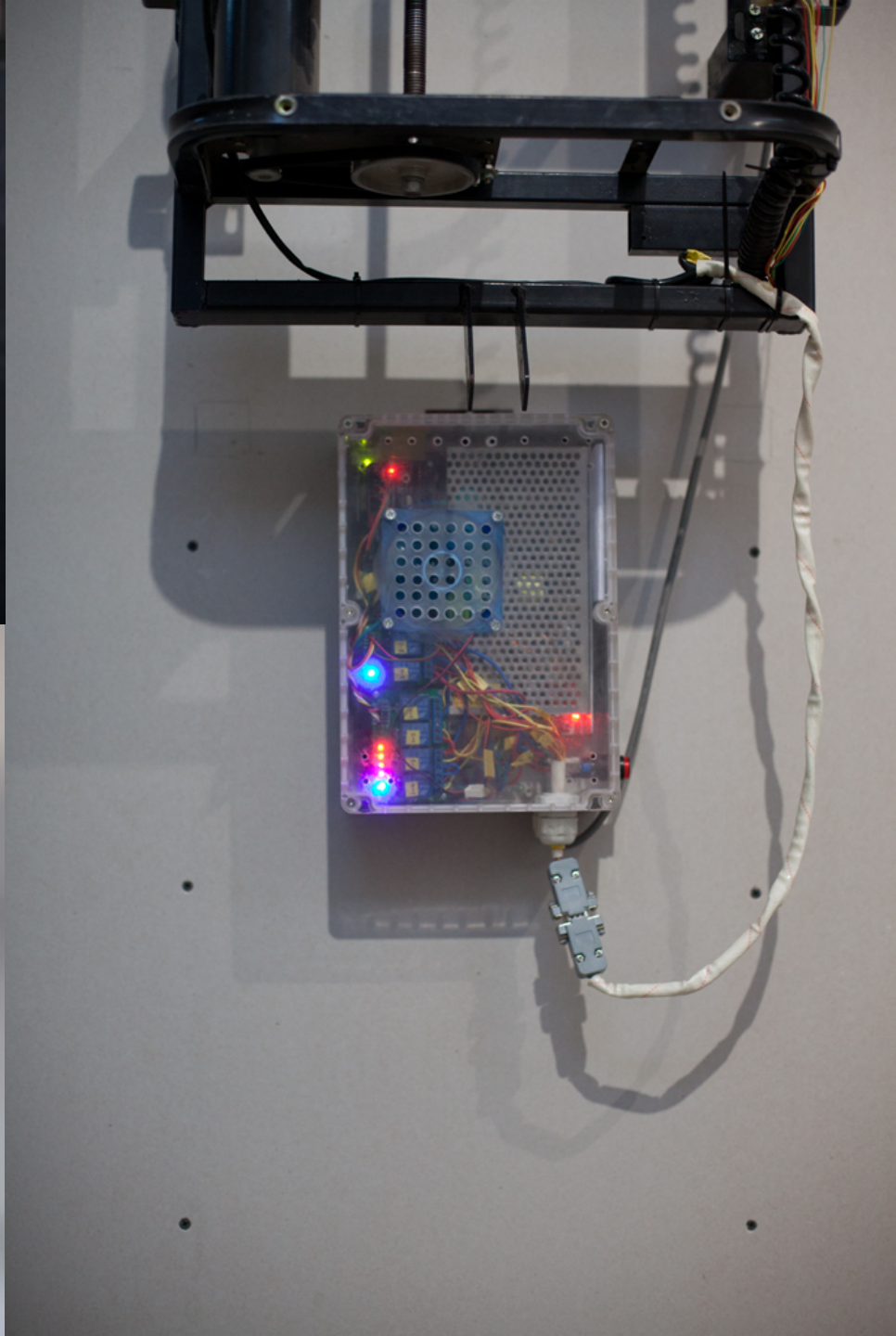
快感穿过肉身 - 2
Pleasant Sensation Passing Through Flesh - 2
2012

