



# 不在此时

## Trespassing

# 杨振中作品展

YANG Zhenzhong Solo Show

2013/08/17-11/17 OCT当代艺术中心上海馆  
OCT Contemporary Art Terminal, Shanghai  
策展人 李振华 Curated by LI Zhenhua

ShanghART  
香格纳画廊

杨振中1968年出生于浙江杭州，生活并工作于上海逾十五载，早已与上海的新媒体艺术的发展息息相关。他从上世纪九十年代末起，连续十几年来坚持与徐震等艺术家们独立策划了十场以上极具影响力的新媒体当代艺术展，不仅大大活跃了上海的新媒体艺术的氛围，自身的艺术也由此迈向国际艺术舞台。杨振中创作的核心主题，一方面是以玩世不恭的态度强化社会中存在的大量矛盾与错乱，另一方面则是对空间的感知以及在政治和心理层面的空间利用。其作品不仅参加了威尼斯双年展、上海双年展、亚太当代艺术三年展、里昂双年展等国际大展，亦被纽约MOMA、英国IKON美术馆、日本福冈亚洲美术馆、法国国家现代艺术博物馆、瑞银集团等重要公私艺术机构所收藏。

Born in 1968 in Hangzhou, Zhejiang Province, YANG Zhenzhong has been living and working in Shanghai for almost 15 years with a career closely related to the development of new media art around the area. Since the end of 1990s, he has been curating and organizing with artists including XU Zhen a dozen of highly influential contemporary art exhibitions. They have not only enlivened the atmosphere of the new media art industry in Shanghai, but also helped with the promotion of the artist himself onto an international stage. One of the recurring themes in YANG' s work is the urge to emphasize with an irreverent attitude the many contradictions and derangements of society while the other central in his research is the (mis)perception of space and its political and psychological appropriations. The artist has previously displayed in a string of prominent exhibitions including Venice Biennale, Shanghai Biennale, Asia Pacific Triennale of Contemporary Art, Lyon Biennale and so forth. His works can also be found in collection of significant public and private institutes such as MoMA New York, IKON Gallery (UK), Fukuoka Asian Art Museum, Musée National d' Art Moderne and the UBS Collection.



