

# Quote Out of Context

Solo Exhibition of Yang Fudong

断章取义 - 杨福东作品展



Yang Fudong who is one of the most successful and influential artists in China. The Shanghai branch of the recently rebranded OCT Contemporary Art Terminal Shanghai is honoured to host Quote Out of Context – Works by Yang Fudong, as its premier showing in an art museum. Over 50 of his major photography works and one video installation will be exhibited, showcasing his achievements from his early period up to now.

"All too often I find the epiphanies from serendipitous happenings to be of the highest significance. I would call this kind of learning process 'quote out of context'". Said Yang.

The contemporary age is one characterised by the crisis of meaning. The 'meaning' of the general crisis of life and existence needs to be redefined and reinterpreted with fresh perspectives, new methods and techniques. 'Quote out of context' is both Yang's own interpretation of the production of meanings as he himself is confronted with reality and tradition. It is also an attempt to express his attitude towards the meaning of life through the exhibited photography works and installation. With his unique mode of visual production (and by extension meaning production), Yang Fudong suggests to us that the fleeting moments and fragments he has supplied contain his personal understanding and visual interpretation of the secrets of life and meaning of existence. Such an unique visual interpretation is inextricably linked to the characteristics of the media he employs (cinema, video and photography). These fragmentary (hence out of context) approaches to the interpretation of the world have close affinities with the reality of a contemporary society riven by the fragmentation of meaning and value systems, while meeting the requirements of meaning production characterised by multiple perspectives, instant capturing and switching with a view to establishing overarching connections. With 'out of context', Yang has made it possible for his intended interpretation

of meanings to find full expression in reality. 'Out of context' is at once a technique and means of reflecting on and producing 'meaning' and an attitude towards 'meaning' itself.

Yang Fudong has been known for capturing 'serendipitous epiphanies' rooted in reality with a heightened sensitivity and tension and transforming them into visual opportunities to showcase the complex and often ambiguous meanings caught between reality and non-reality. Such sensitivity can only be derived from a profound 'empathy' with the relation between life and art, without which no work that helps people to 'empathise' with the meaning of life could ever be created.

—— Gu Zheng /Curator

杨福东，1995年毕业于中国美术学院油画系，目前中国最成功和最有影响力的艺术家之一。此次，更名后的华侨城当代艺术中心上海馆很荣幸的推出《断章取义——杨福东作品展》作为美术馆首展，并将集中展出其从早期至近期的50余件重要摄影作品及一部影像装置。

“许多偶发的启发特别重要。我会把这种学习叫做断章取义。”杨福东说。

当代是一个意义发生危机的时代。生命与生存的普遍危机中的“意义”需要全新的视角、手法与手段来加以挖掘与阐释。

所谓“断章取义”，既是杨福东个人面对他身处的现实与传统时所采取的对于意义生产的理解，也是本展尝试通过杨福东的摄影作品以及他的装置作品来呈现其对于生命意义的态度的表达。杨福东通过自己独特的影像生产方式（也是意义生产方式）告诉我们，在他提供给我们的瞬间与片断之中，蕴含着他个人对于生命秘密与生存意义的理解与视觉阐释。这种独特的视觉阐释，与他所使用的媒介（电影、录像以及摄影）的特性不可分开。这些以片断的（“断章”的）方式来解释世界的媒介，应合了当代社会意义与价值观分崩离析的现实，并且也满足了多元视角、随时切入与转换以求建立意义之间的跨越式联系的意义生产要求。杨福东以“断章”的方式，让他所追求的意义阐释获得充分展现的机会与可能。“断章”，既是一种思考与生产“意义”的手法与途径，也是一种对于“意义”的态度。

杨福东以高度的敏锐与紧张去捕捉来自于现实的“偶发的启发”，使之成为展现处于现实与非现实之间的复杂且暧昧的意义的视觉契机。这种敏感，只能来自于对于生活与艺术之关系的深刻的“会意”。没有这种“会意”，就无法创造出令人“意会”到生活意义的作品。

——策展人 顾铮

Yang Fudong was born in 1971 in Beijing and trained as a painter at China Academy of Art between 1991 and 1995. Starting in the late 1990s, he embarked on a career in the mediums of film and video, working and living in Shanghai.

Yang Fudong's recent important solo exhibitions include:2012 The Fifth Night ,Yang Fudong solo exhibition, Vancouver Art Gallery, Vancouver, Canada; 2011 The Distance of Reality, Yang Fudong's Solo Exhibition, Wifredo Lam Contemporary Art Center, Havana, Cuba; Yang Fudong, Utopia and Reality, Espoo Museum of Modern Art, Tapiola, Finland; One half of August, Yang Fudong Solo Exhibition, Parasol, Unit Foundation for Contemporary Art, London, U.K.; Yang Fudong: No Snow on the Broken Bridge, Sherman Contemporary Art Foundation, Sydney, Australia; 2010 ...In the Bamboo Forest..., Kunsthaus Baselland, Basel, Switzerland; Yang Fudong, Seven Intellectuals in a Bamboo Forest and Other Stories, 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, Zendai Museum of Modern Art, Shanghai; Yang Fudong: Seven Intellectuals in a Bamboo Forest, Asia Society and Museum, New York, U.S.A.; Yang Fudong, East of Que Village, MuHKA Media, Antwerpen, Belgium.

Creating a film is a very strange thing. It exists in between your visions, his visions and my visions. What I need to make are space films or abstract films. When the work appears in the space, the "creator's consciousness" might disappear however the spectator becomes the subject, or the second director. Through watching it on-site, they get five seconds of information from one screen, and one second from another. The spectator has his own state of mind, their eyes and ways of thinking all take away the "second film" emerging from the images. This is a flavor composed by the viewer's mind, no matter whether author likes it or not, this is something that nobody can implant or communicate.

That is the interesting thing about space films, the audience is very important. What the spectator sees and understands is completely based on their maneuvers.

—— The interesting part is probably the pseudo-formalism. The simple difference of this so-called pseudo-formalism lies in the issue of abstraction we discussed before. This can be seen as realism, a pseudo-abstract form. I have to emphasize again the reality that we conceive, is it indeed real? Is it pretty? Is it an abstract formalism? There will be some relevant theories; the local sensory experience you talked about is actually a very realistic effect.

—— People are used to films projected on screens, to watch the plot for a while, to feel the narrative and then to undergo an emotional transformation. When different projectors cast their images onto different material, and you watch a seemingly unimportant narrative evolve, it is like constructing a dock for images in architecture. It starts to deliberately weave navigation in the spectator's mind, it might just be anchored there, but the spectator himself can organize this film's voyage or he may just turn around elegantly; of course, the viewer's live sensation is the most important.

From "One Half of August: An interview with Yang Fudong"

—— Li Zhenhua & Yang Fudong

杨福东, 1971 年生于北京, 现工作生活于上海。近期重要个展有: 2012 年《第五夜, 杨福东个展》温哥华美术馆, 温哥华, 加拿大; 2011 年《现实的距离, 杨福东个展》, 哈瓦那林飞龙艺术中心, 哈瓦那, 古巴; 《杨福东, 理想与现实》, EMMA, 赫尔辛基, 芬兰; 《八月的二分之一, 杨福东个展》, PARASOL UNIT 当代艺术中心, 伦敦, 英国; 《杨福东: 断桥无雪》, SHERMAN 当代艺术基金会, 悉尼, 澳大利亚; 2010 年《... 在竹林中 ...》, 巴塞尔乡村半州美术馆, 巴塞尔, 瑞士; 《杨福东: 竹林七贤和其他故事》, 国家当代艺术馆, 雅典, 希腊; 《杨福东个展》, KINO KINO, 桑内斯, 挪威; 2009 年《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》, 证大现代艺术馆, 上海; 《杨福东: 竹林七贤》, 亚洲协会美术馆, 纽约, 美国; 《杨福东, 雀村往东》, MuHKA MEDIA, 安特卫普, 比利时。

——影像的创作是一个很奇怪的东西, 存在于你的影像、他的影像和我的影像之中, 我需要做的是空间电影, 或理解上的抽象影像。当作品呈现在空间中, 或许“作者意识”会消失, 而观众成为主体, 或者第二个导演。他们通过现场观影, 从一个屏幕获得了 5 秒的信息, 另一个屏幕获得 1 分钟的信息, 观者有自己的情绪好恶, 他们的眼睛和思维理解, 都带走了属于影像呈现的“第二个电影”, 这是观者自己心理编织的味道, 无论作者喜欢与否, 这不是任何人可能给予灌输和沟通的。这是空间电影有意思的地方, 而观众很重要。观者看到的和理解的都是由他 / 她自己做主。

