

STORM RESURRECTION

杨子荣

John Young was born in Hong Kong in 1956 and moved to Australia in 1967. He read philosophy of science and aesthetics at the University of Sydney and then studied painting and sculpture at Sydney College of the Arts, specifically with the conceptual artist Imants Tillers and musical prodigy David Ahern. He currently lives and works in Melbourne.

Young's investigation of Western late modernism prompted significant phases of work from a bicultural viewpoint, including the creation of the following series of paintings in the last four decades: the *Silhouette Paintings*, the *Polychrome Paintings*, the *Double Ground Paintings*, and the *Abstract Paintings*. Recently, Young's work has focused on transcultural humanitarianism with two projects entitled *Bonhoeffer in Harlem* and *Safety Zone*. *Bonhoeffer in Harlem*, a tribute to Dietrich Bonhoeffer, was installed at St. Matthaus Church, Kulturforum in Berlin in 2009 and in Bamberg, Germany as part of the Circles festival in 2013. *Safety Zone*, a tribute to 21 foreigners who saved the lives of 300,000 citizens during the Rape of Nanjing in 1937, was shown at the University of Queensland Art Museum in 2011, and it was more recently brought to the Museum of Australian Democracy at Eureka. Ballarat.

Since his first exhibition in 1979, Young has exhibited extensively in major national and international shows at institutions such as the Solomon R. Guggenheim Museum, New York and museums and institutions in North America, Europe, as well as North and Southeast Asia. In 2005–6, a survey of his work entitled *Orient/Occident: John Young 1978–2005* was exhibited at the TarraWarra Museum of Art, Victoria. Young has devoted a large part of his career towards regional development in Asia, and he has participated in many regional group travelling exhibitions, including *The Rose Crossing* (1999–2001, Singapore, Hong Kong, Australia), *Systems End* (1996, Japan and Korea), AGWA's *Confess and Conceal* (1993, all Southeast Asian Museums), as well as *Transcultural Painting* (1994–5, Taiwan, China, Hong Kong), and Asialink's *Art from Australia: Eight Contemporary Views*, (1991, South East Asian Museums), He was also seminal in establishing in 1995 the Asian Australian Artists' Association (Gallery 4A), now the 4A Centre for Contemporary Asian Art, a centre for the promotion of Asian philanthropy and the nurturing of Australasian artists and curators. Young was awarded the Australia Council Visual Arts Fellowship to support the research and development of this area of his practice in 2012–14.

杨子荣于1956年生于香港,在1967年移居澳洲。他曾在悉尼大学主修科学哲学与美学,其后在悉尼大学艺术学院与抽象艺术家伊曼兹·提勒斯及音乐神童戴维·埃亨一同选修油画和雕塑。他现居于澳洲悉尼。

杨子荣从双重文化背景的角度出发,探讨了西方现代主义后期的发展,为他数个重要创作时期带来重大启发,包括画作系列《剪影》、《多彩》、《双重身份》及《抽象》。杨子荣近年的创作系列《潘霍华在哈林区的日子》及《安全地带》集中对跨文化人道主义的论述。前者是向德国迪特里希·潘霍华牧师致敬的装置艺术作品,2009于德国文化广场圣马太堂设置,2013则成为德国班贝格圆圈节的一部分;后者则是向在1937年南京大屠杀中拯救三十万平民的21位英雄致敬之作,2011年于昆士兰大学美术博物馆中展出,而最近被搬到巴拉瑞特尤里卡的澳大利亚民主博物馆中。

自1979年首次个展开始,杨子荣的作品已在国内外多个大型展览中展出,所及之处包括美国纽约所罗门古根汉博物馆及北美、欧洲、亚洲等地的艺术馆。2005至2006年间,澳洲维多利亚塔拉沃拉艺术馆举办了《东方/西方:杨子荣1978—2005回顾展》。杨子荣在其画家生涯中致力于对亚洲区域性发展的论述,同时参与众多区域的巡展,包括亚联举行的《玫瑰异缘》(1999至2001,新加坡、香港、澳洲)、《系统尽头》(1996,日本、南韩)、西澳艺术馆主办的《告解与掩饰:来自当代澳洲及东南亚的十一种智慧》(1993,所有东南亚博物馆),以及《跨文化绘画》(1994至1995,台湾,中国,香港),还有《澳洲艺术:八种当代观点》展览(1991,东南亚各大美术馆)。杨子荣亦对澳亚艺术家协会(4A画廊,现为4A亚洲当代艺术中心)的成立与发展作出巨大贡献,4A艺术中心一直致力推广亚洲本位艺术及培育澳亚两岸的艺术家及策展人。杨氏曾荣获澳洲文化协会视觉艺术基金资助其2012至2014年间之研究及发展计划。



Storm Resurrection 瀬回

Pearl Lam Galleries is pleased to present Storm Resurrection, a solo exhibition by Chinese Australian artist John Young (b. 1956). The exhibition brings together four series of works: *Storm Resurrection, Naïve and Sentimental Paintings, Veils,* and *Shadow Paintings.* Using his "human-computer friendship"method, Young melds contemporary technology with oil painting techniques in his signature works, drawing on an innate human sentiment in his selection of presented images to create art that engages with the anachronistic condition of painting in the age of photography.

