

**To Arts/ Culture/ Supplement Editor:
For Immediate Release**



Phantom Metropolis

Solo Exhibition by Yang Yong Liang

Media Preview: Thursday, 1 September 2011, 5:30 – 6:30 pm

Opening Reception: Thursday, 1 September 2011, 6.30 – 8.30 pm

Exhibition: 2 September 2011 – 8 October 2011

Venue: Main Gallery, 21-31 Old Bailey Street, Central, Hong Kong

Schoeni Art Gallery is excited to announce that one of the most highly-anticipated solo exhibitions in Hong Kong this year, *Phantom Metropolis* by Yang Yong Liang, will be opening on September 1st at the Schoeni Main Gallery. Yang is a multi-talented multimedia artist who is most known for his creation of breathtaking and mysterious city-scape scenes that look like traditional “Mountain and River” (山水) paintings of the Song Dynasty, but on closer inspection the mountains are in fact made up of a myriad of metropolitan buildings.

Not only is this exhibition going to be Yang’s debut solo in Hong Kong that will feature a selection of his best creations, but it will also be showcasing his newest never-to-be-seen works from the series entitled *Peach Blossom Colony* for the first time!

Born in Jiading, Shanghai in year 1980, Yang Yong Liang was taught Chinese traditional painting, calligraphy and various traditional Chinese art techniques from a very young age. He studied at the Shanghai Fine Art Institute, Shanghai Arts & Crafts Vocational College, and the Shanghai Branch of the China Academy of Art, from which he obtained a degree in Visual Communication.

After graduation, at the age of 24 Yang Yong Liang set up his personal studio with his friends and took on the role of Art Director. In 2005 he began experimenting with modern art and started producing creative pieces including modern Chinese ink paintings, photography and videos, many of which won local awards and were published by the Chinese media. Yang’s extraordinary creativity and talent very quickly came to the attention of those in the art scene.

In 2006, he held his first solo exhibition, *Phantom Landscape Series I* in Shanghai, and since then he has held solo and group exhibitions in Beijing and many cities around the world including Ansan, Geneva, Hamburg, London, Kansas City, Miami, Melbourne, Milan, Nevada Art Museum, Paris, Taipei and Seoul just to name a few.

More recently, Yang's works are also already appearing in auctions with favorable results, and earlier this year, his piece entitled *Artificial Wonderland No.2* was nominated for the Sovereign Asian Art Award and was one of the 30 finalists. At an age of only 31, Yang is no doubt one of the most promising young artists and the fastest rising-star from the Chinese art scene in the past two years.

Phantom Metropolis is Yang Yong Liang's debut solo exhibition in Hong Kong. His newest series of 2011 entitled *The Peach Blossom Colony* will be unveiled for the first time, together with a selection of his most impressive works to date, including the *Heavenly City Series (2008)*, *On the Quiet Water (2008)*, *Snow City Quaternary Series (2009)*, and *Viridescence Series (2009)*, all of which encompass Yang's typical theme of the clashing and fusing between the modern city and the ancient Chinese landscape.

Another major highlight of this exhibition will be Yang's recreation of his stunning *Cigarette Ash Landscape* installation that he presented four years ago at the Danwon Arts Festival-Contemporary Art Festival *Art Now 2007* in Ansan, Korea, with a new interpretation based on his previous experiences in Hong Kong.

"City and landscape – I love them, and I hate them. I love the familiarity and friendliness of the city, but I hate it even more for changing too rapidly, and how it engulfs everything around it in an unimaginable speed; I love the profoundness and depth of the traditional Chinese culture, but I hate it even more for being so unprogressive and stubbornly self-restraining. I let these very complex and mingled emotions and feelings of mine flow out from my blood, to form the art pieces that I have now in front of me." – Yang Yong Liang

Media preview of the exhibition is scheduled to be on Thursday, 1 September 2011, 5:30 – 6:30 pm before the opening reception. If you wish to interview the artist, the curator, or to obtain images and further information on the exhibition, please contact Joanna at prmarketing@schoeni.com.hk.