——有意思的地方或许是伪形式主义。所谓的伪形式主义, 简单的区别在于, 前边聊的抽象问题, 这里可以被看作是写实化、伪抽象的塑造, 再次强调眼见为实, 真的是眼见为实的东西, 是好看的吗? 是抽象的形式主义的吗? 会有针对性的思考, 你所说的局部感官上的感受, 其实是很写实的效果。

——观众习惯于电影投射在屏幕上，去看一段时间的内容，去感受叙事，然后产生情感变化。当不同的机器，投影机打在不同的材料上，看似不在乎影像形成的叙事，像营造一个建筑版的影像船坞。它在观众的心里开始自我刻意编织船坞的航行，它也可以停泊在这里，观众可以自己组织这段影像的远行，或者仅仅是“优美转身”，当然观影者的现场感受是最重要的。

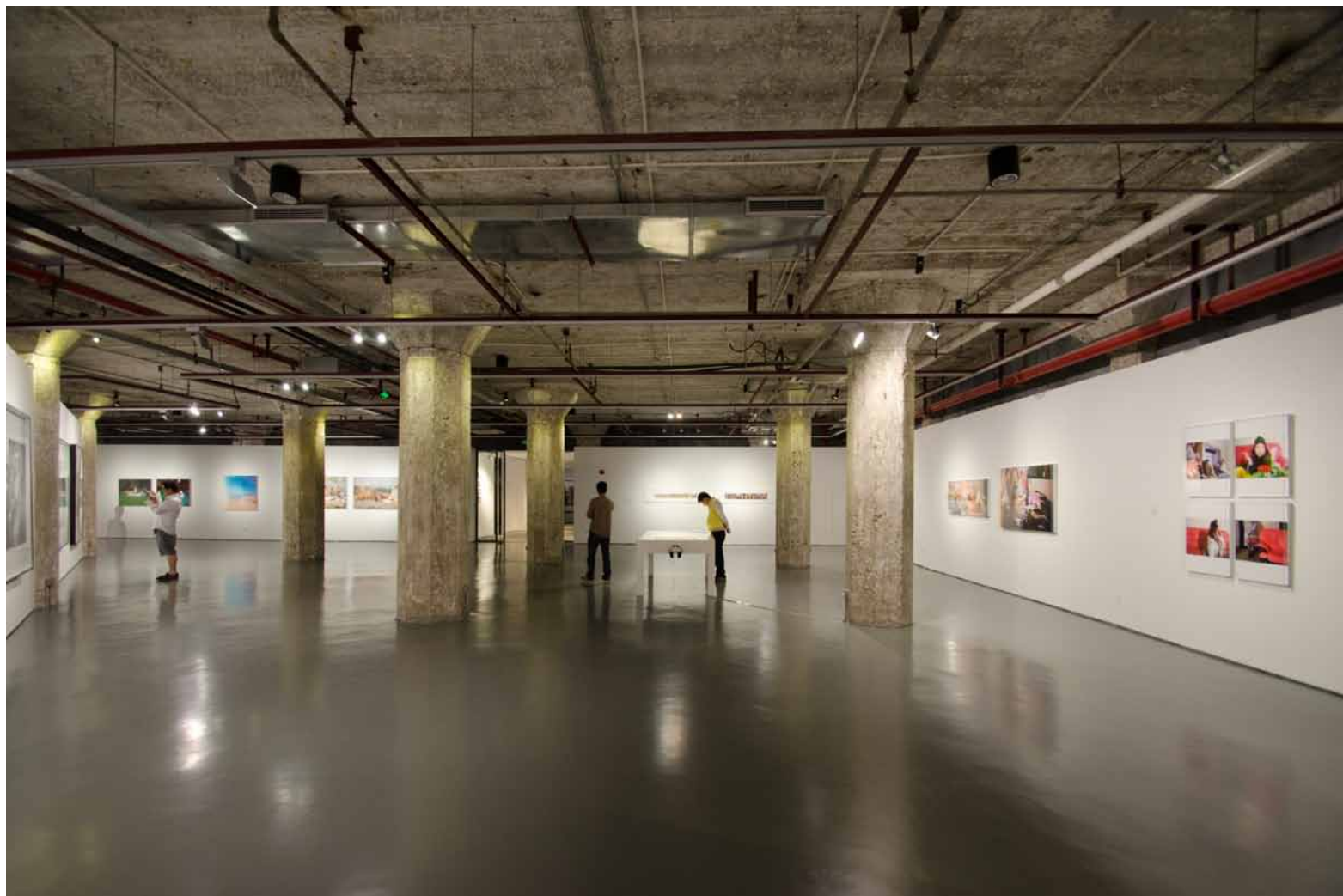
——杨福东

《回到现场的“八月的二分之一”》李振华与杨福东访谈录

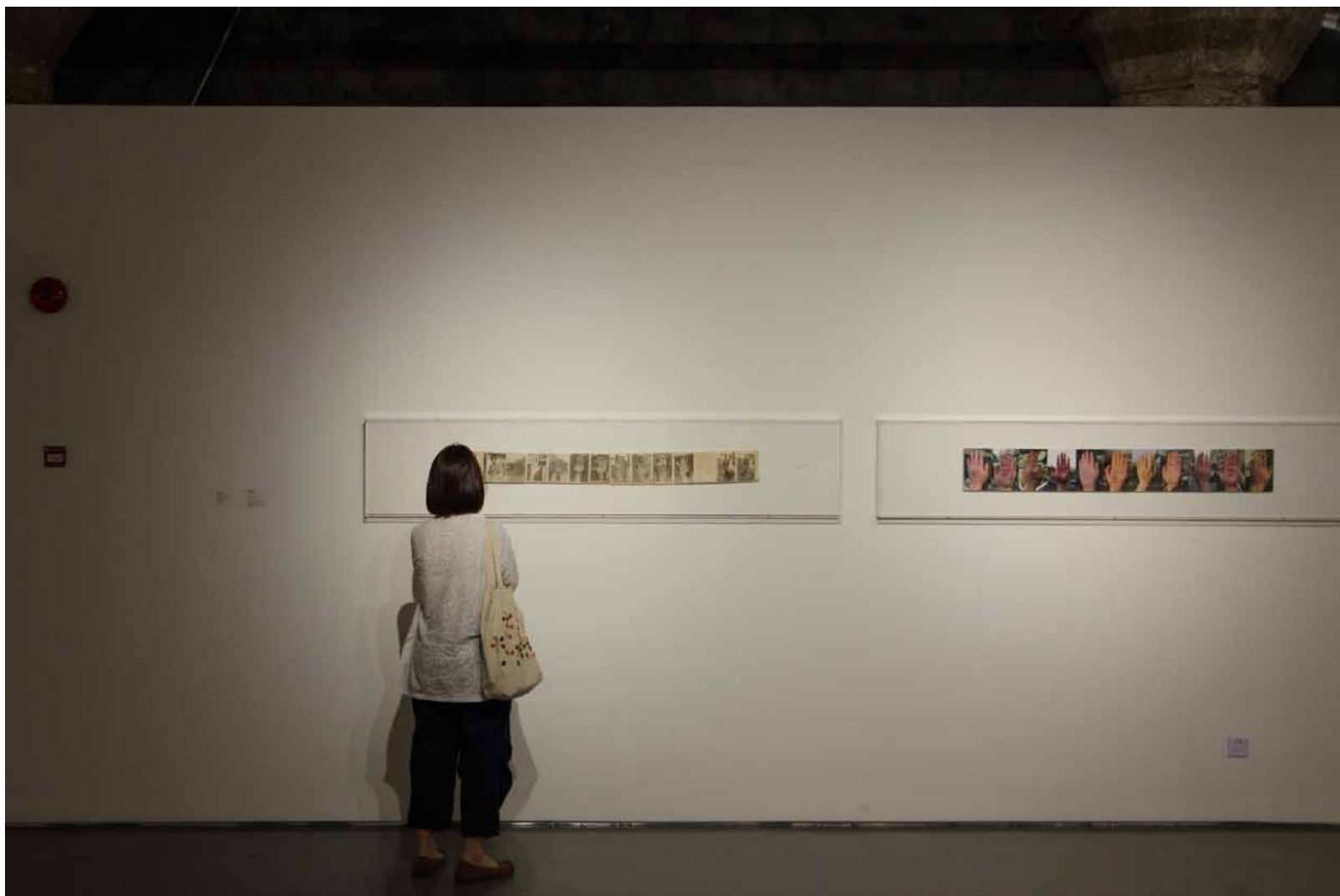




Installation view in Quote Out of Context, OCT Contemporary Art Terminal Shanghai 2012 / 2012年《断章取义》展览现场, 华侨城当代艺术中心, 上海