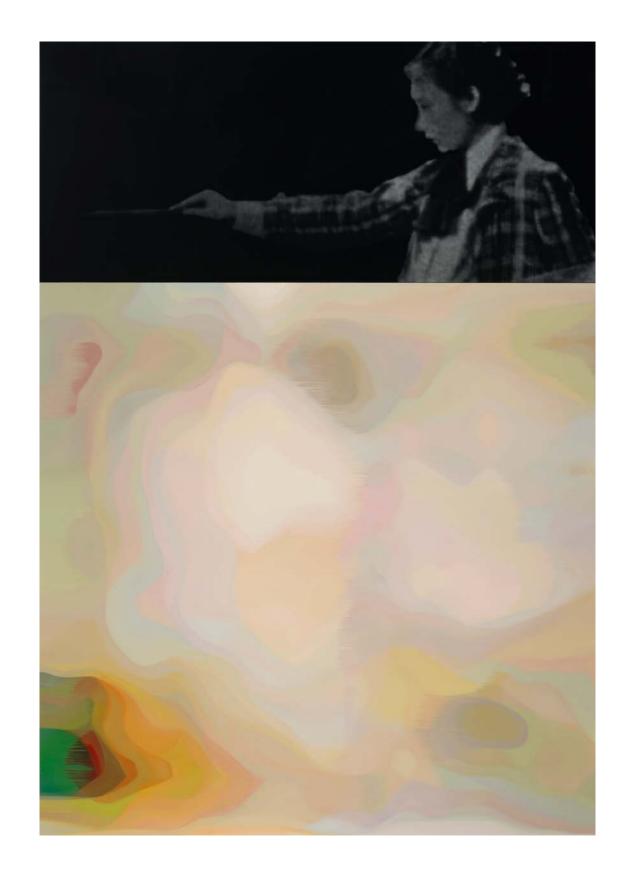
Shaping the core of the exhibition are works from Young's new *Storm Resurrection* series, where the artist manipulates original paintings by Wang Ji Yuan, Guan Liang, Qiu Ti, and other members of the Storm Society, China's first modern art association, to generate abstract compositions that he later uses oil paint to translate faithfully onto linen. In this series, Young searches for a historical significance that has somehow escaped the cultural consciousness of artists in China, as he tries to rediscover the source of Modernism in China. While the Shanghai Art College never rejected Western Modernist styles of painting, they were reserved in their support of its development in comparison to Chinese painting. In response, societies were formed after class and off-campus to maintain its development, which is how the Storm Society was conceived. However, with little attention or appreciation for the Western style they espoused, the Society ceased to exist after four exhibitions and twelve issues of their periodical. Selecting these works as the basis for his series, Young puts forth his belief in the retrospective importance of this movement as a breakthrough towards Modernism in China.

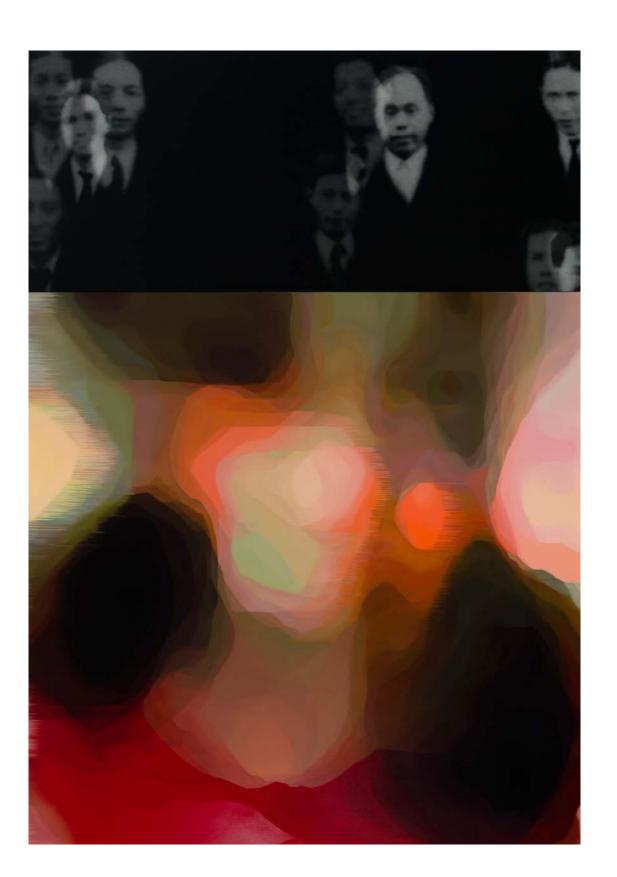
藝術門荣幸呈现华裔澳大利亚艺术家杨子荣(生于1956年)的个展——《澜回》。本次展览将带来《澜回》、《纯真与感性》、《面纱》及《影子绘画》四个系列的作品。通过他"人机协作"的方式,杨子荣在他标志性的作品中融合了当代科技和传统油画,利用人类天生的直觉挑选所要呈现的图像,在摄影时代创造出一种融合传统绘画的艺术。