# 参展作品

Artworks on Display



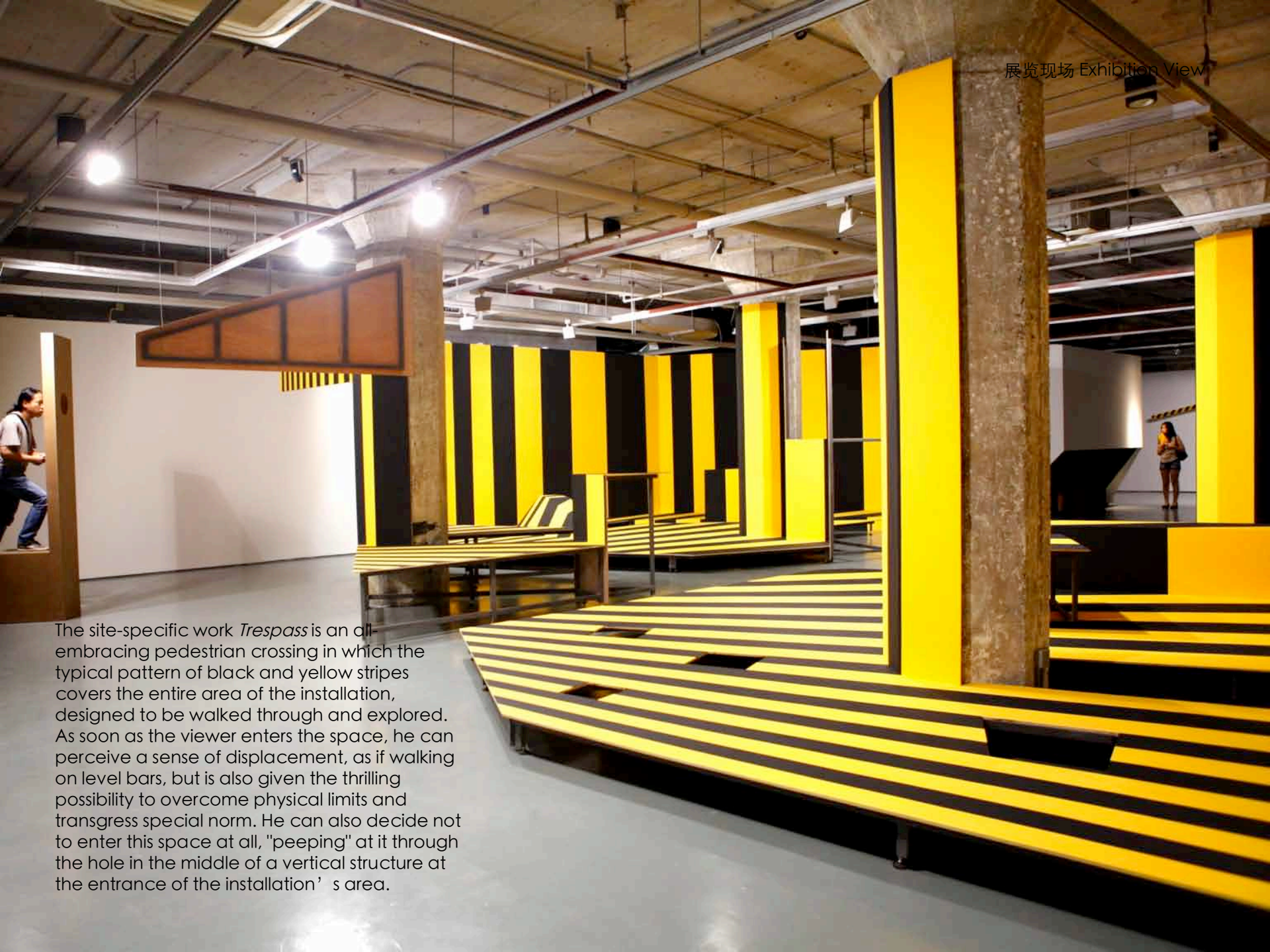


闯入 Trespass  
2013

装置 Installation  
可变尺寸 Dimension Variable



这件作品是艺术家根据本次展览空间“量身定做”的，被设置成为一种人行横道线的形态，常见于交叉路口的黄黑条纹充满整个展厅。一旦观众进入展厅，便会获得一种如同走在平衡木上的感知错位。观众或许很快就能克服这种心理障碍，也有可能因此选择不进入空间，仅仅只是通过展厅入口的小洞来“窥视”整个展厅。这便是艺术家表达“打破”规则的另一种方式。



The site-specific work *Trespass* is an all-embracing pedestrian crossing in which the typical pattern of black and yellow stripes covers the entire area of the installation, designed to be walked through and explored. As soon as the viewer enters the space, he can perceive a sense of displacement, as if walking on level bars, but is also given the thrilling possibility to overcome physical limits and transgress special norm. He can also decide not to enter this space at all, "peeping" at it through the hole in the middle of a vertical structure at the entrance of the installation's area.



梦游疗法 III Sleepwalking Is a Therapy III  
2007-2013

视频装置  
Video Installation  
15 Minutes



这部视频装置的主体取材于杨振中2007年的单频录像《梦游疗法III》。摄像机穿行于上海街头，记录下繁忙的街道和城市喧嚣。观者不久便会发现，镜头正在寻找一个黑洞，或者说任何黑暗的洞形空间；一旦找到，便立即潜入黑暗，画外人得以急速地喘气呼吸。而在另一些片段中，摄像机并不由人手持，而是架设在一架专业模型飞机上俯瞰城市，画面外则配以电台音乐和谈话。镜头越接近地面，则电台声音更为清晰，而随着镜头不断抬升，音乐和讲话变得嘈杂而模糊。整部作品仿佛暗示了都市混沌的本质，唯有在一定距离开外才能观察和体会；又或者孤独才能使人自由。而在2013年的版本中，视频以一种不甚深沉的方式得以呈现：观者必须低头钻入一个开在墙体上的洞中才能看到作品；她/他们也迫切地需要呼吸，如同画面外在黑暗中不断大口喘息的男子以及被城市包围和淹没的镜头。

The majority of YANG' s video installation is reminiscent of his previous "Sleepwalking Is a Therapy" videos. A camera walks through the city of Shanghai experiencing the busy streets and city sounds. The audience soon learns that the camera is looking for a dark hole, any dark hole. Once a hole is found and the camera is given escape from society, the person behind it may breathe. At one point the camera is no longer held by a person walking through the city, instead it is in an aircraft over the city accompanied by radio music and talk. As it gets closer the radio becomes clearer, but from further away one hears more and more static. This illustrates the chaotic nature of city that can only truly be observed from a distance. And only when one is alone may they be free. The video is presented in a manner that extenuates the overall message. In order to view the video one must place their heads in a hole in the wall. Just as the camera is surrounded by city, overwhelmed and needing air, so is the viewer.





V  
2013

装置 | 自动拦车器

Installation | Automatic traffic barriers

主体 Main body 91\*33\*27.5cm x 2 Pieces

机械臂 Mechanical arms 300\*9\*4.5cm x 2 Pieces

起落杆不停地上下摆动，这种不停歇的运动是艺术家释放的一种矛盾信息，试图探索切入表面背后的可能性。观众在面对这种歇斯底里的节奏时可能会感到手足无措，只能尝试去解读作品。

The level crossing of this installation is constantly activated. Its non-stop movement up and down releases a contradictory message about the possibility to get access to what's behind it. Puzzled by this schizophrenic rhythm and incapable to take any decision or step forward, the viewer stands in front of the crossing bars trying to elaborate an interpretative strategy to this charade.



展览现场 Exhibition View



我吹 Let' s Puff  
2002

视频装置 | 双屏, 需同步  
Video Installation | 2 Screens with synchronizer  
14 minutes 29 seconds  
Edition of 5

作品由两个同步播放的影像组成：一边是一个年轻女人，另一边是一条繁忙的街道。她每次的呼吸都会导致对面接景的播放或倒退，并且两边的节奏和速度始终保持相同。

Let's Puff starts from the interplay of two synchronized images set face to face: a young woman puffing and a busy street. Every time the woman breathes, the image of the street moves away from the viewer. The rhythm of the traffic and the angle of perception are altered with that of the woman's breath.

收藏  
Collection

福冈亚洲美术馆 Fukuoka Asian Art  
Museum  
伯明翰美术馆 Birmingham Museum and  
Art Gallery

展览记录 Exhibition History

2002 第四届上海双年展 The 4th Shanghai Biennale  
上海美术馆, 上海 Shanghai Art Museum, Shanghai