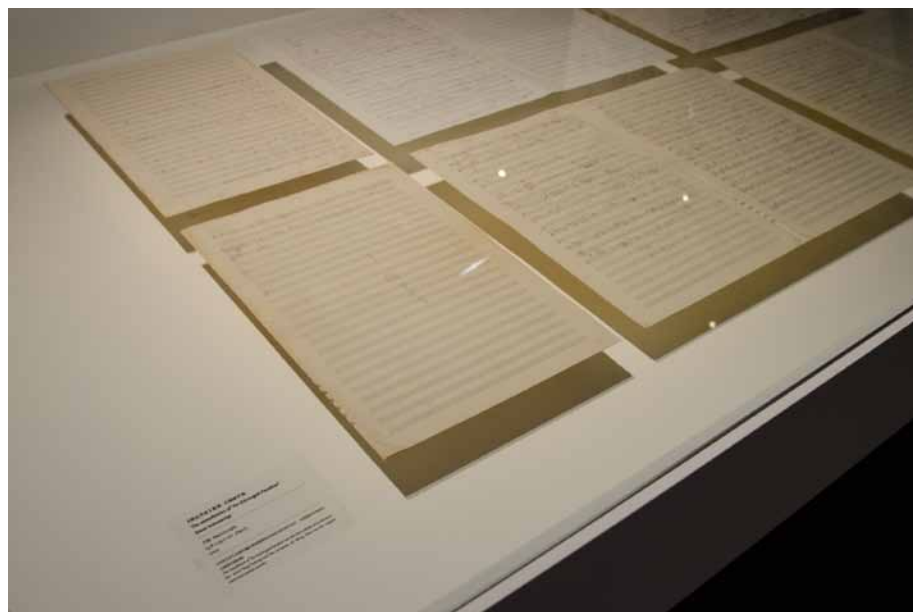
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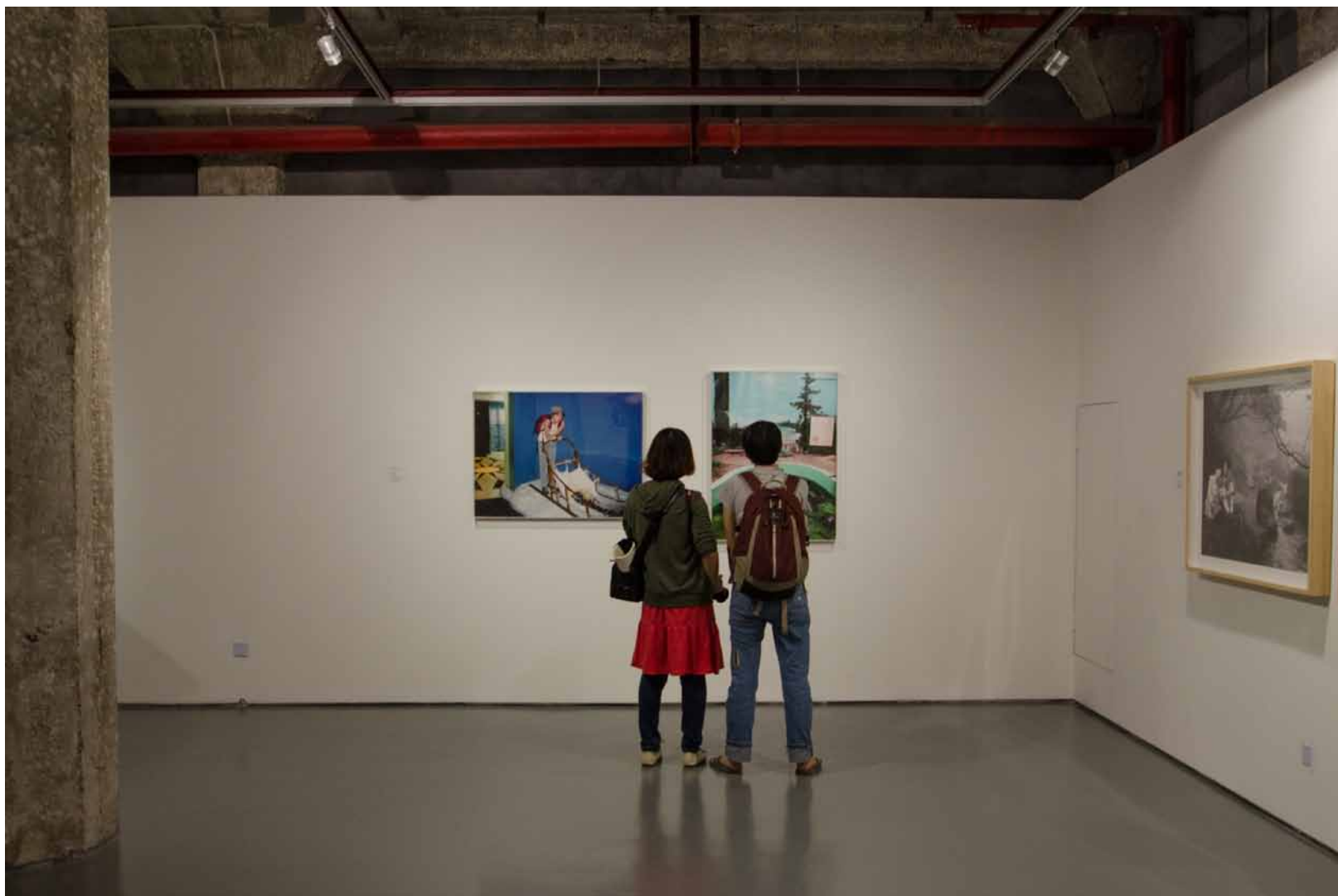


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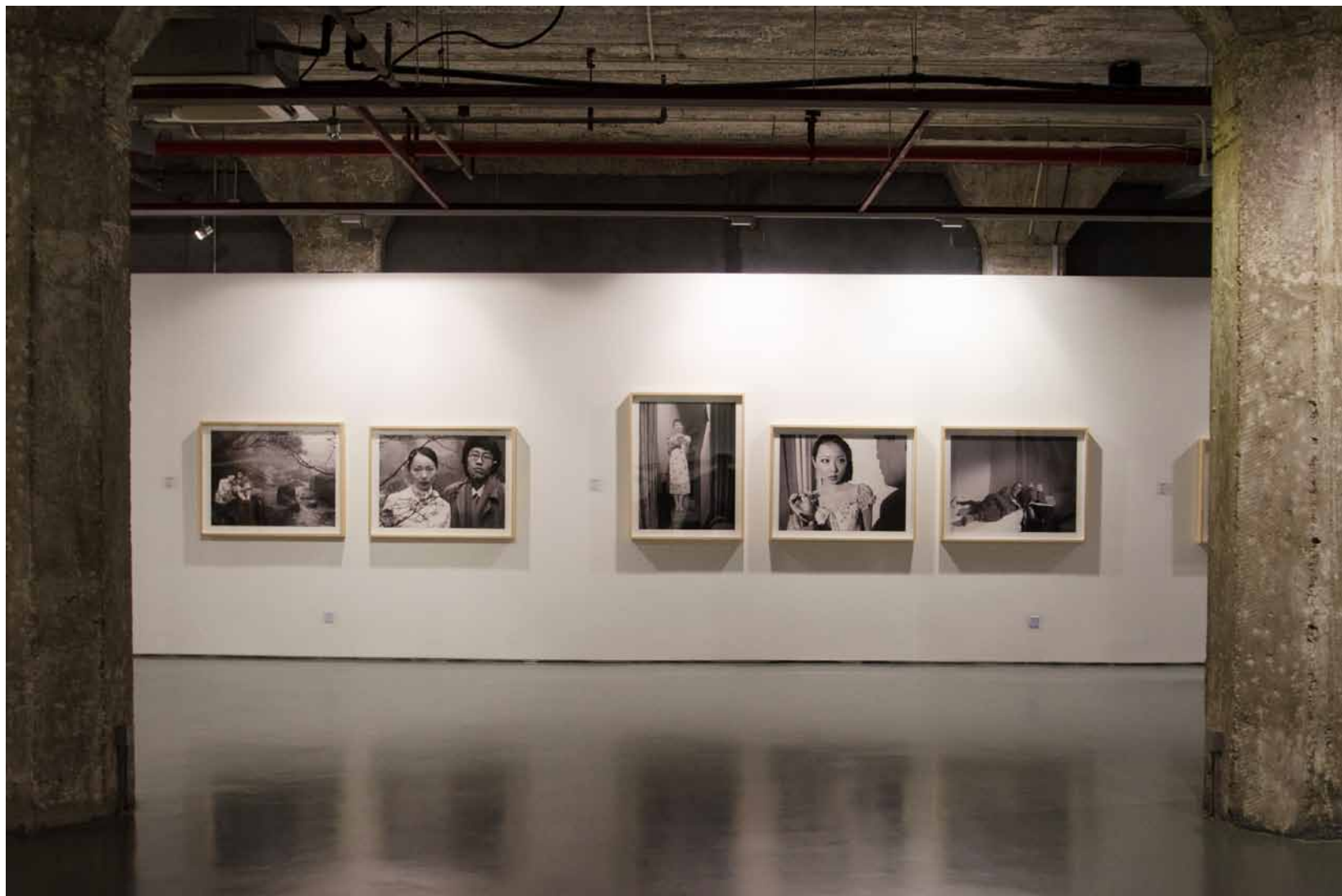