本次展览将以杨子荣的新系列《澜回》为核心。该系列以中国首个现代艺术协会决澜社的代表人物王济远、关良、丘堤等成员的原画为蓝本进行抽象的构图,并以传统油画技法忠实地在画布上呈现。在此系列中,杨子荣探索中国艺术家的文化觉悟中遗失的历史片段,尝试重新发掘现代主义在中国的源头。虽然上海美术专校从来没有反对西方现代主义的绘画风格,但相对给予中国绘画的支持,校方对于现代主义在学术界的发展还是有所保留。因此,许多社团在课后和校外成立以维护其发展,这也被认为是决澜社创始的原因之一。然而,由于他们专注的西方绘画得不到关注和赞赏,决澜社在举办四个展览和发行12期刊物后便解散了。为了强调回顾决澜社的重要性,杨子荣选择他们的作品为新系列的基础,以凸显此运动对现代主义在中国的突破所做的贡献。

Storm Resurrection I 澜回之一, 2016

Digital print and oil on linen 数位印刷、油彩、亚麻布Top panel 上联: 87.3 x 200 cm (34 3/8 x 78 3/4 in.)
Bottom panel 下联: 200 x 200 cm (78 3/4 x 78 3/4 in.)
Overall 整幅: 287.3 x 200 cm (113 1/8 x 78 3/4 in.)





Storm Resurrection II 測回之二, 2016

Digital print and oil on linen 数位印刷、油彩、亚麻布Top panel 上联: 87.3 x 200 cm (34 3/8 x 78 3/4 in.)
Bottom panel 下联: 200 x 200 cm (78 3/4 x 78 3/4 in.)
Overall 整幅: 287.3 x 200 cm (113 1/8 x 78 3/4 in.)



Qiu Ti I 邱堤之一, 2016 Oil on linen 油彩、亚麻布 82 x 68 cm (32 1/4 x 26 3/4 in.)



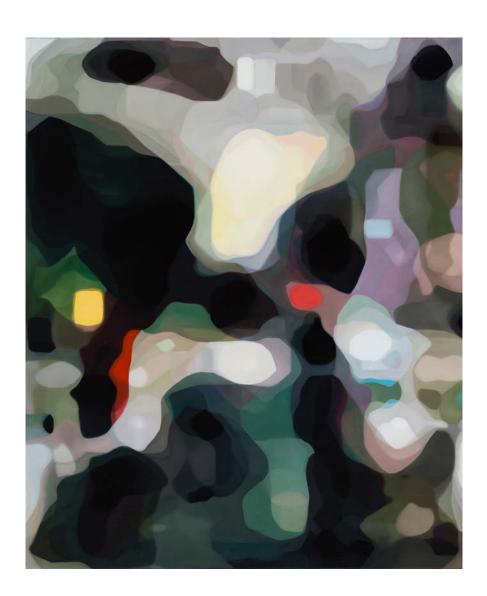


Qiu Ti II 邱堤之二, 2016 Oil on linen 油彩、亚麻布 82 x 57.4 cm (32 1/4 x 22 3/4 in.)



Wang Ji Yuen I 王济远之一, 2016 Oil on linen 油彩、亚麻布 102.1 x 84 cm (40 1/8 x 33 1/8 in.)