2003 第50届威尼斯双年展 The 50th Venice Biennale  
威尼斯, 意大利 Venice, Italy

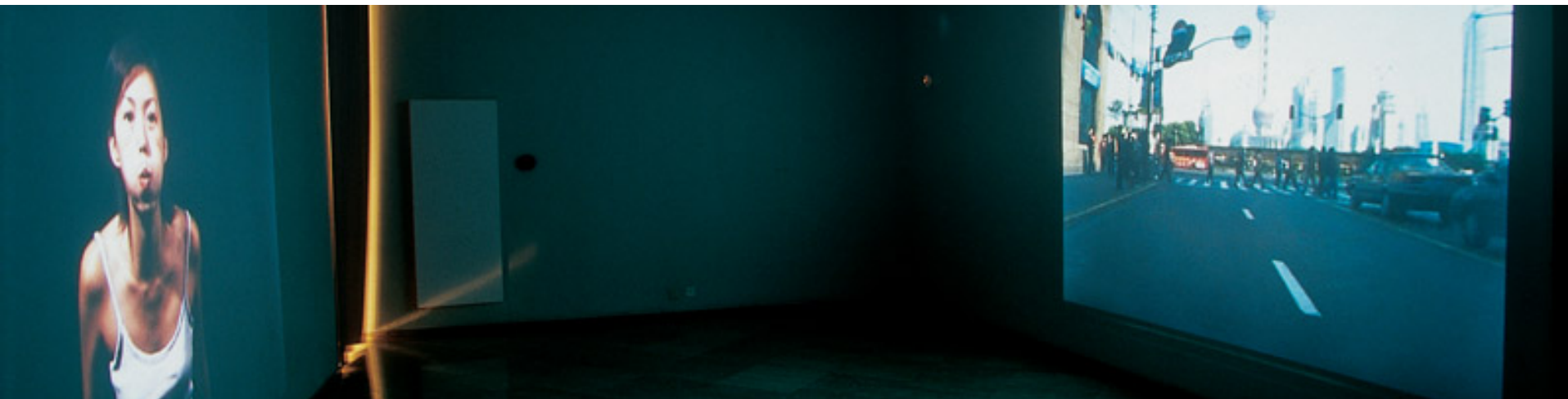
2006 杨振中个展 YANG Zhenzhong Solo Exhibition  
IKON美术馆, 伯明翰, 英国 IKON Gallery, Birmingham, U.K.

2007 全球化城市 Global Cities  
涡轮大厅, 泰特美术馆, 伦敦, 英国 Turbine Hall, Tate Modern, London, U.K.

2008 天桥 Overpass  
杨振中个展 YANG Zhenzhong Solo Exhibition  
CANVAS INTERNATIONAL ART, 阿姆斯特丹, 荷兰 Canvas International Art,  
Amsterdam, The Netherlands

2012 录像局·档案4: 杨振中 Video Bureau Archive 4: YANG Zhenzhong  
北京 Beijing

2013 大都市 Metropolis  
现代城市的思考 Reflections on the Modern City  
伯明翰美术馆, 伯明翰, 英国 Birmingham Museum and Art Gallery, Birmingham, U.K.