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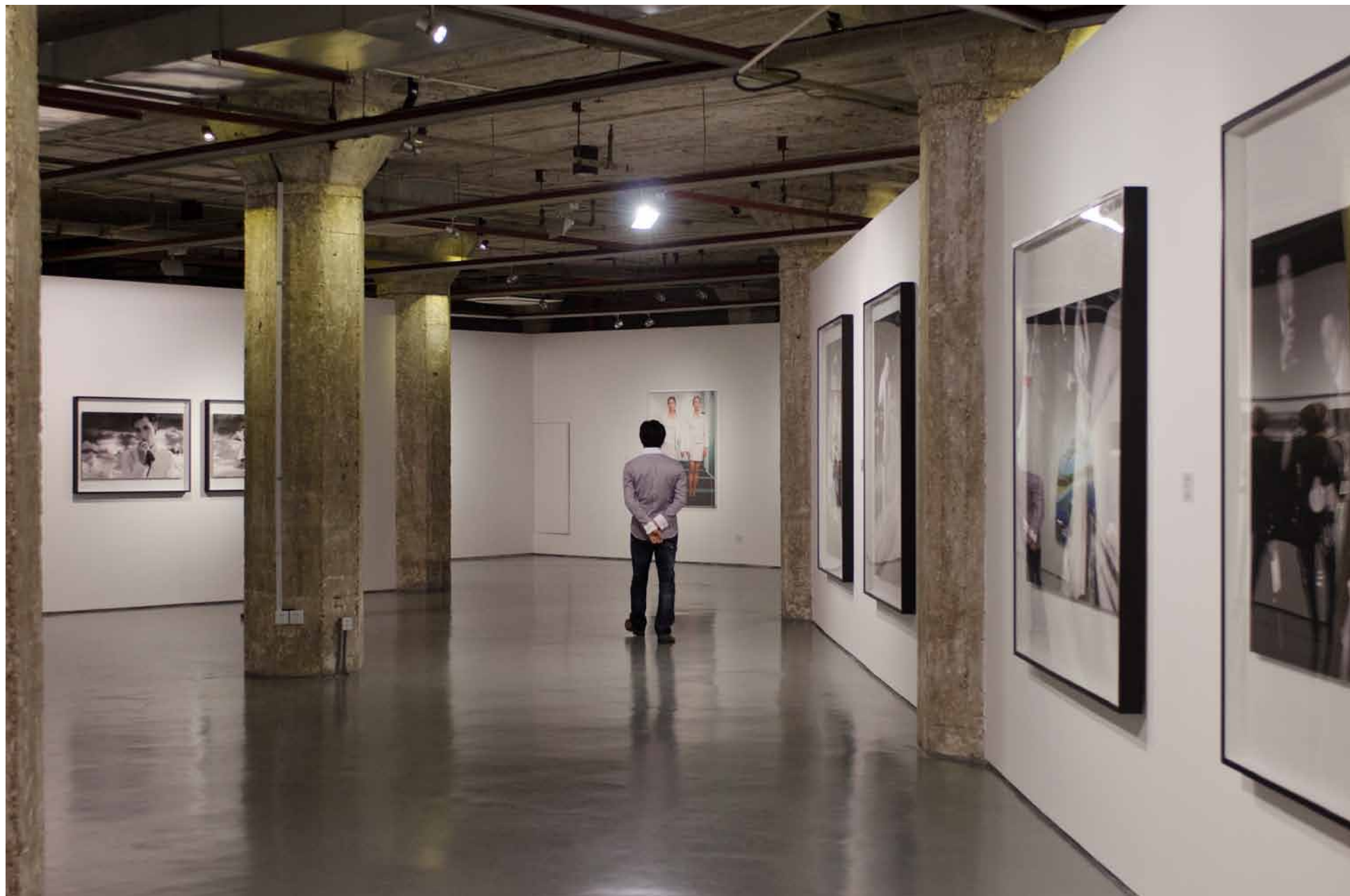




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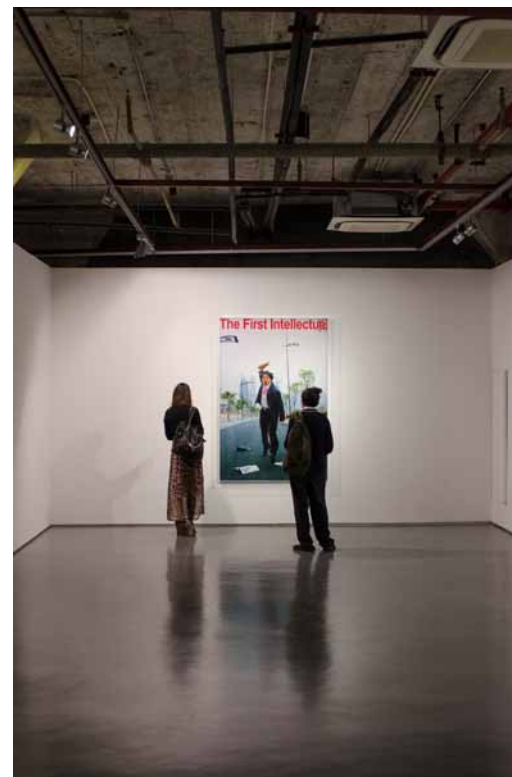
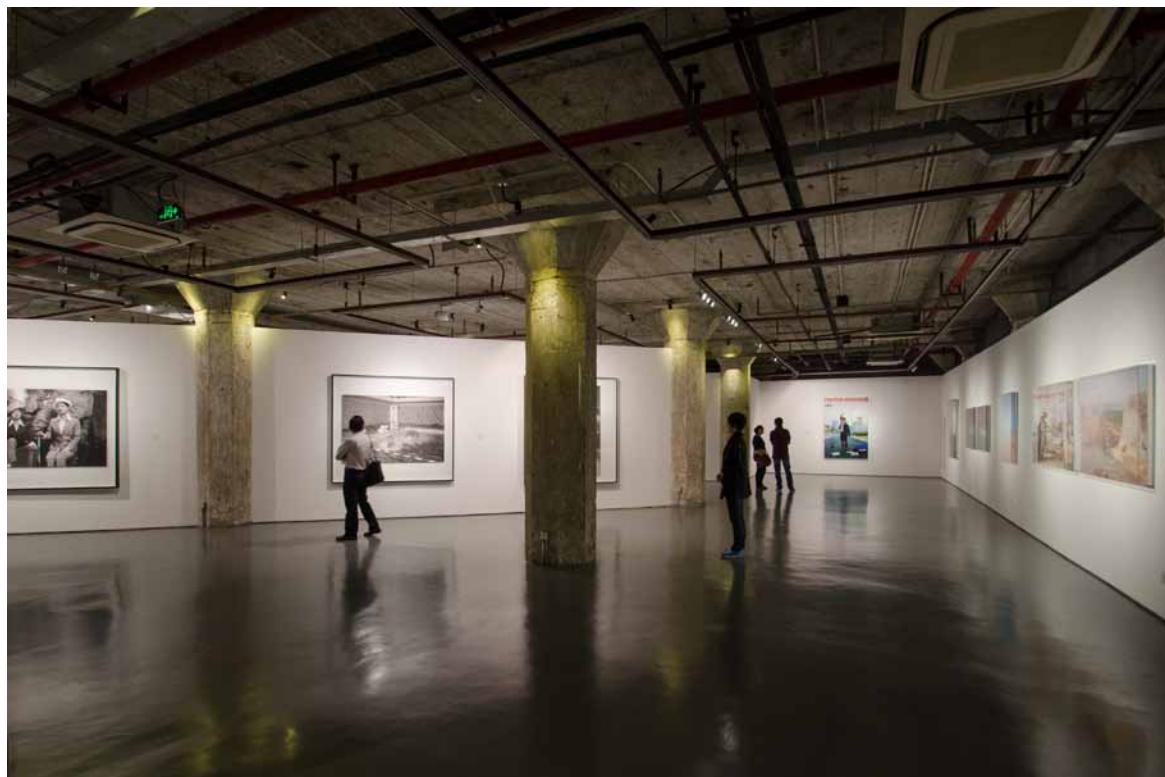