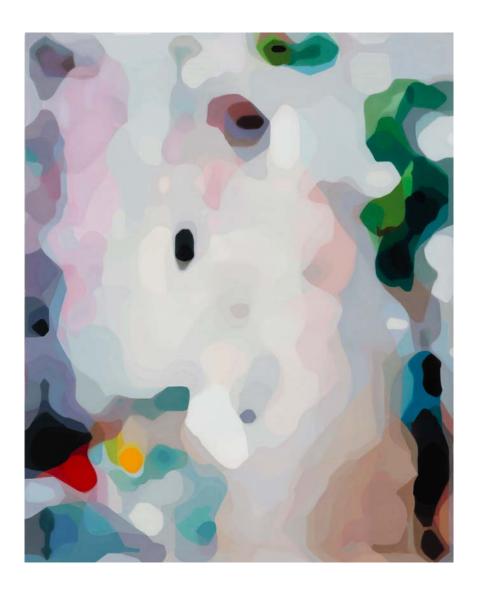


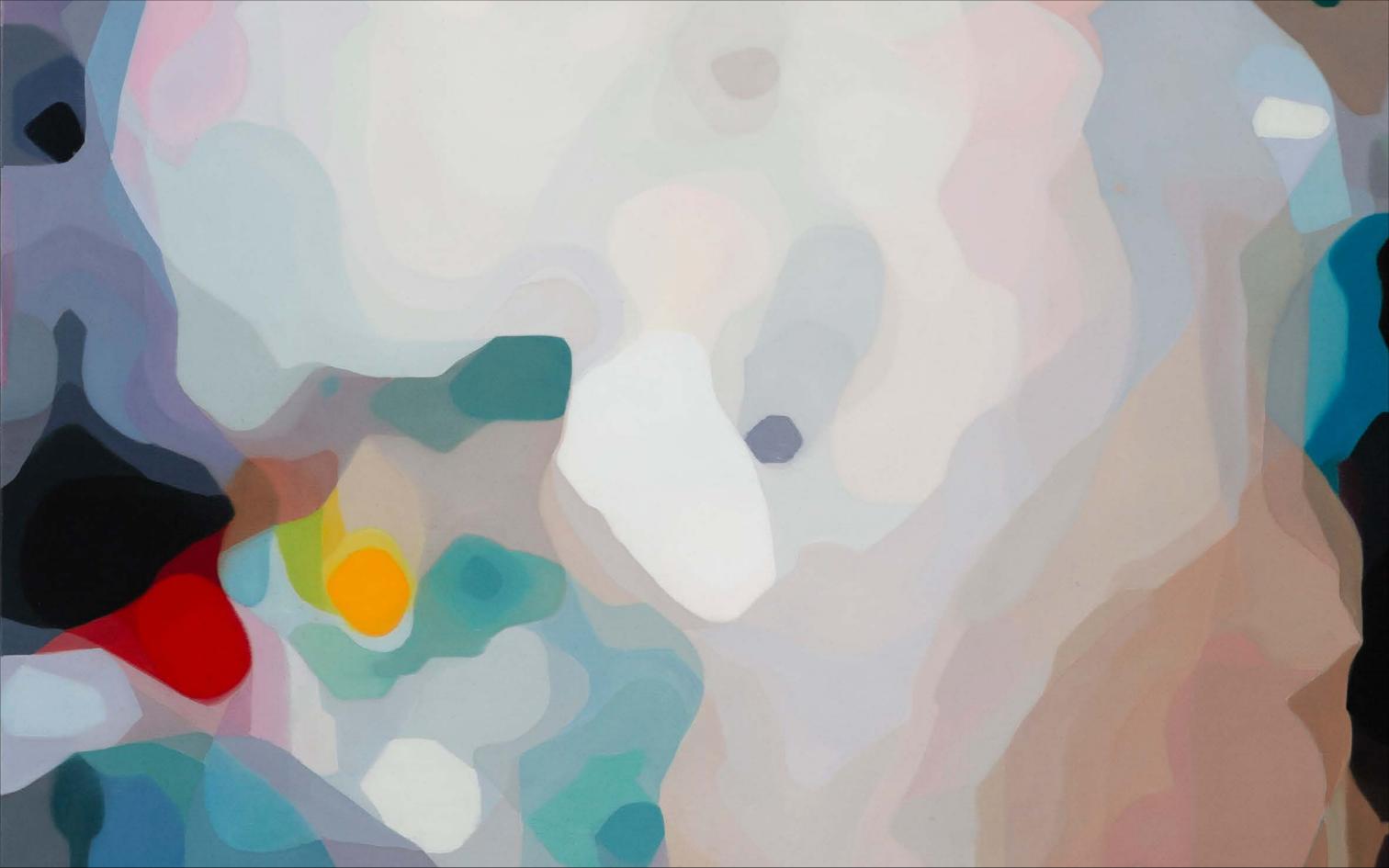


Liang Xi Hong 梁锡鸿, 2016 Oil on linen 油彩、亚麻布 102 x 82.5 cm (40 1/8 x 32 3/8 in.)



Guan Liang I 关良之一, 2016 Oil on linen 油彩、亚麻布 102 x 84 cm (40 1/8 x 33 1/8 in.)