Exhibition venue: Main Gallery, 21-31 Old Bailey Street, Central, Hong Kong

Opening Reception: Thursday, 1 September 2011, 6.30 – 8.30 pm

Exhibition Runs: 2 September 2011 – 8 October 2011

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致各藝術版／文化版／副刊編輯及記者：
新聞稿



《蜃市》 楊泳梁個人展覽

傳媒預覽：2011年9月1日 5:30pm-6:30pm

開幕酒會：2011年9月1日 6:30pm-8:30pm

公開展覽：2011年9月2日 – 2011年10月8日

地點：少勵畫廊主店，香港中環奧卑利街21-31號

香港少勵畫廊宣佈，中國新晉藝術家楊泳梁的首個香港個人展覽《蜃市》，將於今年9月份於中環奧卑利街總店舉行。楊泳梁是來自上海的多媒體藝術創作人，過去兩年憑著其奪目的「山水畫」創作而打響名堂：畫面霎眼看來似是傳統的中國水墨畫，但近觀之下，畫中的「山水」卻原來是由精心佈置、密密麻麻的現代大廈構成，其非凡創意及技巧教人嘆為觀止。

是次畫展除了會展出楊泳梁出道以來最精彩的代表作，包括他的多個「山水畫」系列、以及他為韓國安山2007年藝術節創作的「煙灰山水」裝置的全新版本之外，更會首次展示他2011年的最新創作系列《桃源記》，絕對不容錯過。

1980年出生於上海嘉定的楊泳梁，從小接受國畫、書法等傳統中國藝術指導，他曾於上海工藝美術學院修讀視覺傳訊設計，並於1999年畢業於中國美術學院上海設計分院的視覺傳訊設計系。畢業後，年僅24歲的楊創辦了自己的設計工作室，擔任設計總監，期後並開始進行現代藝術的實驗與創作，包括創作現代水墨，現代攝影，錄像藝術等，不少作品都在內地行業比賽中獲獎，並被傳媒報道，而其非凡創意與才華亦很快廣泛引起藝術界人士的注意，影響力更迅速延伸至海外。

2006年，楊泳梁的首個個人展覽《蜃市·山水》於上海舉行，此後，他於國內及海外的個人及聯合展覽不斷，短短數年間內曾展出過他作品的地方包括北京、台北、首爾、安山、日內瓦、漢堡、倫敦、米蘭、巴黎、墨爾本、邁阿密、堪薩斯城、美國內華達州博物館等。近期，楊泳梁的作品更已經開始出現在國際拍賣場合，而他其中一幅近作《人造仙境二號》(Artificial Wonderland No.2)更於今年年初入選第七屆傑出亞洲藝術獎的最

後三十強。現年才不過**31**歲的楊泳梁，無可置疑是過去兩年內在中國近代藝術界中冒起得最快、最奪目的新星之一。

而是次名為《蜃市》的香港個人展覽中，不但會展出楊泳梁出道以來的數十幅最精彩代表作，更會首次展示他 **2011** 年創作的最新攝影藝術系列：《桃源記》。此系列是以陶淵明《桃花源記》作主題，並以一個現代城市人的眼光重新思考「桃花源」這個在中國歷史上，象徵著中國古代文人逃避現實及遠離世俗的一片理想土地。

楊泳梁的「桃花源」裡的人物，都在進行古代人的活動：集會、作詩、飲酒、牧馬，霎眼看起來就如陶淵明寫的「其中往來種作，男女衣著，悉如外人。黃發垂髫，並怡然自樂」，一片和諧平靜，如像神話中樂園的景象。然而當觀眾近距離細看，又會發現裡面埋伏著不少屬於現實世界及現代都市機械化的痕跡，例如有在場景中意外被攝入鏡頭的路人、機器殘骸等，使構圖忽然充滿時空上及視覺上的錯亂。而「桃花源」裡面的「古人」亦有意無意的展露了裝扮上的漏洞，並在眼神裡流露出屬於現代人的空洞，加上枯乾暗黑的桃樹，建構出荒謬怪誕的氣氛，把陶淵明原著中建構的、繽紛完美的「桃花源」完全顛覆。

此外，楊泳梁更會於是次畫展重新展示他 **2007** 年於韓國安山為藝術節「**Art Now 2007**」製作的「煙灰山水」裝置新版本：「煙灰山水 **2.0**」，今次的新版將混合他早前於香港所獲得的靈感元素，錯過了上次韓國展出的朋友，今次記得把握機會前來欣賞。

「城市和山水，我即愛他們，同時又恨他們。我愛城市的熟悉和親切，更恨城市變得太快以一種無法估量的速度在吞噬周邊的一切，我愛中國傳統文化的博大精深，但是更恨他的停滯不前，固步自封。我把這複雜交織的情感從鮮血裏流淌出來，交匯成現在的作品。」

-- 楊泳梁

是次畫展特設傳媒預覽時段於 **2011** 年 **9** 月 **1** 日 **5:30pm-6:30pm**，如希望訪問楊泳梁，或索取展覽高解像度圖片，歡迎電郵或致電聯絡安排。

展覽地址：少勵畫廊主店，香港中環奧卑利街 21-31 號
開幕酒會：2011 年 9 月 1 日（星期四）下午 6 時 30 分至 8 時 30 分
展覽日期：2011 年 9 月 2 日至 2011 年 10 月 8 日
聯繫方式：電話：+852-2869 8802 傳真：+852-2522 1528
郵件：prmarketing@schoeni.com.hk
網址：www.schoeniartgallery.com