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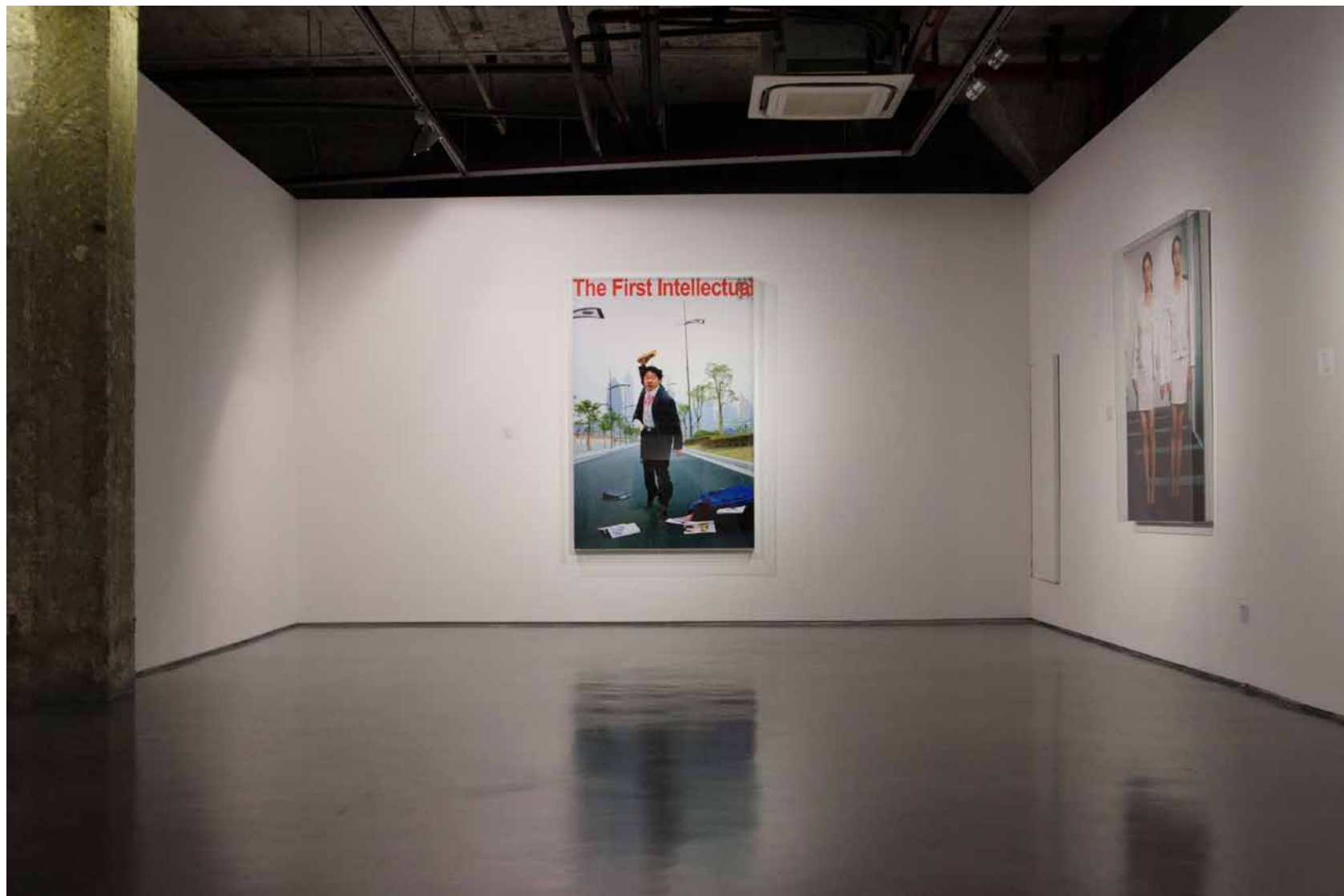