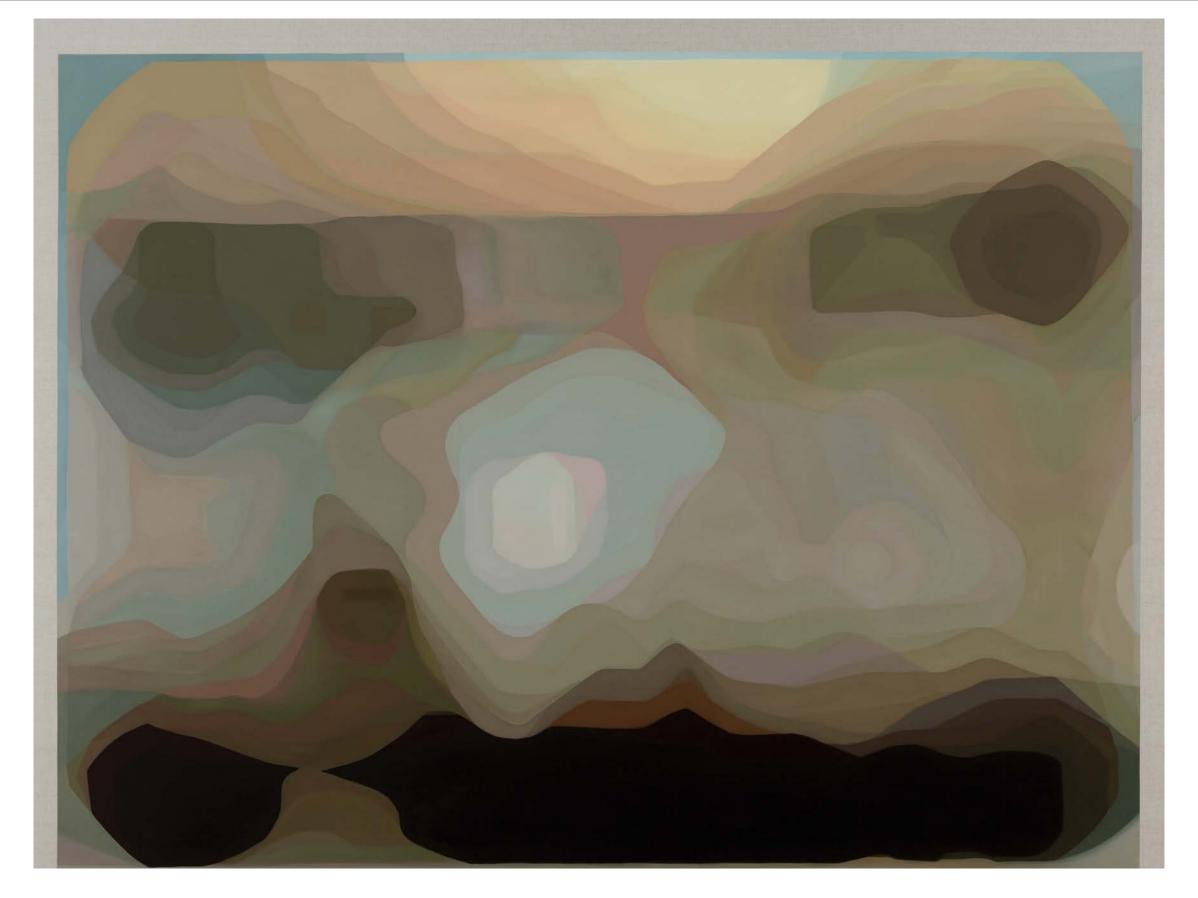




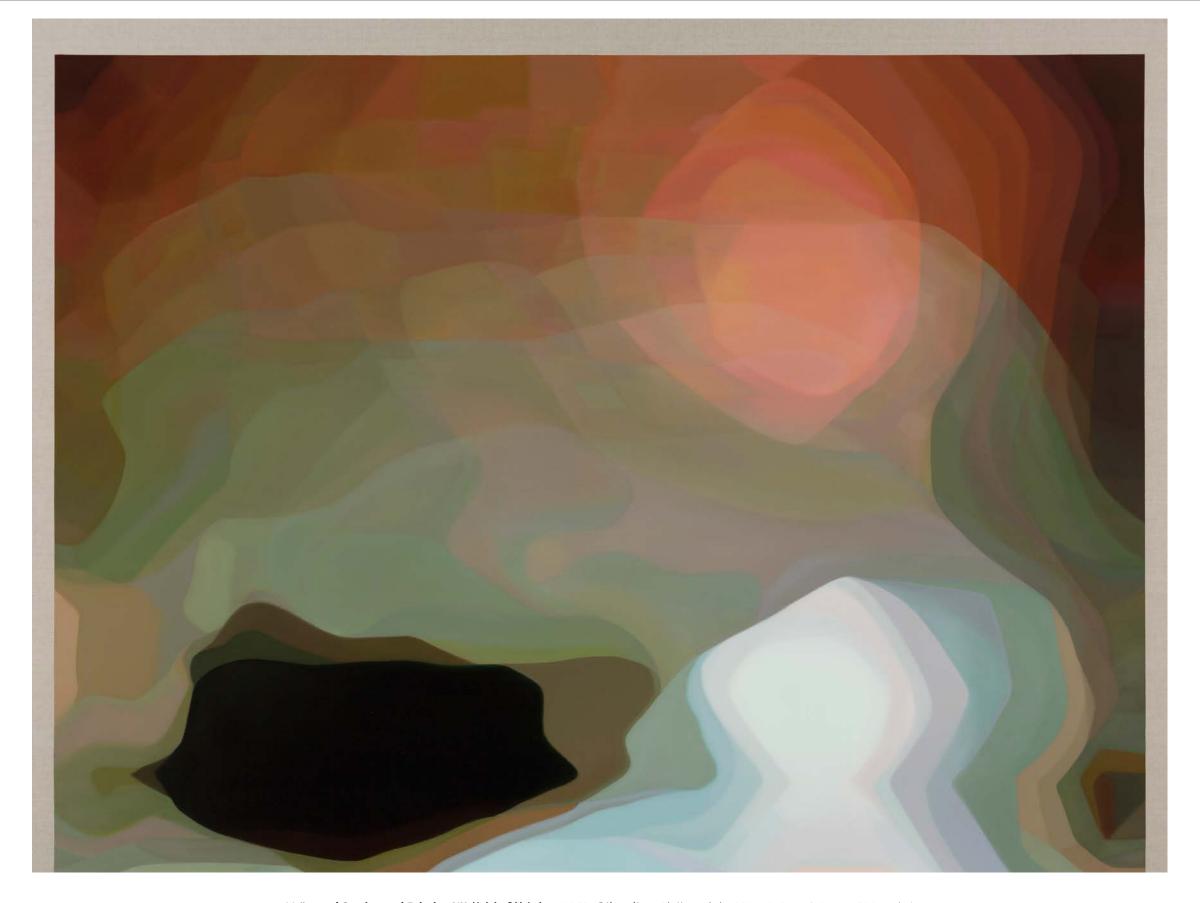
Naïve and Sentimental Paintings 纯真与感性

Young's Naïve and Sentimental Paintings series serves as an introduction to his oeuvre as a whole with its reference to early Western Modernist paintings. The title was inspired by Minimalist composer John Adams' Naïve and Sentimental Music, which itself derived its name from Friedrich von Schiller's 1795 essay "On Naïve and Sentimental Poetry". Schiller classifies all poetry as either naïve or sentimental; the former is recognised by direct description of a straight narrative, while the latter is self-reflective and built around the author's reflections and relationship to the material. An understanding of Young's process is important in relating it to the title. Working from a database of thousands of random images downloaded from the Internet, the artist generates his abstract images through computer software that applies predetermined Photoshop filters through batch processing. The resulting "automatic" composites are then assessed before the artist makes his selection. The choice of the image to be painted, out of a batch of thousands of blindly transformed images, relies on a certain innate sentiment, an emotive variable, or a resonance that catches the artist's eye. The mechanical overtones of his practice should not be viewed as a hindrance to the emotive aspect of the work, as Young aims for technological convergence, to take computer imagery and merge it with traditional technology such as oil painting.

