

YANG YONGLIANG

Fall into Oblivion



Vanishing Landscape—Shanshui #2 (detail), 2016, Mixed media on canvas, 200 x 200 cm (78 3/4 x 78 3/4 in.)

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Moving Image

Yang Yongliang's solo exhibition *Fall into Oblivion* features moving image, photography, and painting, showcasing the expansive size and scope of his artistic practice. Through his works, the artist examines cultural and personal memory, highlighting moments of alignment—and discord—between the two.

The main highlight, Yang's full-length film *Fall into Oblivion*, makes its Southeast Asian debut at the show. Dressed in kendo armour and chasing after a tripedal raven guide, the protagonist in Yang's film takes the audience on a journey through a timeless dreamscape. The film's narrative is influenced by Yang's reading of Tao Yuanming's *Peach Blossom Spring*, in which Tao's fisherman protagonist chances upon a utopian society detached from the urbane world. Yang conveys the writer's longing for an escape from the chaos of urban civilisation in his film through the anonymous kendo warrior's relationship with his environment. The man stands dignified in his armour, yet he is a solitary figure—his mind entirely self-enclosed and detached from the hustle and bustle that surrounds him.

In *Peach Blossom Spring*, the utopian society is never to be found again after the fisherman's return to civilisation, leading one to question if his entire experience was a dream or an illusion conjured by the mind. The film also engages with what has been referred to as Zhuangzi's great dream, where the melding of his lucid dreams as a butterfly with his waking life as a human leads him to question the existence of any sort of reality. Similarly, as Yang's swordsman wakes from his dream of the raven, his visions blur into his waking life, challenging any clear opposition between dream and reality. The man in the armour leads the audience just as the raven has led him. It is only at the end of the journey that one awakens from oblivion and realises that the answers have already been unfolding along the journey.



Fall into Oblivion, 2015, Digital film, 58'13"



Fall into Oblivion (film still detail), 2015, Digital film, 58'13"



Fall into Oblivion, 2015, Digital film, 58'13"



Fall into Oblivion Film Archive Room, Pearl Lam Galleries Singapore, April 2016



Mountains of Crowds, 2016, HD video, 07:58"