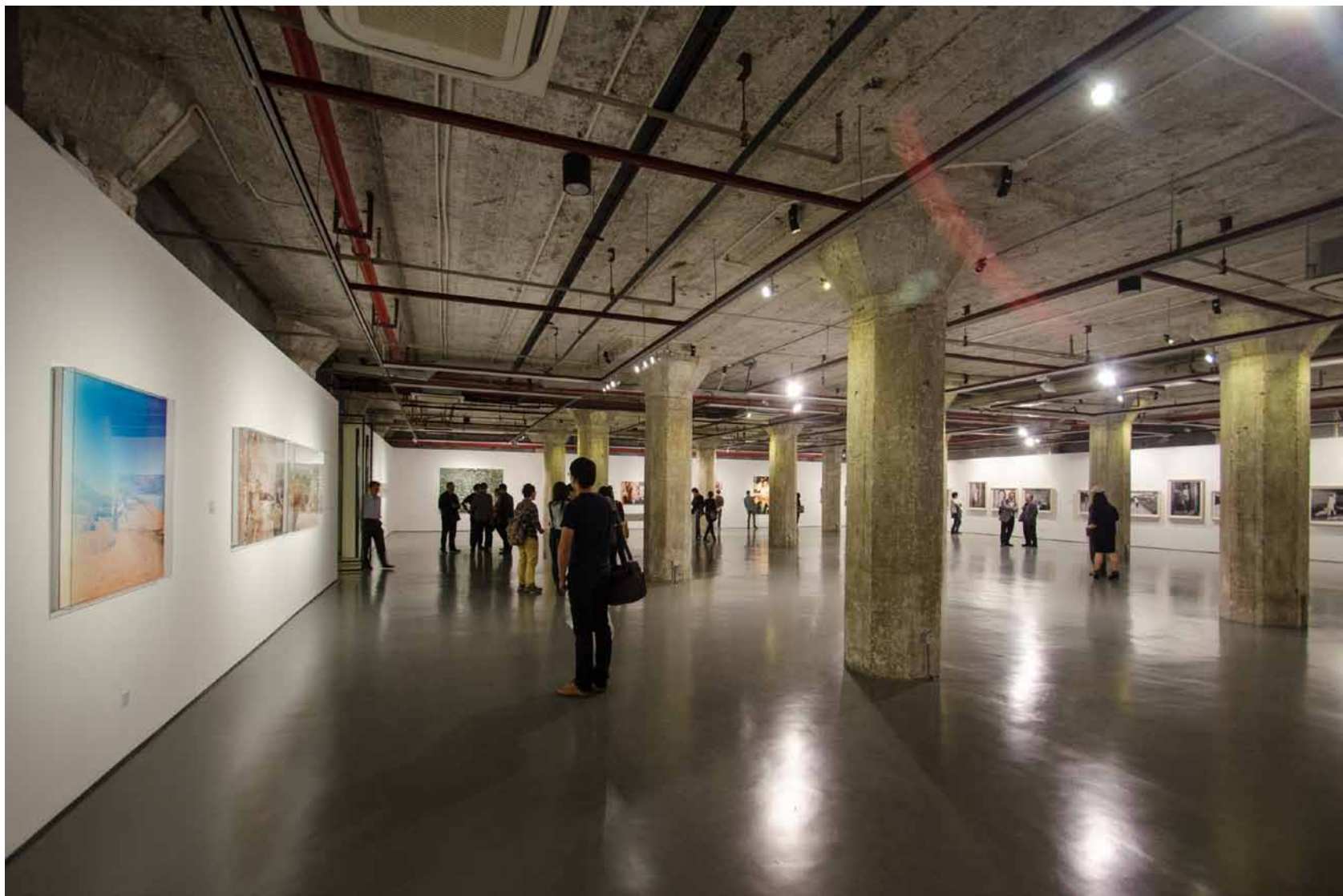
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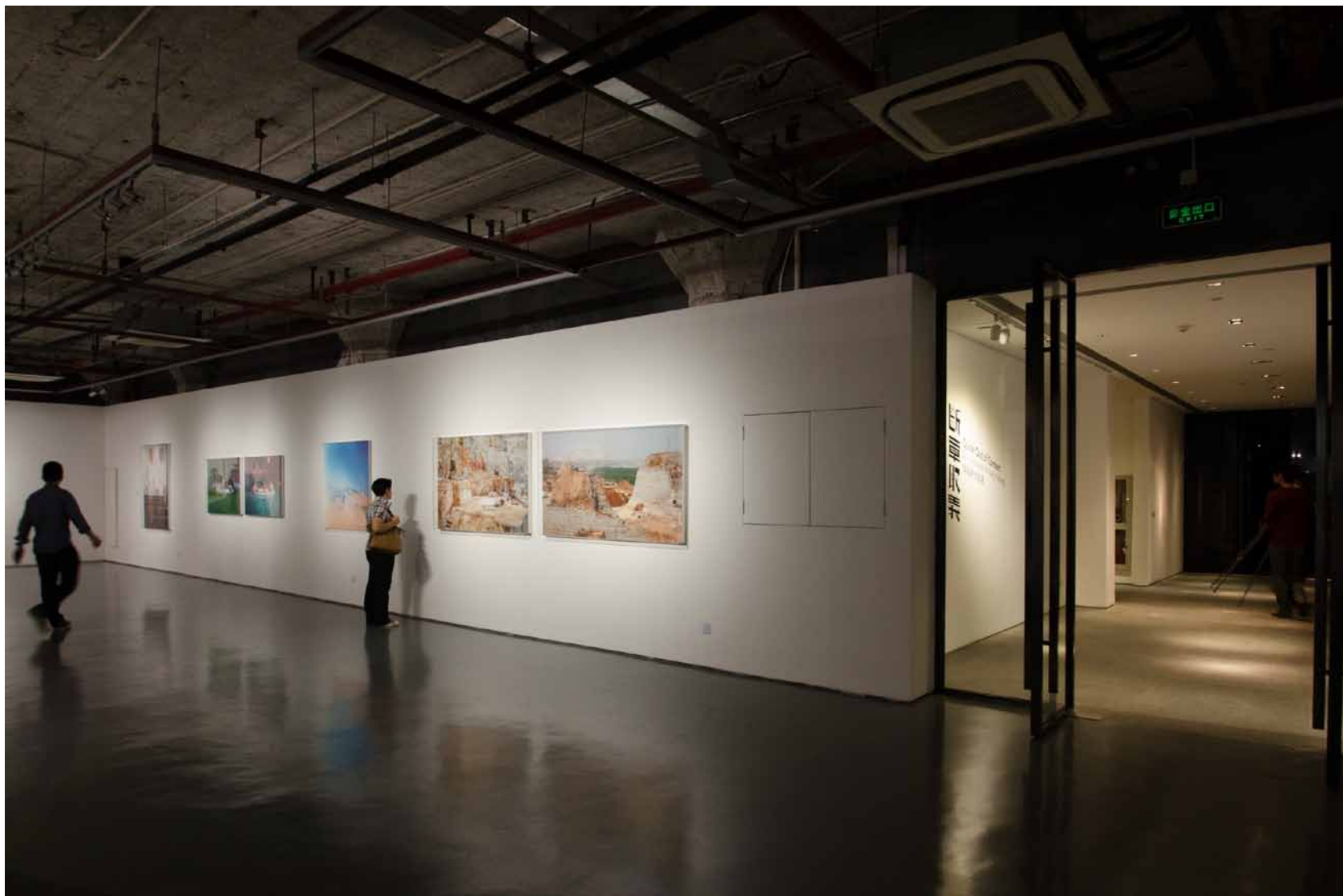


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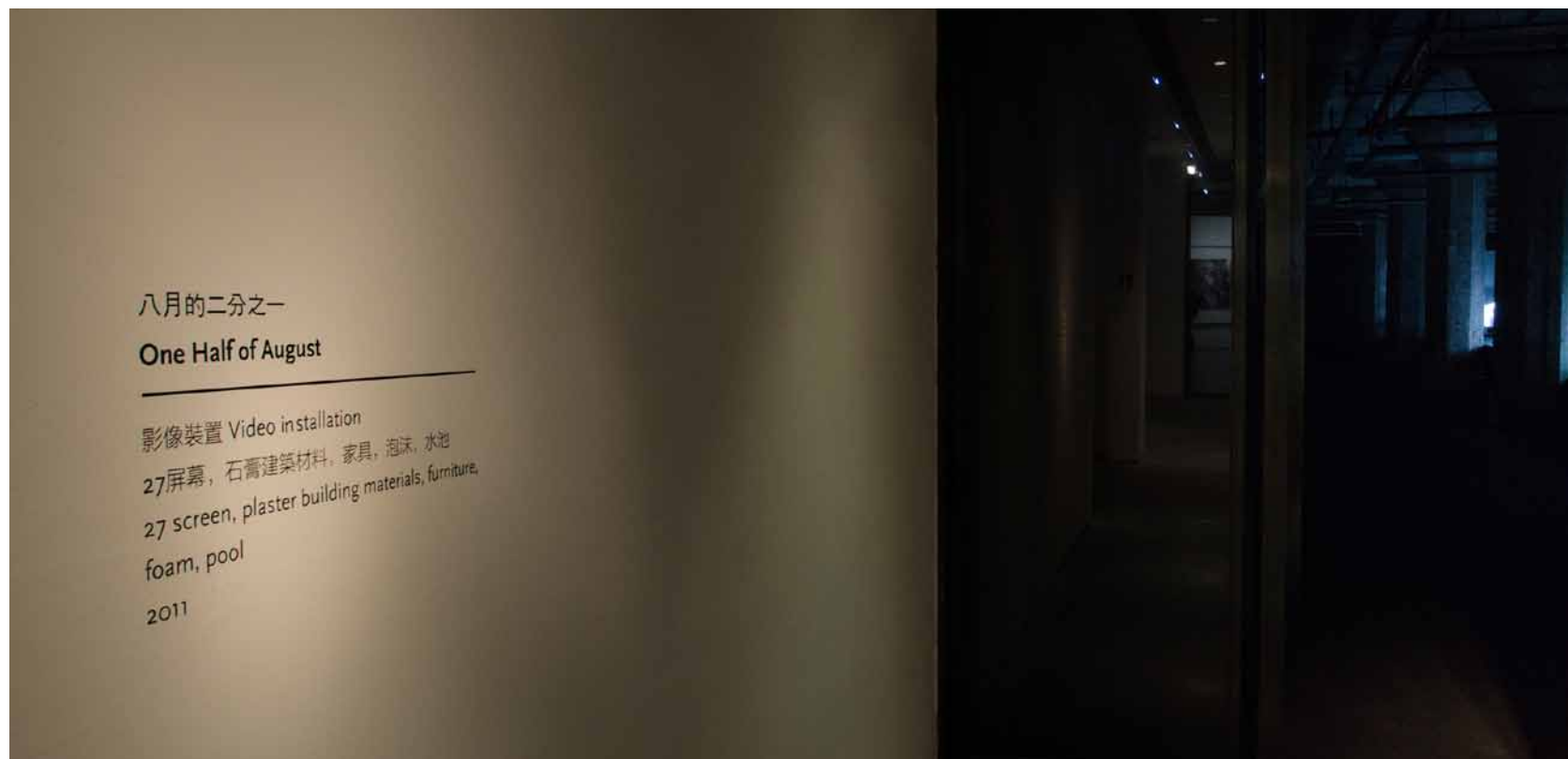