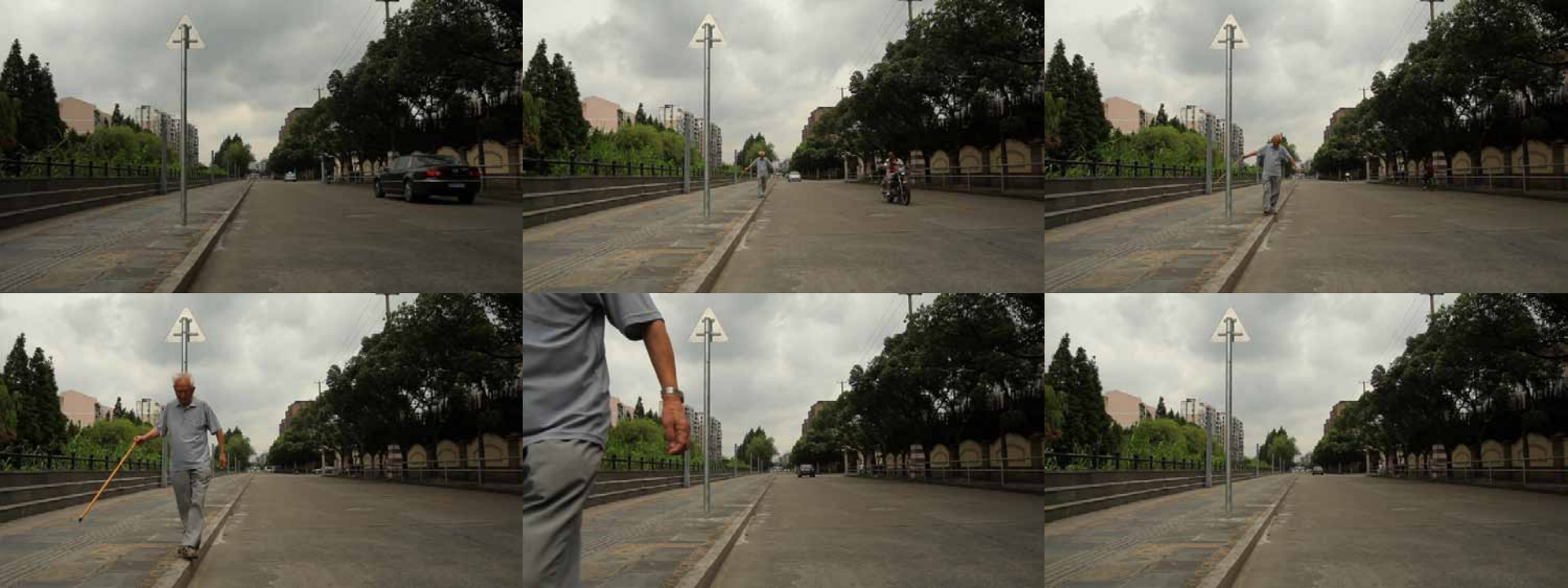
展览现场 Exhibition View

展览记录 Exhibition History

过道 Passage  
杨振中个展 YANG Zhenzhong Solo Exhibition  
上海 Shanghai  
2012

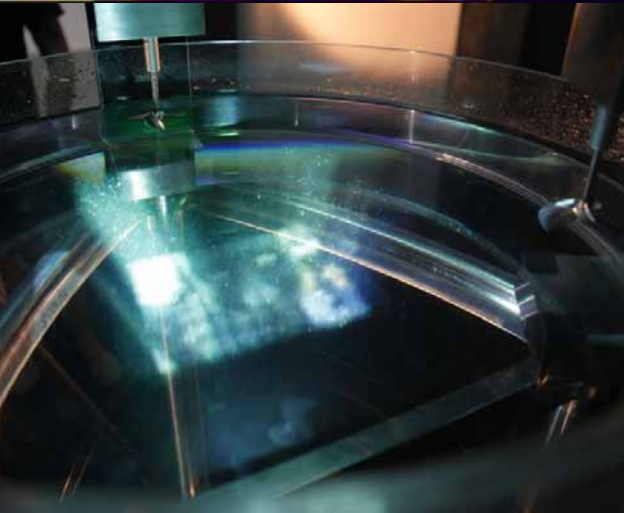
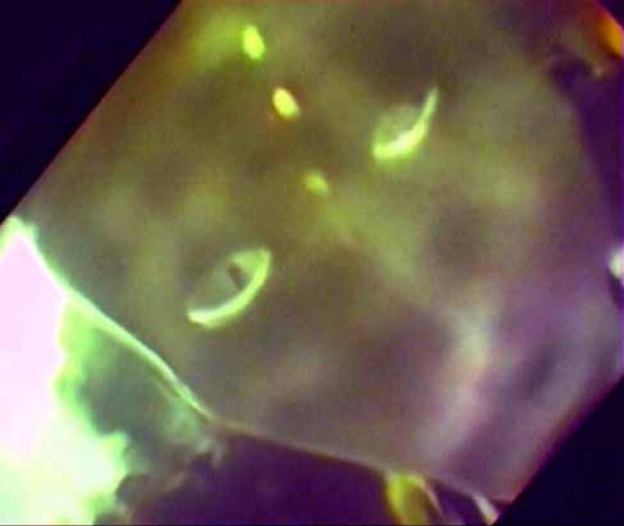
直线 Straight Line  
2012

视频 | 单路视频  
Video | Single-Channel Video  
7 minutes 22 seconds  
Edition of 10



杨振中在这部作品中再次呈现了他一贯中意和关心的主题：空间与城市化。与《梦游疗法》、《我吹》、《过道》类似的是，录像《直线》亦以都市风光为背景，狭窄的画面的焦点是一位长者拄着拐杖行走在人行道路肩上。画外没有多余的音频处理或声效介入，除了周遭经过的车辆和一般性的城市环境喧嚣。乍一看作品似乎平凡且漫无目的，但耐心观看不难发现艺术家对于观看和体验的又一次操控：画面的长宽比例刚好只供显示一条笔直的道路，没有岔口，只有一侧的人行道；起初老人在画面远处并不明显，随着录像继续，他缓缓向观者走来，脚步些微跛瘸，身子时而摇晃几乎绊倒，却愉快而执着地前行，试图走出一条“直线”，令人忍俊不禁却又颇为困惑。仿佛暗指身处这个“直线”发展的社会与城市，老人带着不易觉察的微笑“直线”行走。除了杨振中艺术创作中惯有的重复与直白，《直线》似乎试图传递另一层微妙的含义；即使抛开深刻与阐释，也不失为愉悦的消遣之作。

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.