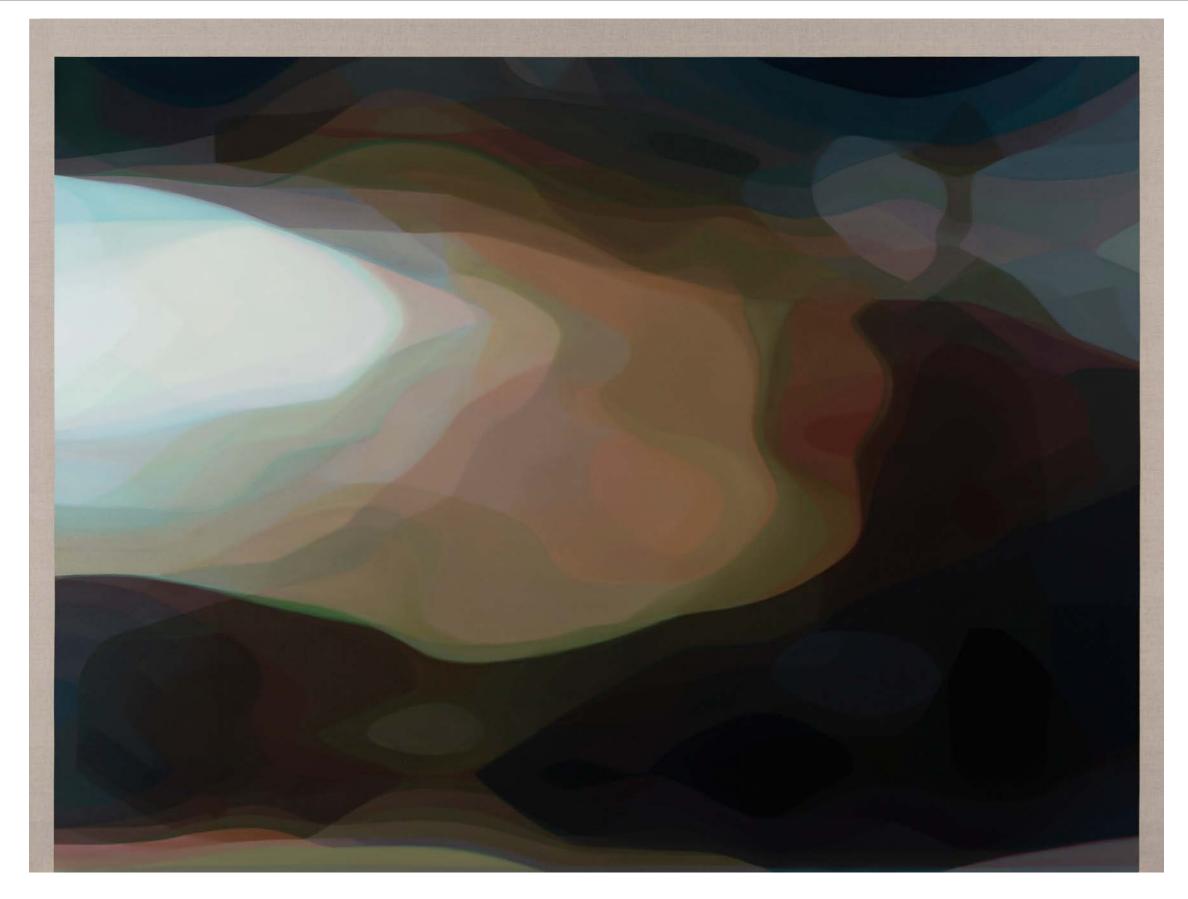
作为杨子荣全部作品的序曲,《纯真与感性》涉及早期的西方现代主义绘画。系列名称受到简约主义作曲家约翰·亚当斯的《纯真与感性乐章》而启发,而此曲名则又源自佛里德里希·席勒于1795年所写的文章《纯真与感性之诗》。席勒将所有诗歌分成纯真或感性两类,前者的特征是直白叙述中具有直接描述,而后者则是由自我反思、围绕作者的反映和与材料的关系所形成。瞭解作品名称背后的含义亦是理解杨子荣创作过程的必经之路。以数据库中数千张从互联网下载的随机图片为基础,杨子荣通过预设Photoshop滤镜中的批次处理任务产生了抽象的图像,然后艺术家再选择由计算机软件「自动生成」的综合图像为最终底稿。凭借直觉,杨子荣从上千张随机形成的图形中选择那些具有感性、感染力或是能引起艺术家共鸣的图像。而杨子荣创作中的机械色彩并不会阻碍作品情怀的抒发,反之,结合计算机图像和与传统技法(如油画),并最终使其融合,才是杨子荣的美学坚持。