装置 | 按摩椅
Installation | Massage chair
140*47*30cm





细节 Details



2000年，杨振中因为他半小时的影像作品“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。

这个录像从2000年到2005年期间一直在延续，到现在共有10个不同语言的版本：

- 2000年：中文/上海与杭州
- 2001年：法语/布鲁塞尔
- 2001年：荷兰语/布鲁塞尔
- 2001年：韩国语/汉城
- 2002年：德语/汉诺威 - 布龙斯维格
- 2002年：日语/东京
- 2003年：英语/美国圣地亚哥
- 2003年：西班牙语/墨西哥
- 2005年：阿拉伯语/贝鲁特
- 2005年：意大利语/罗马

我会死的 I Will Die 2000-2005

多屏录像装置 Multi-Channel Video Installation

单屏录像 Single-Channel Video
Edition of 5
117 minutes 57 seconds



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.

This work has 10 versions shot from different locations:

- Chinese-Shanghai/Hangzhou, 2000
- French-Brussels, 2001
- Dutch-Brussels, 2001
- Korean-Seoul, 2001
- German-Hannover/Braunschweig, 2002
- Japanese-Tokyo, 2002
- English-San Diego, 2003
- Spanish-Tijuana, 2003
- Arabic-Beirut, 2005
- Italian-Roma, 2005





2007年威尼斯双年展 展览现场 Venice Biennale 2007 Exhibition View

展览历史

超形体, 哈瑟尔特, 比利时, 2012

不可能, 八位中国艺术家荒诞的约定, SAN FRANCISCO ARTS COMMISSION GALLERY & MISSION 17, 旧金山, 美国, 2009

前卫中国: 中国当代美术二十年, 国立新美术馆, 东京; 国立国际美术馆, 大阪; 爱知县美术馆, 名古屋, 日本, 2009

杨振中个人作品展, NIKOLAJ哥本哈根当代艺术中心, 丹麦, 2008

狂妄/自由, 格拉茨文化艺术中心, 格拉茨, 奥地利, 2008

第52届威尼斯国际艺术双年展, 2007

HAUDENSCHILD之库 艺术家驻村, 圣地亚哥, 美国, 2003





2007年威尼斯双年展 展览现场 Venice Biennale 2007 Exhibition View

Exhibition History

- Super Bodies, Hasselt, Belgium, 2012
- Impossible, 8 Chinese Artists Engage Absurdity, San Francisco Arts Commission Gallery & MISSION 17, San Francisco, U.S.A., 2009
- Avant-Garde China: Twenty Years of Chinese Contemporary Art, The National Art Center, Tokyo; The National Museum of Art, Osaka; Aichi Prefectural Museum of Art, Nagoya, Japan, 2009
- Yang Zhenzhong Solo Exhibition, Nikolaj Copenhagen Contemporary Art Center, Denmark, 2008
- Impertinence/Freedom, Kulturzentrum bei den Minoriten, Graz, Austria, 2008
- 52nd International Art Exhibition Venice Biennale, 2007
- HAUDENSCHILD Garage Artist-in-Residence, San Diego, U.S.A., 2003





2007年威尼斯双年展 展览现场 Venice Biennale 2007 Exhibition View



2008年杨振中丹麦个展 展览现场 YANG Zhenzhong Solo in Denmark 2008 Exhibition View

アヴァンギャルド・チャイナ

—〈中国当代美術〉二十年—

AVANT-GARDE CHINA:
Twenty Years of Chinese Contemporary Art

2008年8月20日水 — 10月20日月

主催 国際交流基金 協力 パナソニック システムソリューションズ ジャパン株式会社



2008年前卫中国：中国当代艺术20年 展览现场 Avant-Garde China: Twenty Years of Chinese Contemporary Art 2008 Exhibition View

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