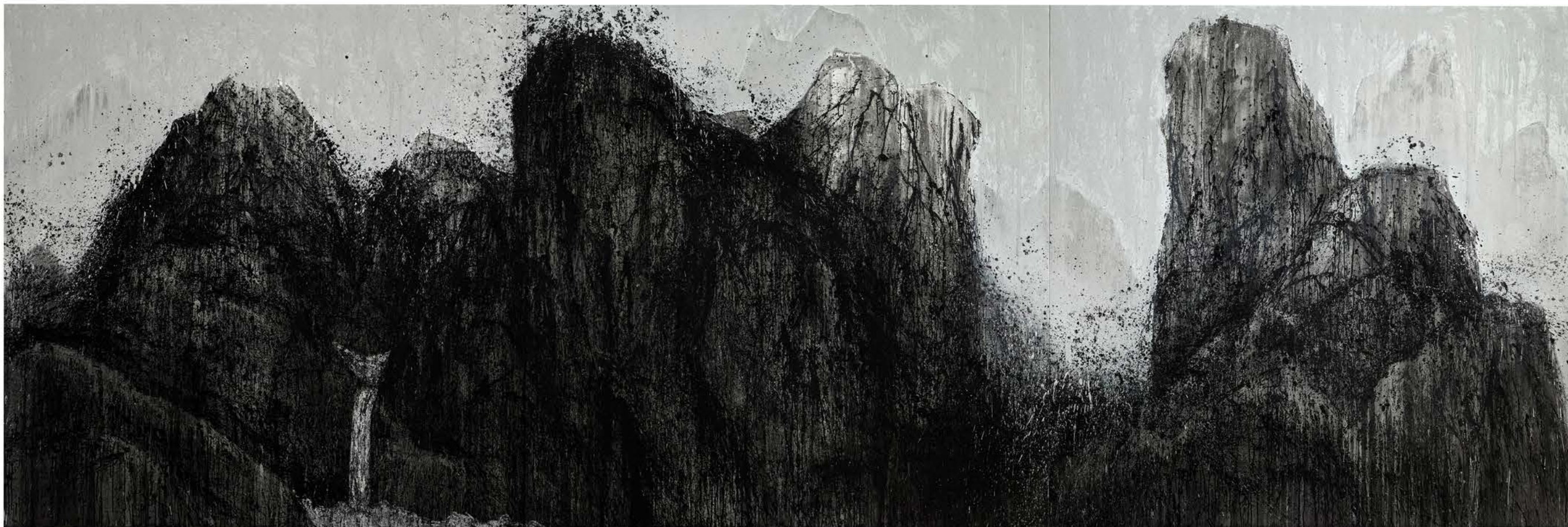
Vanishing Landscape
—Shanshui



Vanishing Landscape—Shanshui #2, 2016, Mixed media on canvas, 200 x 200 cm (78 3/4 x 78 3/4 in.)



Vanishing Landscape—Shanshui #3, 2016, Mixed media on canvas, 200 x 200 cm (78 3/4 x 78 3/4 in.)



Vanishing Landscape—Shanshui #1, 2016, Mixed media on canvas, 200 x 200 cm x 3 (78 3/4 x 78 3/4 in. x 3)





Photography

In *Outside*, executed in 2005, Yang photographed personal reflections in his composed scenes of exteriors shot through the window frames of derelict buildings near his hometown, bringing about the “life” of places and things within the backdrop. The illuminated capture of each window in the series is as particular and individual as a fingerprint, making us aware that we are looking at a photograph of a specific place and time. Possibly, the dialogue between past and present lies at the heart of this series. In many ways, a photograph denies history. It is a fragment of time and space, dislocated from the flow of time from which it has been extracted. While it is of the past, it is also of the present in that the past is transported to the present. In the words of the French literary philosopher Roland Barthes, the “there-then” becomes the “here-now”.

Yang continues to explore his ongoing concerns with the old making way for the new in his digital collage works, which highlight his ability to forge a connection between traditional art and the contemporary world. Yang creates scenes of great architectonic harmony in his commentary on the uncontrolled rapid urbanisation in China, using images he has shot himself in Shanghai and around the world. As such, the world that Yang has so assiduously constructed, embedded in various disciplines, is one that is intently sensitive to collective memory.

In his *Phantom Landscape III* series, Yang references Song dynasty landscape paintings in his conception of phantasmal urban landscapes. Towering buildings in grey cityscapes are composed to resemble mountains surrounded by mist. Through this series, Yang expresses his love-hate relationship with the city, representative of the new and modern, yet growing much too fast, and landscape, representative of the rich traditions of Chinese art, yet potentially stifling in its non-progression.

In *Artificial Wonderland II—Travelers Among Mountains and Streams*, 2014, Yang reimagines Song dynasty painter Fan Kuan’s masterpiece. In the original, Fan emphasises the beauty and magnificence of nature through his seven-foot tall scroll painting; Yang painstakingly adds modern urban elements to the scene, such as multi-story buildings, power lines, cranes, and industrial tubes, showing the effects of overcrowding and overdevelopment on natural environments.

Outside



Outside - 1, 2005, Epson UltraGiclée print on Hahnemühle Photo Rag Baryta FineArt
60 x 60 cm (23 5/8 x 23 5/8 in.), Edition of 7



Outside - 2, 2005, Epson UltraGiclée print on Hahnemühle Photo Rag Baryta FineArt
60 x 60 cm (23 5/8 x 23 5/8 in.), Edition of 7



Outside - 3. 2005. Epson UltraGiclée print on Hahnemühle Photo Rag Baryta FineArt
60 x 60 cm (23 5/8 x 23 5/8 in.). Edition of 7



Outside - 4, 2005, Epson UltraGiclée print on Hahnemühle Photo Rag Baryta FineArt
60 x 60 cm (23 5/8 x 23 5/8 in.), Edition of 7