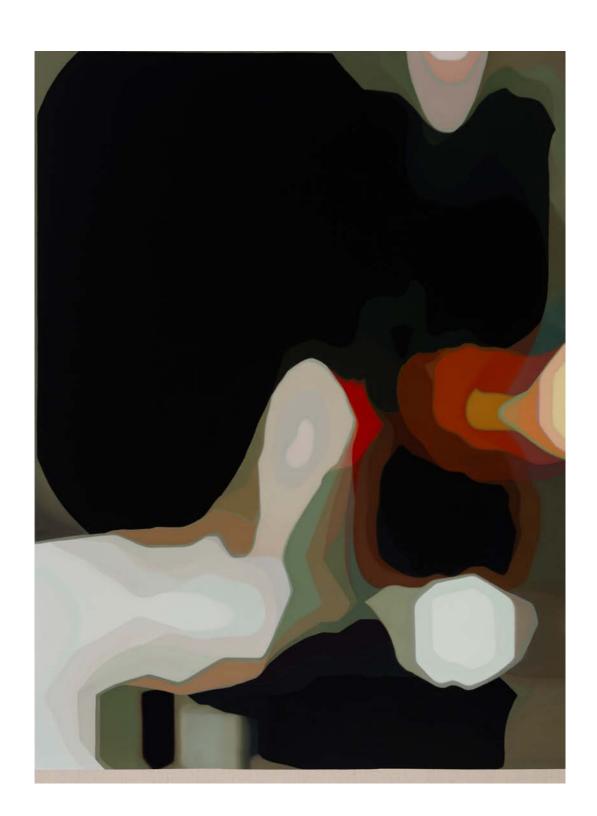
Naïve and Sentimental Painting XI 纯真与感性之十一, 2015, Oil on linen 油彩、亚麻布, 203 x 270 cm (79 7/8 x 106 1/4 in.)



Naïve and Sentimental Painting XII 纯真与感性之十二, 2015, Oil on linen 油彩、亚麻布, 203 x 270 cm (79 7/8 x 106 1/4 in.)



Naïve and Sentimental Painting XIII 纯真与感性之十三, 2016, Oil on linen 油彩、亚麻布, 203 x 270 cm (79 7/8 x 106 1/4 in.)



Naïve and Sentimental Painting XV 纯真与感性之十五, 2016

Oil on linen 油彩、亚麻布 100 x 80 cm (39 3/8 x 31 1/2 in.) Naïve and Sentimental Painting XVII 纯真与感性之十七, 2016 Oil on linen 油彩、亚麻布 118 x 99.8 cm (46 1/2 x 39 1/4 in.)





Naïve and Sentimental Painting XXI 纯真与感性之二十一, 2016 Oil on linen 油彩、亚麻布 220.5 x 160 cm (86 3/4 x 63 in.)







Veils 面纱

Young's Veils, an ongoing series that was first created eight years ago, similar to the Naïve and Sentimental Paintings, is influenced by Mark Rothko and Morris Louis, two New York Colour Field painters who worked in the 1950s and 60s. The works use deep, intense colour to engage the viewer, in some ways reminiscent of Morris's drip paintings with the suggestion of paint flowing from the top edge of the canvas. Young's photo-paintings are as much about the medium of paint as they are an encounter between Western and Eastern pictorial traditions, giving the "chance" image a tactile density in his layering of paint. Even the elusive overlapping colour on the digital image is transformed on linen, where the suggested overlap is made real.

While Young's academic background in philosophy is evident in his works' strong conceptual foundation, he also attempts to reintroduce the aesthetics of painting into the domain of a conceptual practice. Well read in the area of 1960s conceptual art, Young moves in an opposing direction from the formative conceptualists of the period. Instead of working exclusively within the realm of documentation and typewritten text, Young approaches abstract painting from a point of view that refuses to denigrate aesthetics (as the original conceptualists often did). For Young, it is essential that the audience grasps the sheer intellectual capability embedded within his paintings.

杨子荣的《面纱》是从八年前开始并持续创作的系列。类似《纯真与感性》,《面纱》受到纽约50年代和60年代色域绘画派的马克·罗斯科和莫里斯·路易斯的影响,作品都使用深色和强烈的色彩来吸引观众的注意,而在画作顶部边缘流动的颜料也不禁让人想起莫里斯的滴画。对杨子荣来说,照片绘画中颜料的应用犹如东西方绘画传统的碰撞,而正是油画媒介赋予这些"偶然"图像厚实的触感。即便是数位图像那难以捉摸且看似平面的色彩,艺术家也成功地将之重现在画布上,连重叠的色块也因油画颜料的叠加而显得更为真切。

杨子荣作品中强烈的概念基础显出他的哲学学术背景,他也试图将绘画美学重新引入概念艺术的领域。尽管饱读60年代概念艺术的书籍, 杨子荣却与那年代的概念艺术家背道而驰。为了不局限在文字纪录和印刷形式的发展方向,杨子荣以拒绝诋毁美学(初始的概念艺术家经常使用的手法)的方式来阐释抽象绘画。对杨子荣来说,至关紧要的还是让观众领会他绘画中知识含量以及美学重量的平衡。



The Day after Tomorrow II 明天过后之二, 2007, Oil on linen 油彩、亚麻布, 203 x 350 cm (79 7/8 x 137 3/4 in.)



St Francis of Assisi at Lao Tzu's 圣人之晤之一, 2012 Oil on linen 油彩、亚麻布 320 x 151 cm (126 x 59 1/2 in.)