## 上海的脸 Shanghai Face 1999

视频装置 | 投影机, 水缸, 机械部件

Video Installation | Overhead projector, water tank, mechanical elements

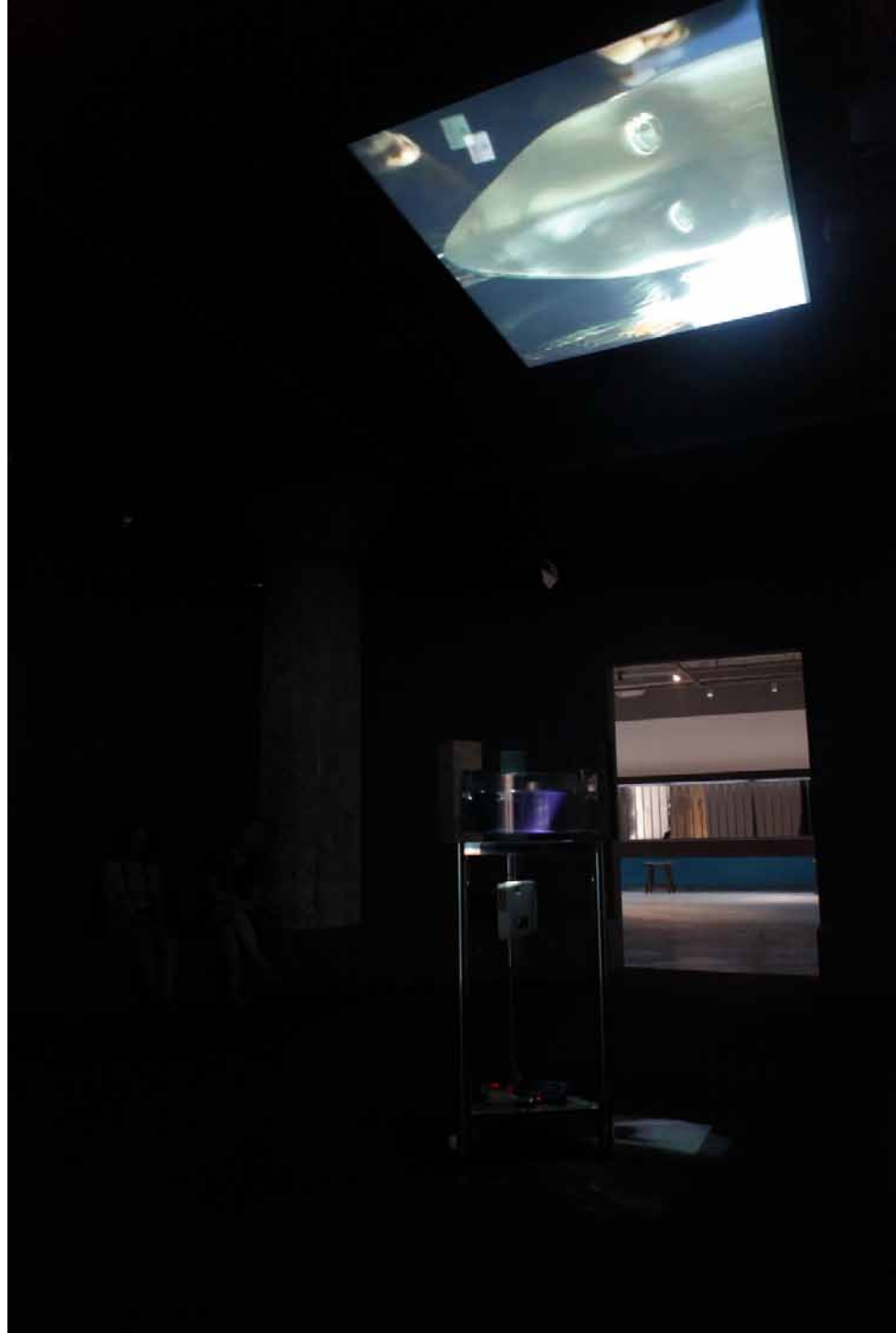


摄像机前挂一小面具，在上海人流最拥挤的南京路和西藏路路口环形天桥上绕行拍摄。投影录像透过水投射到天花板上的投影屏上，声音信号通过电子转换器震动玻璃缸中的水。影像间歇的随着水的波动而破碎变形。

Filmed above the crowds on the bridge at the intersection of Nanjing Road and Xizang Road in Shanghai, the scene is viewed through the eyes of a mask that is placed in front of the camera. The video is then projected from underwater filled glass pan to a screen on the ceiling. The installation is set up in such a way that the vibrations emitted from the soundtrack will disrupt the surface of the water, which in turn disrupts the projected image.

展览记录  
Exhibition History

1999 超市: 当代艺术展 Art for Sale  
上海广场, 上海 Shanghai Plaza, Shanghai



坐在墙角的红色维  
纳斯  
Red Venus  
Sitting in a  
Corner  
2010

雕塑 | 不锈钢, 汽车烤漆  
Sculpture | Stainless  
steel, car painting  
220\*208\*118cm  
Edition of 3



五角星形是一种古老且意义颇丰的图形，它象征“光明与胜利”；同时作为金星与维纳斯的符号，也代表着万物中的阴性，成为美与爱的化身。《坐在墙角的红色维纳斯》也许与五角星的每一种含义都相关，这是一颗松弛而华丽的巨型红色五角星。她依坐在墙角，安静又不稳定；形态软瘫但材质坚硬，处处闪烁着汽车烤漆的高光。原本积极而革命的力量感被无形地弱化，更像一个慵懒的女神躯体，半伸展、半歇息的姿态，语焉不详，任人联想。

A five-pointed star is an old and abundantly meaningful form, which usually symbolises "glory and victory". It also epitomises Venus, both the star and the goddess, i.e., femininity and the personification of beauty and love. <Red Venus Sitting in a Corner> touches perhaps every aspect of the implications of such a star, languorous and vibrant, being a large red star itself. Leaning in the corner of the room, she is tranquil yet unstable, bearing a shining look that is paralysed if unyielding. Rather than the forces which used to be positive and revolutionary, and now imperceptibly undermined, the piece displays a lounging female deity both stretching and resting in an ambiguous, intriguing and evocative posture.

#### 展览记录 Exhibition History

2010 有效期 2010 Useful Life 2010  
香格纳H空间, 上海 ShanghART H-Space, Shanghai

2012 超形体 Super Bodies  
第三届哈瑟尔特当代艺术、时尚和设计三年展  
The 3rd Hasselt Triennial of Contemporary Art, Fashion and Design  
比利时 Belgium





栅栏 Fences  
2013

装置 | 铸铁, 镜面

Installation | Iron and mirrors

主体 Main body 145\*1014\*40cm

凳子 Stools 52\*44.5\*15cm x 10 Pieces



一面装有竖条铁杆的长镜子被安置在墙面上，反射出经过观众的倒影。无论观众认为自己在“笼子”外，抑或是“笼子”里，他们所看到的影像依然是他们自己。虽然镜子会真实地反映外部世界，但依然会不可避免地欺骗我们并反馈错误的信息。

A long horizontal mirror with vertical bars reflects the images of visitors standing in front. The visitors see themselves "outside" the cage (but what they see behind it is their reflection, which means that they are trapped in it) or inside the cage, and in this case the image received is again theirs. While faithfully reflecting external images, the mirror deceives us and gives back contradictory messages, because inevitably double.



鱼缸 Fish Bowl  
1996

视频装置 | 三台电视机(21"), 一台录像机, 一只玻璃  
鱼缸, 2.5×2.5cm方钢  
Video Installation | Three monitors, a video  
machine, a concave glass fish bowl, iron  
2.5×2.5cm  
30 Minutes  
Edition of 3

鱼缸做成凹字形，凹处大小恰可放入电视机。三台电视机为垂直叠放。鱼缸注满水，放入4个小气泵。录像内容为近摄一反复说“我们不是鱼”的嘴。

In a large fish bowl filled with water and 4 small water pumps, monitors are placed inside that show a human mouth repeating, “We are not fish” .

展览记录  
Exhibition History

1996 现象·影像 Image and Phenomena  
中国美术学院画廊, 杭州 Gallery of China  
National Academy of Fine Arts, Hangzhou

收藏  
Collection

M+收藏 M+Collection  
香港 Hong Kong



《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.