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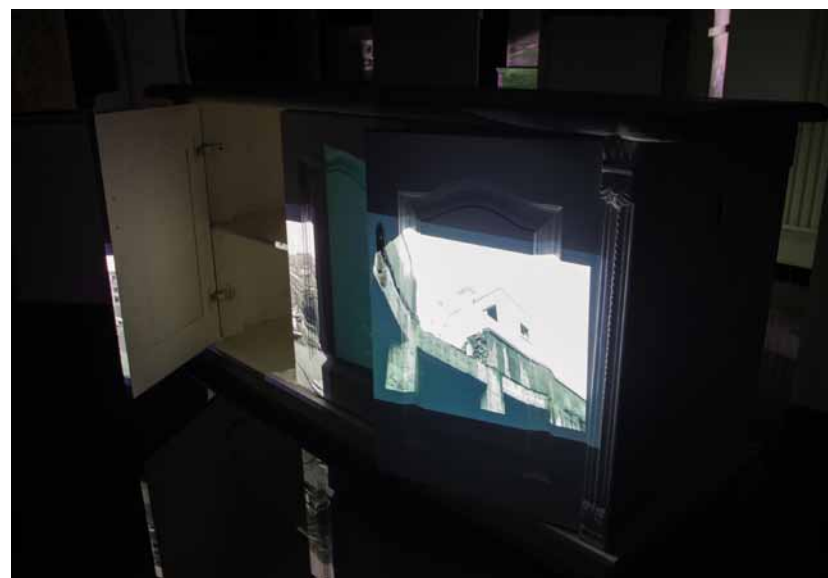
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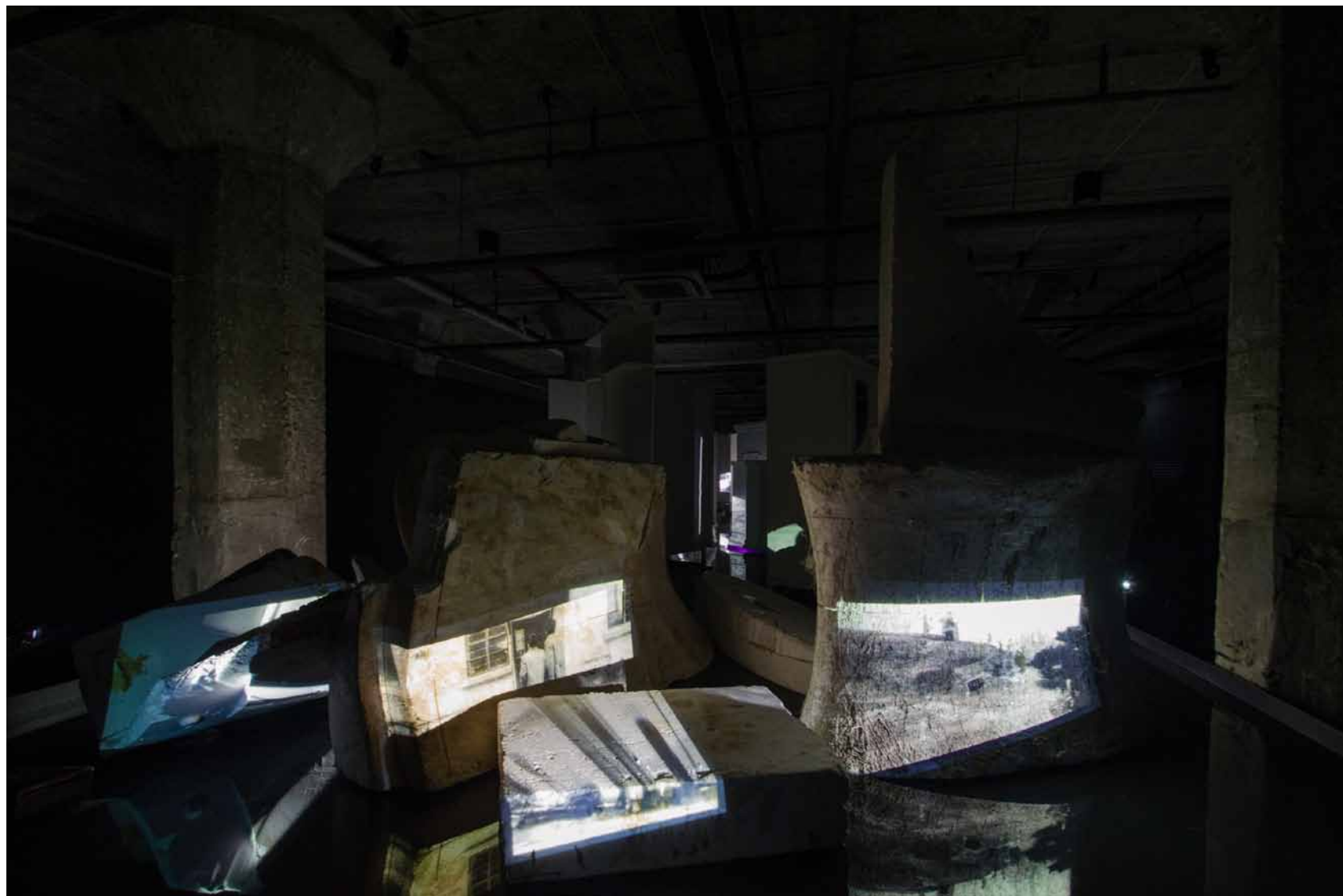


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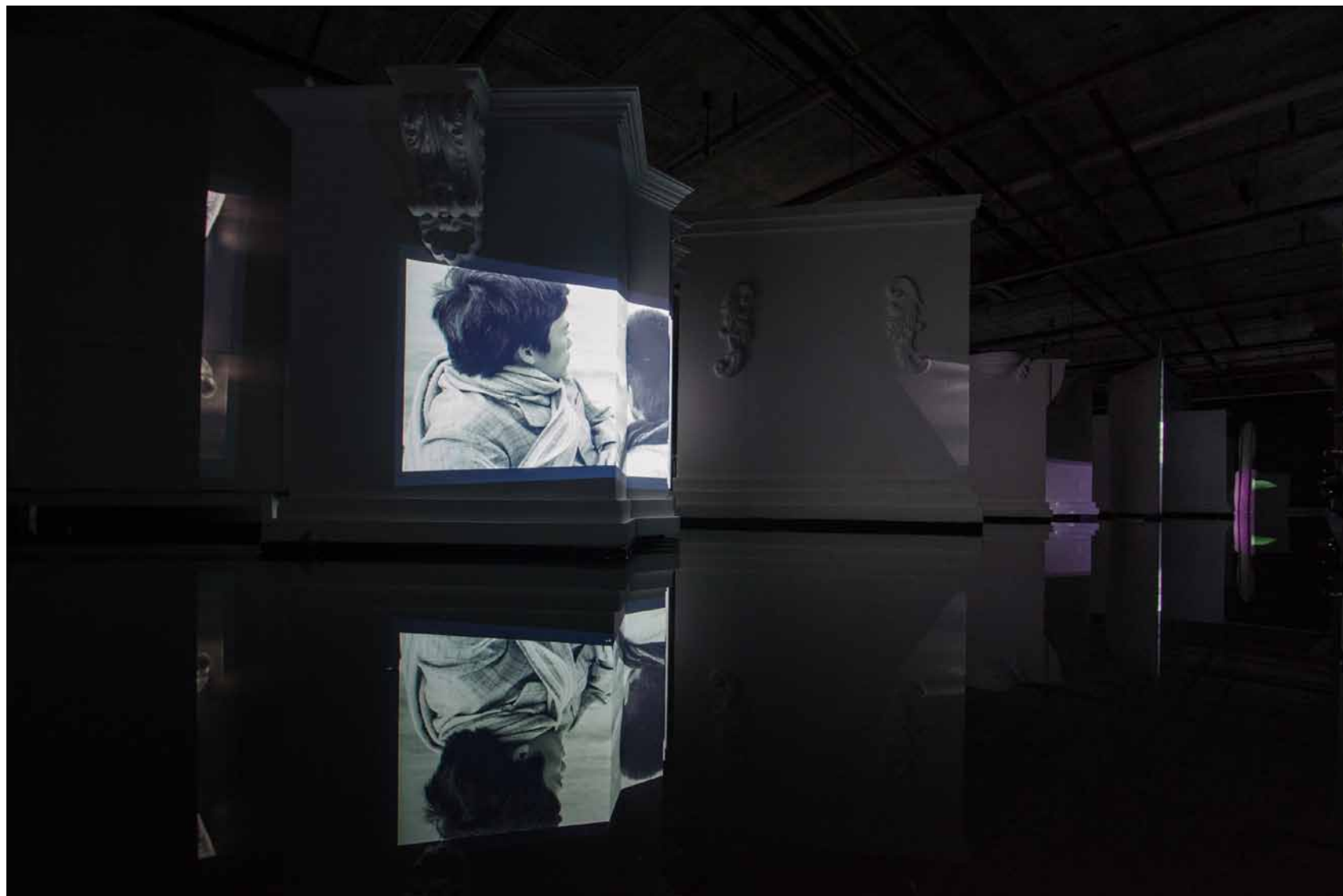