Outside - 5. 2005, Epson Ultraciclée print on Hahnemühle Photo Rag Baryta FineArt
60 x 60 cm (23 5/8 x 23 5/8 in.), Edition of 7





Outside - 6, 2005, Epson UltraGiclée print on Hahnemühle Photo Rag Baryta FineArt
60 x 60 cm (23 5/8 x 23 5/8 in.), Edition of 7



Outside - 7, 2005, Epson UltraGiclée print on Hahnemühle Photo Rag Baryta FineArt
60 x 60 cm (23 5/8 x 23 5/8 in.), Edition of 7

Phantom Landscape III



Phantom Landscape III—Forbidden City, 2007, Epson UltraGiclée print on Epson fine art paper, 52 x 260 cm (20 1/2 x 102 3/8 in.), Edition of 7

Artificial Wonderland II—Travelers Among Mountains and Streams, 2014, Epson UltraGiclée print on Hahnemühle Photo Rag Baryta FineArt
200 x 100 cm (78 3/4 x 39 3/8 in.), Edition of 8



Artificial Wonderland II



YANG YONGLIANG

Born in 1980 in Shanghai, Yang Yongliang graduated from the Shanghai Institute of Design (part of the China Academy of Art) in 1999, majoring in visual communication and design. He now works and lives in Shanghai.

The artist is best known for the intricate landscapes he creates by integrating layers upon layers of urban and natural images together. Drawing from his formal education in the art of traditional Chinese *shan shui* (山水) painting, Yang's work exudes a strong sense of traditional aesthetics, although he continually engages with the modern through his choice of media and content. Poetic and quaint as they appear from a distance, his landscapes unfold themselves as a fable of the development of modern civilisation upon closer views. A sense of psychological turmoil and uneasiness that is characteristic of the modern era can be perceived from the abandoned power tower, the man-made paradise, and the vast but internally empty cities.

Yang has held solo exhibitions in galleries and institutions all over the world, including China, Australia, France, Italy, the Netherlands, and the USA to name a few. Major group exhibitions include *2050. A Brief History of the Future* (2015), The Louvre, Paris, France; the 5th Fukuoka Asian Art Triennale (2014), Fukuoka, Japan; *Ink Art: Past as Present in Contemporary China* (2013), the Metropolitan Museum of Art, New York, USA; the 5th Moscow Biennale of Contemporary Art (2013), Moscow, Russia; and *The Creator's Project: Beijing 2012*, Ullens Center for Contemporary Art, Beijing, China.

Yang Yongliang's works have been acquired by and are included in the collections of esteemed public institutions such as the British Museum in London, National Gallery of Victoria in Australia, and the Nevada Art Museum in the USA. His works are also in the private collections of Deutsch Bank, The Saatchi Gallery, and the M+ Sigg Collection, amongst others. Most recently, he was one of twelve photographers shortlisted for The Sixth Prix Pictet (2015), one of the world's leading prizes in photography and sustainability.

YANG YONGLIANG

1980 Born in Shanghai, China
1995 Shanghai Arts & Crafts Vocational College, Visual Communication Department, Shanghai, China
2003 B.A. Visual Communication, China Academy of Art, Shanghai, China
Present Lives and works in Shanghai, China