展览记录 Exhibition History

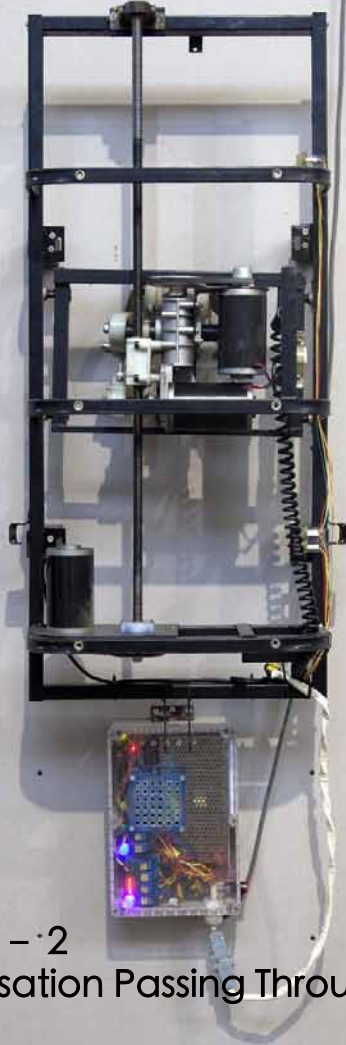
动静-惊蛰节气的一次聚会 Revitalising-A Gathering upon Awakening of Insects  
香格里拉画廊, 上海 ShanghART Gallery, Shanghai  
2012

## 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



展览记录 Exhibition History

过道 Passage  
杨振中个展 YANG Zhenzhong Solo Exhibition  
上海 Shanghai  
2012



快感穿过肉身 - 3  
Pleasant Sensation Passing Through Flesh - 3  
2012

装置 | 按摩椅  
Installation | Massage chair  
152\*67\*86cm

展览记录 Exhibition History

居住地-来自中国和巴西的艺术家 Place of Residence-with Artists  
from Brazil and China  
香格纳H空间, 上海 ShanghART H-Space, Shanghai  
2012

收藏 Collection

ArtNow International



展览现场 Exhibition View



The nature of socialism is preconditioned by socialist public ownership

考试 Exam  
2012

视频装置  
Video Installation  
23 minutes 37 seconds  
Edition of 10



needs of others or society.



Revolution is determinative measure to



signifies the arrival of monopoly capitalism.



followed by a new state of economic globalisation.

作品《考试》试图阐释一对主题间令人惊讶的复杂动态。画面内容描绘了粉色闺房中的两位年轻女性，穿着引人遐想的丝质睡衣，举止亲密近乎挑逗与情欲；镜头展示了她们在床上孩童般的嬉笑玩闹，不时地扫过赤裸的大腿和丰满的嘴唇以及其他优美的女性部位，准确无误地传达出软色情的气息。然而在这愉悦到令人生疑的画面中，艺术家放置了一个完全出乎意料的主题：政治。女孩子们一边打闹玩笑，实际一边大声朗读着政治课本，刻板 and 教条的内容与前者间轻松的互动产生了巨大的冲突。两个主题的此番并置使得作品风趣而幽默，却给观者留下疑问不断。作品充满情节张力与艺术表现力，暗示了当代中国政治与年轻人的关系，手法简洁，令人赞叹；饱满的幽默感被淋漓尽致地呈现，它将一个严肃主题拉扯到愉悦的视觉情境中，再一次扭转了大众对于一个普遍议题的普遍观念。

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.

展览记录 Exhibition History

过道 Passage  
杨振中个展 YANG Zhenzhong Solo Exhibition  
上海 Shanghai  
2012

中产阶级拘谨的魅力 The Discreet Charm of the Bourgeoisie  
当代华人观点 Contemporary Visions on China  
台北, 台湾 Taipei, Taiwan  
2012



## 部分展览及收藏

### 个展

- 2013 不在此时, 杨振中作品展, OCT当代艺术中心上海馆, 上海
- 2012 过道, 杨振中个展, M50西部桃浦创意园11号楼, 上海
- 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
- 2006 前戏, 杨振忠装置个展, 香格纳H空间, 上海  
杨振中, IKON美术馆, 伯明翰, 英国

### 群展

- 2013 第12届里昂双年展, 里昂, 法国  
大都市, 现代城市的思考, 伯明翰美术馆, 伯明翰, 英国
- 2012 百香果, 国家现代艺术馆, 蓬比杜艺术中心, 巴黎  
建筑摄影-中国制造, 科隆应用艺术美术馆国际摄影邀请展, MAKK, 科隆, 德国
- 2011 关系, 中国当代艺术, 今日美术馆, 北京  
中国当代艺术二十年之——中国影像艺术, 民生现代美术馆, 上海
- 2010 UNEVEN GEOGRAPHIES, 艺术与全球化, 纽伦堡艺术馆 (NOTTINGHAM CONTEMPORARY), 诺丁汉, 英国  
EXPERIMENTAL UTOPIA NOW, 联邦广场, 墨尔本, 澳大利亚
- 2009 有效期, MuHKA, 安特卫普, 比利时  
Shanghai Kino, Shanghai Kino, 伯尔尼美术馆, 瑞士  
中国项目——三十年: 中国当代艺术收藏, 昆士兰美术馆, 澳大利亚
- 2008 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  
上海万花筒, 皇家安大略博物馆, 多伦多, 加拿大
- 2007 中国, 直面现实, 维也纳市路德维希基金会现代艺术博物馆, 奥地利  
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  
荷兰电子艺术节2007, 不互动即死亡!, V2\_多变媒体中心, 鹿特丹, 荷兰