HONG KONG
SCHOENI GALLERY

Yang Yongliang

PHANTOM METROPOLIS

Yang Yongliang's practice assiduously studies both the latest technology and traditional Chinese art and history, all in the hope of telling a more powerful story. For his Schoeni Gallery exhibition, one of five that the 31-year-old rising star mounted in September, the "metropolis" of the title was satisfied by imagery of teeming modern cities, while the "phantom" element suggested the infusion of history to express an apocalyptic foreboding. Along with four sets of works made in the past four years, the show debuted the artist's new photography series "Peach Blossom Colony" (2011), which is drawn from a Liu Song Dynasty (420–479 CE) legend about a mystical, utopian community of Chinese literati who live in seclusion from a crippled reality they have rejected. In depicting the fabled colony completely overtaken by pollution and decay, Yang's series portrays the modern world at a total loss, with problems that have consumed even the idyllic haven.

The artist has a strong command of surprise and shock, best expressed in the black-and-white digital photographs and videos (2007–10) of the "Shan Shui" series, inspired by *shan shui*, "mountain and river," traditional Chinese literati landscape painting. Originally developed during the Liu Song Dynasty as a tool for meditation, *shan shui* encouraged viewers to contemplate paintings of misty mountain paths as a means of reflection. In Yang's interpretation, viewers are drawn into the traditional imagery of hazy, sugarloaf-like mountains; yet at the heart of these scenes, instead of rock and vegetation there are composites of tightly packed skyscrapers and city buildings resembling teeming hilltop metropolises such as Hong Kong and Chongqing. Teasing with the outward promise of meditation, the man-made mountains end up asphyxiating the viewer.

In "The Peach Blossom Colony" series, Yang illustrates a tale from Chinese folklore in which a wandering fisherman stumbles on a timeless utopia where people live in peaceful seclusion from the wars and politics of its neighboring regions. On closer scrutiny of one print from the series, *Appreciation of the Waterfall* (2011), the viewer notices that the protagonists are modern people, sporting false beards and white flowing robes. The ethereal scene—where the men stand within abandoned amusement parks and industrial sites, surrounded by mountains formed from skyscrapers—conveys Yang's view that modern society is heading toward a moral and environmental impasse. Not only does he believe that modern society is destroying itself, but also that there no longer exists a spiritual place for people to find redemption in their lives.

The strongest piece in the exhibition was *Cigarette Ash Landscape* (2011), a four-meter-long

sculpture of a burning cigarette. Elevated at an angle, the charred downward-pointing end is revealed to consist of multiple layers of Yang's signature cityscape-mountains motif, wrapped cylindrically to form the ashen tip of the cigarette. First presented in an exhibition in Korea in 2007, Yang explains that "cigarettes, like our contemporary cultures, consume us and we can no longer do without them."

As the "Shan Shui" series is a strong body of work on its own, finding it exhibited in the background of "The Peach Blossom Colony" makes for mildly disconcerting viewing, as the latter unnecessarily reiterates the artist's portrayal of humankind's uncertain future. Yang's message is more striking when the individual series stands alone, with an opportunity for the audience to take time to study each narrative. Regardless, his neo-shan shui urban landscapes embody a contemporaneity that resonates with viewers—perhaps especially those from China—as evidenced in his four other September exhibitions in Beijing and Shanghai. The mixture of traditional and contemporary elements in Yang's imagery also reflects the vast, and perhaps tumultuous, economic progress and societal shift that China has undergone in past decades, a topic that is of keen interest to its current generation. From technical execution to the bait and switch found in most of his works, Yang's message is nothing if not forceful.