Selected Solo Exhibitions

2016 *Fall into Oblivion*, Pearl Lam Galleries, Singapore
2015 *YAN*, Shanghai Gallery of Art, Shanghai, China
FT5 Review with Yang Yongliang Film Screening, Fukuoka Asian Art Museum, Fukuoka, Japan
2014 *Yang Yongliang Solo Exhibition*, Sophie Maree Gallery, Den Haag, the Netherlands
2013 *Moonlit Metropolis*, Schoeni Art Gallery, Hong Kong, China
Silent Valley, MC2 Gallery, Milan, Italy
The Moonlight, Galerie Paris-Beijing, Paris, France
2012 *The Moonlight*, Magda Danysz Galleries, Shanghai, China
2011 *The Peach Blossom Colony*, Galerie Paris-Beijing, Beijing, China
The Peach Blossom Colony, 18 Gallery, Shanghai, China
Window 70th: Yang Yongliang, Gallery Jinsun, Seoul, Korea
2010 *Heavenly City*, MC2 Gallery, Milan, Italy
Views from China: Yang Yongliang and The Modern Metropolis, Nevada Museum of Art, Reno, Nevada, USA
Artistic Conception: Landscape, My Humble House, Taipei, Taiwan
Heavenly City, Galerie Paris-Beijing, Paris, France
Artificial Wonderland, 18 Gallery, Shanghai, China
Yang Yongliang Solo, Melbourne Intercultural Fine Art, Melbourne, Australia
2009 *Yang Yongliang Photographic Works*, Limn Art Gallery, San Francisco, California, USA
City of Phantom Visions, OFOTO Gallery, Shanghai, China
On the Quiet Water, 45 Downstairs Gallery, Melbourne, Australia
2008 *Heavenly City & On the Quiet Water*, OFOTO Gallery, Shanghai, China
2006 *Phantom Landscape*, OFOTO Gallery, Shanghai, China

Selected Group Exhibitions

2015 *Humanistic Nature and Society—An Insight into the Future*, 56th International Art Exhibition of the Venice Biennale, Palazzo Flangini, Venice, Italy
China 8—Contemporary Art from China, für Kunst und Kulture e.V., Bonn, Germany
Aandacht! Aandacht! – Stormopkomst Festival, de Warande, Turnhout, Belgium
1st Overclock Festival, Espace Nova-Veloux, Veloux, France
State of Play, White Rabbit Gallery, Sydney, Australia
Ink Remix: Contemporary Art from China, Taiwan and Hong Kong, Canberra Museum and Gallery, Canberra, Australia
Dislocation: Urban Experience in Contemporary East Asian Photography, Smith College Museum of Art, Northampton, Massachusetts, USA
2050. A Brief History of the Future, Royal Museum of Fine Arts, Antwerp, Brussels; The Louvre, Paris, France
2014 *Human Landscape*, Dominik Mersch Gallery, Sydney, Australia
Art & Arcade, MU Strijp-S, Eindhoven, the Netherlands
Outside the Lines—New Art From China, RH Contemporary Art, New York, USA
Tradition-Reversal, the 30th International Festival of Sarajevo, Collegium Artisticum, Sarajevo, Bosnia and Herzegovina
Aura of Poetry, Museum of Contemporary Art, Shanghai, China
1st Xinjiang International Art Biennale, Urumqi, China
Phantom City, Rotorua Museum, Rotorua, New Zealand
In the Absence of Avant-Garde Reading, 798 Art Factory, Beijing, China
5th Fukuoka Asian Art Triennale, Fukuoka Asian Art Museum, Fukuoka, Japan
Origins, Memories and Parodies, 5th Daegu Photo Biennale, Daegu Culture and Arts Center, Daegu, Korea
Contemporary Photography in China 2009–2014, Minsheng Art Museum, Shanghai, China
China's Changing Landscape, Nordiska Akvarellmuseet, Skärhamn, Sweden
4th Singapore International Photography Festival, Singapore ArtScience Museum, Singapore
Babel, destiny of a myth, Bibliothèques de Pantin, France
Staging Encounters—Ten Years of Chinese Contemporary Photography 2005–2014, Lianzhou Foto,

2013 Lianzhou, China
Hohe Berge, fließendes, Chinesischen Kulturezentrum Berlin (Chinese Cultural Center Berlin), Berlin, Germany
Ink Art: Past as Present in Contemporary China, The Metropolitan Museum of Art, New York, New York, USA
Insightful Charisma, Himalayas Art Museum, Shanghai, China
De leur temps, Hangar à Bananes Art Center, Nantes, France
Images Festival: *How far away is the horizon?*, Holbæk, Denmark
Images Festival: *Occupy Utopia*, Copenhagen, Denmark
Seven sunsets, waiting dawns, all in one. How to kill a wondrous time...not wanting a thousand hours, Shanghai Gallery of Art, Shanghai, China
Space-time, 5th Moscow Biennale of Contemporary Art, Moscow, Russia
1,2,3,b4, donation of Thessaloniki Biennale of Contemporary Art, Contemporary Art Center of Thessaloniki - SMCA, Thessaloniki, Greece
New Ink: An Exhibition of Ink Art by Post-1970 Artists from the Yiqingzhai Collection, Sotheby's Hong Kong Gallery, Hong Kong, China
Et la Chine s'est éveillée..., Espace d'art contemporain Thonon-les-Bains, Thonon-les-Bains, France
Stad in Beeld, Beeld van een Stad, Stedelijk Museum Zwolle, Zwolle, Netherlands
Venti d'oriente, Galleria Al Blu di Prussia, Naples, Italy
Dreamers: AlexandFelix / Alessandro Lupi / Yang Yongliang, Palazzo Tagliaferro Contemporary Culture Center, Milan, Italy