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Biography | 简历

**Basic**

1971 Born in Beijing

**Education**

1995 Graduated from China Academy of Fine Arts, Hangzhou

**Solo Exhibitions**

2012 YANG Fudong: Close to the Sea · The Revival of the Snake, ShanghART Beijing  
Yang Fudong – The Fifth Night, Vancouver Art Gallery, Vancouver, Canada  
Yang Fudong, Marian Goodman Gallery, New York, USA

2011 The Distance of Reality, Yang Fudong's Solo Exhibition, Wifredo Lam Contemporary Art Center, Havaianas, Cuba  
Yang Fudong, Utopia and Reality, Espoo Museum of Modern Art, Tapiola, Finland  
One half of August, Yang Fudong Solo Exhibition, Parasol Unit Foundation for Contemporary Art, London, U.K.  
Yang Fudong: No Snow on the Broken Bridge, Sherman Contemporary Art Foundation, Sydney, Australia  
Yang Fudong, Marian Goodman Gallery, Paris, France  
Three Films by Yang Fudong, Moving Image Gallery, Singapore Art Museum at 8Q, Singapore  
Deutsche Bank Collection, Yang Fudong, Deutsche Bank Group Head Office, Frankfurt/Main, Germany

2010 ...In the Bamboo Forest..., Kunsthau Baselland, Basel, Switzerland  
Yang Fudong, Seven Intellectuals in a Bamboo Forest and Other Stories, 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, Zendai Museum of Modern Art, Shanghai  
Yang Fudong: East of Que Village, Marian Goodman Gallery, New York, U.S.A.  
Yang Fudong: Seven Intellectuals in a Bamboo Forest, Asia Society and Museum, New York, U.S.A.  
Yang Fudong , East of Que Village , MuHKA Media, Antwerpen, Belgium  
Yang Fudong, Seven Intellectuals in the Bamboo Forest Part 1–5, Paco das Artes Organizaçao Social de Cultura, Sao Paulo, Brazil  
Yang Fudong, MCA Denver, Denver, U.S.A.

2008 Yang Fudong , Marian Goodman Gallery, Paris, France  
Yang Fudong: Seven Intellectuals in Bamboo Forest I, Espoo Art Museum Foundation, Espoo, Finland  
Yang Fudong: The 7 Intellectuals in the Bamboo Forest I–V, Jarla Partilager, Sweden  
Ms.Huang at M Last Night: Yang Fudong Solo Exhibition , Shanghai Art Fair, Outstanding Artists Section, Art Fairs ShanghaiMART, Shanghai  
Yang Fudong East of Que Village, ShanghART Gallery, Shanghai

Yang Fudong, China in Transition, GL STRAND, Copenhagen, Denmark

Yang Fudong , Museo de Arte Contemporáneo Esteban Vicente, Spain

2007 No Snow on the Broken Bridge, Yang Fudong Solo Exhibition, ShanghART H–Space, Shanghai

2006 Annette Messenger & Yang Fudong , Marian Goodman Gallery, New York, U.S.A.

Half Hitching Post, Yang Fudong's Solo Exhibition, 2577 Longhua Road, Shanghai

No Snow on the Broken Bridge, Yang Fudong Solo Exhibition, Parasol Unit, London, U.K.

2005 Yang Fudong Recent Films and Videos, Stedelijk Museum, Amsterdam, Netherlands

Yang Fudong, Estranged Paradise, Mead Gallery, Warwick Arts Centre, University of Warwick, Coventry, U.K.

Yang Fudong, Castello di Rivoli Museo d'arte contemporanea, Torino, Italy

Yang Fudong: Don't worry, it will be better..., Kunsthalle, Wien, Austria

Yang Fudong, Marian Goodman Gallery, Paris, France

2004 Recent Works by Yang Fudong, Redcat (Roy and Etna Disney Cal Arts Theater), Los Angeles, USA

5 Films, The Renaissance Society, The Renaissance Society, Chicago, U.S.A.

Yang Fudong: Seven Intellectuals in Bamboo Forest, curated by Hans Ulrich Obrist, Trans>Area, New York, U.S.A.

An evening with Yang Fudong, MediaScope, New York, U.S.A.

Yang Fudong , Sketch the Gallery, London, U.K.

Yang Fudong , Galleria Raucci Santamaria, TAMARIA, Napoli, Italy

Breeze, Yang Fudong, Galerie Judin Belot, Zuerich, Switzerland

2003 S10, Shanghai Siemens Business Communication Systems Ltd., Shanghai

Seven Intellectuals in Bamboo Forest and Selected Works on Video, The Moore Space, Miami, USA

Yang Fudong, Buero Friedrich, Berlin, Germany

The Paradise [12], The Douglas Hyde Gallery, Dublin, Ireland

Movie Night at MK2, MK2 Biblioth è que, Paris, France

## 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

2012 靠近海·等待蛇的苏醒 - 杨福东个展, 香格纳北京  
杨福东 - 第五夜, 温哥华美术馆, 温哥华, 加拿大  
杨福东, MARIAN GOODMAN 画廊, 纽约, 美国

2011 现实的距离, 杨福东个展, 哈瓦那飞龙艺术中心, 哈瓦那, 古巴  
杨福东, 理想与现实, EMMA, 塔皮奥拉, 芬兰  
八月的二分之一, 杨福东个展, PARASOL UNIT 当代艺术中心, 伦敦, 英国  
杨福东: 断桥无雪, SHERMAN 当代艺术基金会, 悉尼, 澳大利亚  
杨福东, MARIAN GOODMAN 画廊, 巴黎, 法国  
杨福东 3 部影片展映, 新加坡美术馆移动影像馆, 新加坡  
德意志银行收藏展, 杨福东, 德意志银行总部, 法兰克福, 德国

2010 ... 在竹林中 ..., 巴塞尔乡村半州美术馆, 巴塞尔, 瑞士  
杨福东: 竹林七贤和其他故事, 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, 证大现代艺术馆, 上海  
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

2008 杨福东个展, MARIAN GOODMAN 画廊, 巴黎, 法国  
杨福东: 竹林七贤 (第一部分), 艾斯博美术馆基金会, 艾斯博, 芬兰  
杨福东个展: 竹林七贤 I-V, JARLA PARTILAGER, 瑞典  
黄小姐在 M 的晚上: 杨福东个展, 上海艺博会, 杰出艺术家, 艺术博览会 上海世贸商城, 上海  
雀村往东, 香格纳画廊主空间, 上海  
杨福东, 变化中的中国, GL STRAND, 哥本哈根, 丹麦  
杨福东个展, MUSEO DE ARTE CONTEMPORANEO, 西班牙

2007 断桥无雪, 杨福东影像展, 香格纳 H 空间, 上海

2006 ANNETTE MESSENGER & 杨福东, MARIAN GOODMAN 画廊, 纽约, 美国  
半马索, 杨福东个展, 龙华路 2577 号, 上海

2005 断桥无雪, 杨福东个展, PARASOL UNIT, 伦敦, 英国  
杨福东, STEDELIJK 博物馆, 阿姆斯特丹, 荷兰  
杨福东, 陌生天堂, MEAD GALLERY, 沃里克艺术中心, 华威大学, 考文垂, 英国  
杨福东, 凯斯泰勒当代美术馆, 都灵, 意大利  
别担心, 明天会更好, 维也纳美术馆, 维也纳, 奥地利  
杨福东, MARIAN GOODMAN 画廊, 巴黎, 法国

2004 杨福东近作展, ROY AND ETNA DISNEY CAL ARTS THEATER, 旧金山, 美国  
五部电影, 文艺复兴, 文艺复兴, 芝加哥, 美国  
杨福东: 竹林七贤, 小汉斯策展, TRANS>AREA, 纽约, 美国  
一个有杨福东的晚上, MEDIASCOPE, 纽约, 美国  
杨福东, SKETCH THE GALLERY, 伦敦, 英国  
杨福东, RAUCCI/SAN 画廊, 那不勒斯, 意大利  
微风, 杨福东, JUDIN BELOT 画廊, 苏黎世, 瑞士

2003 S10, 上海西门子数字程控通信系统有限公司, 上海  
竹林七贤及其他录像作品, MOORE 空间, 迈阿密, 美国  
杨福东, BUERO FRIEDRICH, 柏林, 德国  
天堂 [12], THE DOUGLAS HYDE 画廊, 都柏林, 爱尔兰  
MK2 电影之夜, MK2 BIBLIOTHEQUE, 巴黎, 法国

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