- 2006 中国当代, 建筑、艺术和视觉文化, 荷兰建筑学院; 波伊曼·凡·布宁根博物馆; 荷兰摄影博物馆, 荷兰  
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  
中国发电站: 第一站, 巴特西发电站, 伦敦, 英国
- 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  
聚焦, 来自美国 HAUDENSCHILD 夫妇收藏的中国当代摄影和录像艺术展, 中国美术馆, 北京  
麻将, 希克的当代艺术收藏展, 伯尔尼美术馆, 伯尔尼, 瑞士  
Experimenta Vanishing Point, NEW MEDIA GALLERY, 维多利亚国家美术馆, 墨尔本, 澳大利亚  
2005 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  
跟我来!, 新千年之际的中国艺术, 森美术馆, 东京, 日本
- 2004 过去与未来之间, 来自中国的新摄影及录像, 国际摄影艺术中心和亚洲协会美术馆, 纽约 (巡展至芝加哥当代美术馆, SMART美术馆, 芝加哥;  
西雅图艺术馆, 西雅图; SANTA BARBARA美术馆, 美国; V&A博物馆, 伦敦, 英国; 世界文化宫, 柏林, 德国)  
道与魔: 里里外外, 中国当代艺术, 里昂当代美术馆, 里昂, 法国  
轻而易举! 上海拼图2000 - 2004艺术展, 国立当代美术馆, 奥斯陆, 挪威  
今日中国, 纽约现代艺术博物馆, 纽约, 美国  
中国: 一代人的录像, 欧洲摄影博物馆, 巴黎, 法国  
在东方的南方的西方, 中国文化年项目之一, 国家当代艺术中心, 尼斯, 法国
- 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  
越后妻有三年展 2003, 短片电影节, 新泻, 日本  
那么, 中国呢?, 蓬皮杜艺术中心, 巴黎, 法国  
第一届布拉格双年展, 国立美术馆, 布拉格, 捷克
- 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  
现象和影像, 不是电影, LE FRESNAY当代艺术国立工作室, 法国  
THEATER FORMEN 2002, 国际戏剧节, 汉诺威, 布伦瑞克, 德国
- 2001 生活在此时, 29位中国当代艺术家作品展, 汉堡火车站当代美术馆, 柏林, 德国  
第一届巴伦西亚双年展, 巴伦西亚, 西班牙
- 2000 BIG TORINO 世界青年艺术节, 都灵双年展, 都灵, 意大利  
我们心中的朋友, 包豪斯学院美术馆, 魏玛, 德国



1999 超市: 当代艺术展, 上海广场, 上海  
BM99, 玛雅国际艺术双年展, 玛雅市艺术中心, 葡萄牙  
1997 中国当代摄影艺术展, 新柏林艺术协会, 柏林, 德国  
1995 45度作为理由, 由耿建翌组织, 与来自上海, 杭州和北京艺术家合作的观念艺术展览, 艺术家家中, 上海; 杭州; 北京  
1992 90'现代艺术双年展, 广州

## 收藏

M+收藏, 香港  
余德耀基金会, 雅加达, 印尼  
Zabludowicz Collection, 伦敦, 英国  
BIRMINGHAM MUSEUM AND ART GALLERY, 英国  
MuHKA 收藏, 比利时  
瑞银集团, 苏黎世, 瑞士  
昆士兰美术馆 & 现代艺术美术馆, 布里斯班, 澳大利亚  
纽约当代艺术博物馆, 纽约, 美国  
DSL收藏, 北京  
尤伦斯基金会, 北京  
法国国家现代艺术博物馆, 蓬比杜艺术中心  
HAUDENSCHILD 收藏, 加利福尼亚, 美国  
福冈亚洲美术馆, 福冈, 日本  
乌利·希克收藏, 瑞士

# Selected Exhibitions and Collections

## Solo Exhibitions

- 2013 Trespassing, YANG Zhenzhong Solo Exhibition, OCT Contemporary Art Terminal, Shanghai
- 2012 Passage, YANG Zhenzhong Solo Exhibition, Bldg 11, SHANGHAI TOP, Shanghai
- 2008 Overpass, Canvas International Art, Amsterdam, The Netherlands  
Yang Zhenzhong, Nikolaj Copenhagen Contemporary Art Center, Denmark
- 2006 FOREPLAY, Yang Zhenzhong Solo-Exhibition, ShanghART H-Space, Shanghai  
Yang Zhenzhong, Ikon Gallery, Birmingham, U.K.

## Group Exhibitions

- 2013 La Biennale de Lyon 2013, Lyon, France  
Metropolis, Reflections on the Modern City, Birmingham Museum and Art Gallery, Birmingham, U.K.
- 2012 Fruits de la passion, Musée national d'art moderne, Centre Pompidou, Paris Architectural Photography – Made in China, Guest Exhibition of the International Photography Scene in Koeln Museum of Applied Arts, MAKK, Cologne, Germany
- 2011 GUANXI, Chinese Contemporary Art, Today Art Museum, Beijing  
Moving Image In China: 1988-2011, Minsheng Art Museum, Shanghai
- 2010 Uneven Geographies, Art and Globalisation, Nottingham Contemporary, Nottingham, U.K.  
Experimental Utopia Now, Federation Square, Melbourne, Australia
- 2009 Useful Life, MuHKA, Antwerpen, Belgium  
Shanghai Kino, Shanghai Kino, KUNSTHALLE BERN, Switzerland  
The China Project—Three Decades: The Contemporary Chinese Collection, Queensland Art Gallery, Australia
- 2008 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  
Shanghai Kaleidoscope, Royal Ontario Museum (ROM), Toronto, Canada
- 2007 China, Facing Reality, Museum of Modern Art Ludwig Foundation Vienna, Austria  
Global Cities, Turbine Hall, Tate Modern, London, UK  
52nd International Art Exhibition Venice Biennale, Think with the Senses-Feel with the Mind, Venice, Italy  
DEAF07, Interact or Die!, V2\_, Institute for the Unstable Media, Rotterdam, The Netherlands