2012 *Landmark: The Fields of Photography*, Somerset House, London, UK
A Sprinkle of Salt: Shi Zhiying / Yang Yongliang, MOT ARTS, Taipei, Taiwan
Printed Image in China 8th–21st Century, The Metropolitan Museum of Art, New York, New York, USA
Conceptual Renewal—Short History of Chinese Contemporary Photographical Art, SiShang Art Museum, Beijing, China
Creators Project: Beijing 2012, Ullens Center for Contemporary Art, Beijing, China
Damaged Heritage: Jiangnan in Contemporary Photography, Bottega Veneta Art Space, Shanghai, China
Babel, Museum of Fine Arts of Lille, Lille, France
Time Catcher, National Gallery of Victoria, Melbourne, Australia

2011 *Contemporary Photography in China*, Bangalore / Delhi / Mumbai / Kolkata / Ahmedabad, India
One Hundred Flowers, Art Gallery of New South Wales, Sydney, Australia

2010 *Metropolis/City Life in the Urban Age*, Noorderlicht International Photo Festival, Groningen, the Netherlands
The eye is a lonely hunter: images of humankind, 4th edition of the Fotofestival, Mannheim / Ludwigshafen / Heidelberg, Germany
Shan Shui—poetry without sound?, Chinese contemporary landscapes from the Sigg Collection, Kunstmuseum Lucerne, Switzerland
Words and Dreams: Where technology meets dreams and vice versa, 18 Gallery, Shanghai, China
China's Soul: Maleonn / Yang Yongliang / Zhang Dali, Magda Danysz Galleries, Paris, France
Digital Generation, Paris-Beijing Photo Gallery, Beijing, China
Urban Utopia, Charly Bailly Contemporary, Geneva, Switzerland

2009 *China Avant-Garde—Landscape in Transit*, Limn Art Gallery, San Francisco, USA
Drama/Stage, Urban Photography in Shanghai, Liu Haisu Art Museum, Shanghai, China
2nd Thessaloniki Biennale, Thessaloniki, Greece
Discovery Award, 40th Anniversary of the Rencontres d'Arles, Arles, France
Stairway to Heaven: From Chinese Streets to Monument and Skyscraper, Project Walls, H&R Block Artspace, Kansas City Art Institute, Kansas City, Missouri, USA

2008 *Two Points: 2008 Chinese Contemporary Art*, Palazzo Frisacco, Tolmezzo, Italy
Stairway to Heaven: From Chinese Street to Monument and Skyscraper, Bates College Museum of Art, Lewiston, Maine, USA
Artificial Nature, MoCA Art Lab, Shanghai, China
Material Link—A Dialogue Between Greek and Chinese Artists, MoCA, Shanghai, China; and Thessaloniki State Center of Contemporary Art, Athens, Greece
Shanghai (Urban Public) Space, HafenCity, Hamburg, Germany
Mixed Maze, Red Mansion Foundation, London, UK

2007 *Art Now 2007*, Danwon Art Festival, Gyeonggido Museum of Modern Art, Ansan, Korea

Selected Awards

2015 One of twelve photographers nominated for The Sixth Prix Pictet, France
2010 Top 30 Finalist, The Sovereign Art Prize, The Sovereign Art Foundation, Hong Kong and UK
Silver Award, Clio Awards, USA

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