JULIA TANSKI-GILBERT





惡搞傳統 調刺古今

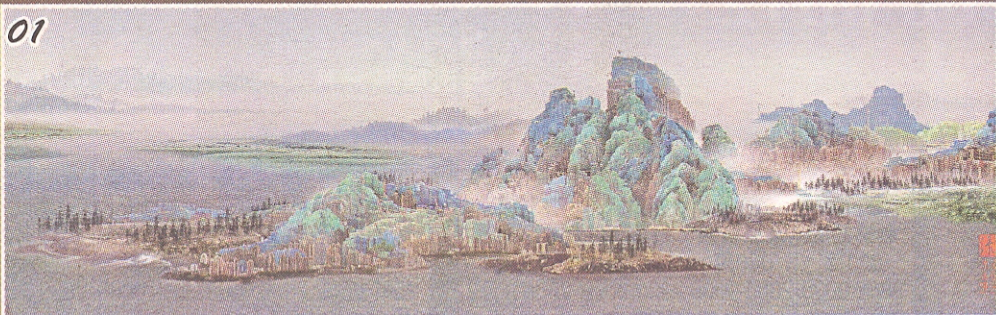
山水畫著重意境、留白、布局，國畫畫家藉水墨黑白濃淡變化，來描繪山山水水的美景，但當代的中國藝術家，不愛依循舊規，借山水畫的技法，運用現代的科技，來「惡搞」中國的傳統文化，並紀錄中國城市的高速變化。多媒體藝術家楊泳梁，過去兩年，他憑著其別具一格的「山水畫」創作，而打響名堂，短短數年間其創作，已經被獲邀到世界各地參展，在其於香港舉行的個人展覽《蜃市》裡，參觀者將看到他將陶淵明原著中，建構的蓬萊美景，改頭換面成蒼茫國度。

愛的深恨得切

楊泳梁的現代水墨作品，奪目之處在於畫面雲眼看來似是傳統的山水畫，但近看細觀之下，畫中的「山水」，卻原來是由精心布置、密密麻麻的現代大廈構成，其非凡創意及技巧教人嘆為觀止，而是次名為《蜃市》的香港個人展覽中，不但會展出他出道以來的數十幅最精彩代表作，更會首次展示他於2011年創作的最新攝影藝術系列《桃花源記》，此系列以陶淵明《桃花源記》作主題，並以一個現代城市人的眼光，重新思考「桃花源」這個在中國歷史上，象徵著中國古代文人，逃避現實及遠離世俗的一片理想土地，楊泳梁說：「城市和山水，我愛他們，同時又恨他們。我愛城市的熟悉和親切，更恨城市變得太快，以一種無法估量的速度，在吞噬周邊的一切，我愛中國傳統文化的博大精深，但是更恨他的停滯不前，固步自封。我把這複雜交織的情感，交匯成現在的作品。」

荒謬錯亂的怪誕圖

楊泳梁的「桃花源」裡的人物，都在進行古代人的活動，像在聚會、作詩、飲酒、牧馬，雲眼看起來就如陶淵明寫的「其中往來種作，男女衣著，悉如外人。黃髮垂髫，並怡然自樂」，一片和諧平靜，如像神話中樂園的景象。然而當觀眾近距離細看，又會發現裡面埋伏



著不少屬於現實世界及現代都市機械化的痕跡，如在場景中意外被攝入鏡頭的路人、機器殘骸等，使構圖忽然充滿時空上及視覺上的錯亂，荒謬中充滿怪誕的氣氛，完全顛覆了人們對「桃花源」的固有印象。

們對「桃花源」的固有印象。

《蜃市》展覽詳情：

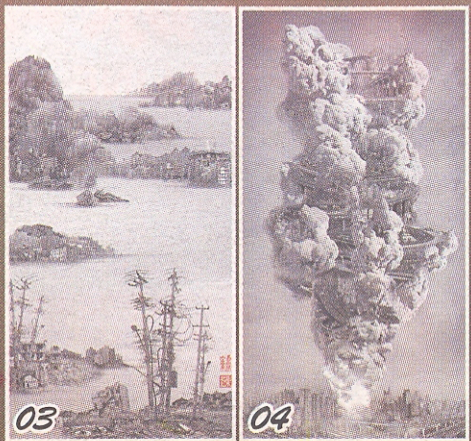
日期：即日起至10月8日

地點：香港中環奧卑利街21至31號「Schoeni Art Gallery」

票價：免費入場

查詢：2869 8802

▼楊泳梁在《蜃市》的展場，裝置了一支巨大燃燒中的香煙，名為《煙灰山水》，楊泳梁左邊是畫廊負責人Nicole Schoeni，右邊是其太太Julia。



楊泳梁小檔案：

1980年出生於上海嘉定，楊泳梁，從小接受國畫、書法等傳統中國藝術指導，他曾於上海工藝美術學院修讀視覺傳訊設計，並於1999年畢業於中國美術學院上海設計分院的視覺傳訊設計系，當時年僅24歲的他，已經創辦了自己的設計工作室，並開始進行當代藝術的實驗與創作，當中包括創作現代水墨、現代攝影、錄像藝術等，不少作品都在內地行業比賽中獲獎，其非凡創意與才華，很快廣泛引起藝文界人士的注意，影響力更迅速延伸至海外。

- 01. Epson藝術紙噴墨打印作品《青綠 1 號》
- 02. Epson藝術紙噴墨打印作品《調良圖》
- 03. Epson藝術紙噴墨打印作品《止水之上——漂浮的巴士》
- 04. Epson藝術紙噴墨打印作品《天空之城 5號》