

排片表



杨福东

城市之光 | 2000

6', 单路视频, 彩色有声影片, Ed.of 10, YFDV001

这部短片是一部侦探片和闹剧的混合物。一个穿着正装的年轻职员患了精神分裂症，和他的二重身在办公室周围生活。他们像预先设置好的机器人一样完全融入了这种环境。白天为了工作奔忙，夜晚则是做梦和想象的空间。他们时而像英雄一样行动，时而又像土匪一样。

朱加

零 | 2012

15', 单路视频, Ed.of 3, ZJ_6271



《零》是艺术家朱加 2012 年的作品，影片以一种随性的基调，呈现了一组没有情节、片段式的图像。女演员以不同时代的装束穿梭在不同的环境氛围中，反映出了一种游离的不确定感。这些图像被艺术家称之为“被描述的记忆”，这些“图像”以一种标准的造型模式，概念性的图像结构与经验的现实结合，脱胎出另外一种东西。

艺术家试图在探讨外在的“人为图像”与常规的“视觉经验”之间的那段距离，缓慢的镜头让观众有足够的时间去凝视图像细节，精心选择的日常物件与虚构的景观，保留着一种感性。而在对话中的“我像她吗？”，这个“她”一则是指对过去的描述者；二则是指讲述者所描述的图景。艺术家将被描述的“图景”掺杂着从今天的角度对于“描述”的想象，以一种超出常规经验，看似非理性的逻辑与今天的“现场”并列在同一时空画面当中，主观的视角同时在两者之间游离，其间的复杂性与多重性，贯穿作品的“灵魂”逐渐显露。

杨振中

考试 | 2012

23'37", 单路视频, Ed.of 10, YZZ_1988



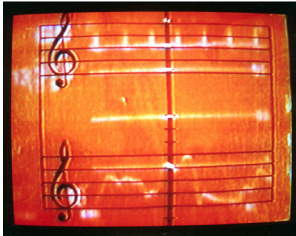
作品《考试》试图阐释一对主题间令人惊讶的复杂动态。画面内容描绘了粉色闺房中的两位年轻女性，穿着引人遐想的丝质睡衣，举止亲密近乎挑逗与情欲；镜头展示了她们在床上孩童般的嬉笑玩闹，不时地扫过赤裸的大腿和丰满的嘴唇以及其他优美的女性部位，准确无误地传达出软色情的气息。然而在这愉悦到令人生疑的画面中，艺术家放置了一个完全出乎意料的主题：女孩子们一边打闹玩笑，实际一边大声朗读了政治课本，刻板和教条的内容与前者间轻松的互动产生了巨大的冲突。两个主题的此番并置使得作品风趣而幽默，却给观者留下疑问不断。作品充满情节张力与艺术表现力，暗示了当代中国政治与年轻人的关系，手法简洁，令人赞叹；饱满的幽默感被淋漓尽致地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

苏郁于 2013 年 7 月

胡介鸣

与生理状态有关 | 1996

5'26", 单路视频, Ed.of 5, HJMU024



《与生理状态有关》取材自某医院对一位生命垂危的病人的心跳和呼吸的监控数据曲线。录像的画面上方移动的曲线是该病人的心率；下方起伏波动的线显示了病人的呼吸状况。在这两段曲线上覆盖一张透明的五线谱，当波动着的曲线经过屏幕中央时，曲线在五线谱上的位置就是读谱的依据。由钢琴师根据“谱上内容”演奏成曲。作品最初的动机涉及到意识与无意识、文化和生理的关系。

在医院获取 5 分 20 秒病人的心脏和呼吸的波形图，在波形图上重叠五线谱，按波动的曲线在五线谱上的位置读谱，由钢琴师按“谱上内容”演奏成曲。

此作品曾参展：1997 年北京中央美术学院画廊“中国影像艺术观摩展”、2001 年德国柏林汉堡火车站美术馆“生活在此时，29 位中国当代艺术家作品展”及 2010 年瑞士比尔帕斯卡艺术中心“延时”。

杨振中

直线 | 2012

7'22", 单路视频, Ed.of 10, YZZ_3256



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。

PROJECTING SCHEDULE

YANG FUDONG



City Light (cheng shi zhi guang) | 2000

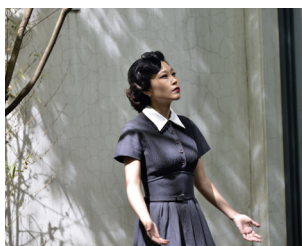
6', Single-Channel Video, Colour, Sound, Ed. of 10, YFDV001

Yang Fudong regularly makes use of characteristic film genres. For example, *City Lights* is a mixture of the detective film and slapstick. A young, well-dressed office clerk and his Doppelgänger move in unison along the street and around the office. Like pre-programmed robots they fit perfectly into their apparently ideally organised environment. The day is entirely dominated by work, but the evening provides space for dreams and creative thinking, allowing a schizophrenic situation to arise. In their heroic conduct the two gentlemen sometimes develop into two gangsters who engage in a form of shadowboxing.

ZHU JIA

Zero | 2012

15', Single-Channel Video, Ed. of 3, ZJ_6271



"Zero" is artist Zhu Jia's work in 2012. Based on a casual tone, the video shows a group of fragmented images with no plot. The actress in different-era attires shuttled in different atmospheres, reflecting a sense of uncertainty. These images are called "described memories" by the artist. In a standard shape pattern, the conceptual images combined with practical reality, thus remolding something anew.

The artist attempts to explore the distance between outside "artificial images" and conventional "visual experience". Lens moved slowly so that the viewer has enough time to gaze details of images, carefully selected everyday objects and fictional landscape, retaining a sensibility. In the conversation "Do I resemble her?", here "her", at one hand, refers to a narrator of the past, at another those that are narrated by the narrator. Described "images" are mixed with imagination of "description" from today's point of view, juxtaposed with today's "scene" in the same time and same space in a surreal and irrational manner. Subjective perspective adrift, "soul" that run through the work, and the complexity and multiplicity in between gradually emerged.

YANG ZHENZHONG

Exam | 2012

23'37", Single-Channel Video, Ed. of 10, YZZ_1988



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.

Richelle Simon in July 2013

HU JIEMING

Related to the Physiological State | 1996

5'26", Single-Channel Video, Ed. of 5, HJMU024



Related to the Physiological State borrowed oscillogram of heart and breath from a patient in a hospital. The curve moving on top demonstrated the heartbeat and that on bottom revealed the breath. Covered with stave printed on a transparent sheet, the vibrating lines passed through the centre of the screen and their positions on stave became consequently recognizable to pianist who then played these notes as a piece of music. The video was made initially alluding to the relationship between consciousness and unconsciousness, as well as culture and physiological state.

I got the vibration oscillograun of a patient's hearth and breath for 5'20" in the hospital. Overlap the selected oscillogram with the staves. Set the notes in the saves according to the vibration of the heart and breath. A pianist played according to "the notes on the staves."

Related to the Physiological State has been exhibited in Chinese Video Art Communication Exhibition (1997, Gallery of Central Academy of Fine Art, Beijing), Living in Time, 29 Contemporary Artists from China (2001, National galerie im Hamburger Bahnhof Museum fuer Gegenwartskunst, Berlin, Germany) and Time Lapse (2010, Center PasquART, Biel, Switzerland).

YANG ZHENZHONG

Straight Line | 2012

7'22", Single-Channel Video, Ed. of 10, YZZ_3256



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.

Richelle Simon in July 2013