- 2006 China Contemporary, Architecture, Art and Visual Culture, Netherlands Architecture Institute; Museum Boijmans Van Beuningen; Netherlands fotomuseum, The Netherlands  
The 5th AsiaPacific Triennial of Contemporary Art (APT5), Gallery of Modern Art (GoMA), Queensland Art Gallery, Queensland, Australia  
China Power Station: Part I, Battersea Power Station, London, U.K.
- 2005 The Second Guangzhou Triennial Self Organisation, BizART: How to Turn Guangzhou into Shanghai, Xinyi International Club, Guangzhou  
Zooming into Focus, Contemporary Chinese Photography and Video from the Haudenschild Collection, National Art Museum of China, Beijing  
Mahjong, Contemporary Chinese Art from the Sigg Collection, Kunstmuseum Bern, Bern, Switzerland  
Experimenta Vanishing Point, New Media Gallery, National Gallery of Victoria, International, Melbourne, Australia  
The 3rd Fukuoka Asian Art Triennial 2005, Parallel Realities: Asian Art Now, Fukuoka Asian Art Museum, Fukuoka, Japan  
Follow Me!, Contemporary Chinese Art at the Threshold of the Millenium, Mori Art Museum, Tokyo, Japan
- 2004 Between Past and Future, New Photography and Video from China, ICP and the Asia Society, NY, USA (traveling, Museum of Contemporary Art and the Smart Museum of Art, Chicago; Seattle Art Museum, Seattle; the Santa Barbara Museum of Art, Santa Barbara, USA; V&A, London, UK; Haus der Kulturen der Welt, Berlin, Germany)  
The Monk and the Demon, Art Contemporain Chinois, Musee Art Contemporain Lyon, Lyon, France  
Light as Fuck! Shanghai Assemblage 2000-2004, The National Museum of Contemporary Art, Oslo, Norway  
China Now, Museum of Modern Art, New York, U.S.A.  
Chine: génération vidéo, MEP - Maison Européene de la Photographie, Paris, France  
A l'Ouest du Sud de l'Est, L'annee de la Chine, CRAC Centre Regional d'Art Contemporain Languedoc-Roussillon, Sete, France
- 2003 50th International Art Exhibition Venice Biennale, Dreams and Conflicts.  
The Dictatorship of the Viewer, Venice, Italy  
Echigo- Tsumari Art Triennial 2003, Short Video Festival, Niigata, Japan  
Alors la Chine?, Centre Pompidou, Paris, France  
Prague Biennale 1, National Gallery, Prague, Czech

- 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  
Phenomena and Image, c'est pas du cinema, Le Fresnoy--Studio national d'arts contemporains, France  
Theater Formen 2002, International theater festival, Hannover, Braunschweig, Germany
- 2001 Living in Time, 29 Contemporary Artists from China, National galerie im Hamburger Bahnhof Museum fuer Gegenwartskunst, Berlin, Germany  
The First Valencia Biennale, Valencia, Spain
- 2000 BIG Torino 2000, Torino Biennale, Torino, Italy  
Our Chinese Friends, Bauhaus, Weimar, Germany
- 1999 Art for Sale, Shanghai Plaza, Shanghai  
BM99, Bienal da Maya, Maya Art Center, Portugal
- 1997 Contemporary Photographic Art from China, Neuer Berliner Kunstverein, Germany
- 1995 45 Degrees as a Reason, Conceptual Collaboration Work Organized by Geng Jianyi with Artists from Hangzhou-Shanghai-Beijing, Artist's Private Home, Shanghai; Beijing; Hangzhou
- 1992 The First Biennale Art Exhibition, Guangzhou

## Collections

M+Collection, Hong Kong  
Yuz Foundation, Jakarta, Indonesia  
Zabludowicz Collection, London, U.K.  
Birmingham Museum and Art Gallery, U.K.  
MuHKA Collection, Belgium  
The UBS Art Collection, Zürich, Switzerland  
Queensland Art Gallery & Gallery of Modern Art, Brisbane, Australia  
MOMA New York, New York, U.S.A.  
DSL Collection, Beijing  
Guy & Myriam Ullens Foundation, Beijing  
Musée National d' Art Moderne, Centre Pompidou  
HAUDENSCHILD Collection, California, U.S.A.  
Fukuoka Asian Art Museum, Fukuoka, Japan  
Uli Sigg Collection, Switzerland

**ShanghART Gallery & H-Space 香格纳画廊和H空间**  
莫干山路50号, 16和18号楼, 上海, 中国 200060  
50 Moganshan Rd., Bldg 16 & 18,  
Shanghai 200060, China  
T: +86 21- 6359 3923 | F: +86 21- 6359 4570  
info@shanghartgallery.com

**ShanghART Taopu 香格纳画廊**  
武威路18号8号楼, 上海, 中国 200433  
Bldg 8, No.18 Wuwei Rd.,  
Shanghai 200433, China  
T: + 86 21- 3632 2097, +86 21- 6359 3923  
info@shanghartgallery.com

**ShanghART Beijing 香格纳北京**  
朝阳区机场辅路草场261号, 北京, 中国 100015  
261 Cao Chang Di, Old Airport Rd., Chaoyang District,  
Beijing 100015, China  
T: + 86 10- 6432 3202 | F: + 86 10- 6432 4395  
infobj@shanghartgallery.com

**ShanghART Singapore 香格纳新加坡**  
吉门营房, Lock 路9号02-22, 新加坡 108937  
Gillman Barracks, 02-22, 9 Lock Rd.,  
Singapore 108937  
T: + 65 6734 9537 | F: + 65 6734 9037  
infosg@shanghartgallery.com