Shadow Paintings 影子绘画

The Shadow Paintings are pure experimental works derived from the Storm Resurrection transformations. With the Storm Resurrection transformations, original images of paintings made in the 1930s by the Storm Society have been transformed digitally and painted for the exhibition. The avant-garde representational paintings of the 1930s have been rendered into flat abstract marks, yet there's the hope that some resonance in character and resonance from its time remain from the originals, thus "resurrecting" them.

With the Shadow Paintings, elements from this transformational process have been drawn out—such as the colour half-tone dots from the reproduced images and blurred digital sections from the transformation, all scaled up and montaged together to form a new synthesis, now barely sharing the same qualities as the original 1930s paintings—hence they are merely a "shadow" of the originals. With this group, the title was inspired by Warhol's Shadows, a series of silkscreen paintings generally seen as the antithesis to his flash photography silkscreened works.

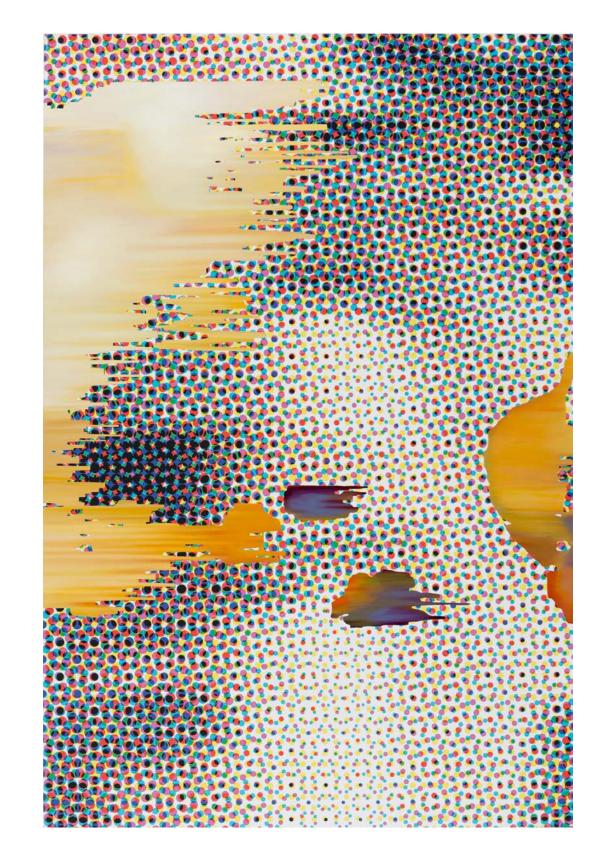
《影子绘画》是从《澜回》系列抽象化的过程中衍生出来的试验性作品。决澜社1930年代创作的原始画作经过电子计算器处理和绘制,构成了展览中的《澜回》系列。即使上世纪30年代的先锋代表绘画现在被转化成了平面抽象的符号,杨子荣依然希望观众对原作的特质和自身时代意义有所共鸣,因此称作"复活"。在《影子绘画》系列,转化过程中的元素被抽取出来——比如从复制图像得来的半色调点和从转化中得到的模糊数字区块,都被大量复制并拼贴组成新的综合体,几乎无法辨认出1920年代的原始画作——因为他们仅仅是原作的"影子"。而影子绘画这个名字的灵感来自于沃霍尔同名的《影子绘画》,此系列通常被视为沃霍尔丝网印刷摄影系列的对照组。



Shadow Painting II 影子绘画之二, 2016 Digital print and oil on canvas 数位印刷、油彩、画布 239 x 159 cm (94 1/8 x 62 5/8 in.)



Shadow Painting III 影子绘画之三, 2016 Digital print and oil on canvas 数位印刷、油彩、画布 239 x 159 cm (94 1/8 x 62 5/8 in.)





JOHN YOUNG

1967 1974–77 1978–80 1983–94 1997 2012 Present	Moves to Sydney, Australia due to the conditions surrounding the Great Proletarian Cultural Revolution in China Reads philosophy of science and aesthetics in the Department of General Philosophy, University of Sydney, Australia Studies painting and sculpture at Sydney College of the Arts, University of Sydney, Australia Lecturer in Painting, Sydney College of the Arts, University of Sydney, Australia Founding President of the Asian Australian Artists' Association, Gallery 4A, Sydney, Australia Australia Council Fellowship Lives and Works in Melbourne, Australia
	Selected Solo Exhibitions
2016	Storm Resurrection, Pearl Lam Galleries, Shanghai, China Modernity's End: Half the Sky, Incinerator Art Space, Sydney, Australia
2015	Eternal Transformation, Philip Bacon Galleries, Brisbane, Australia 1866: The Worlds of Lowe Kong Meng and Jong Ah Siug, Arc One Gallery, Melbourne, Australia Open Monument, Permanent public installation, Ballarat, Australia
2014	Safety Zone, Museum of Australian Democracy at Eureka, Ballarat, Australia
2013	The Bridge and the Fruit Tree: John Young – a survey, Australian National University Drill Hall Gallery, Canberra, Australia Bonhoeffer in Harlem, Erlöserkirche, Bamberg, Germany
2012	The Macau Days, 10 Chancery Lane Gallery, Hong Kong, China The New Wolf of Rome, Philip Bacon Galleries, Brisbane, Australia
2011	The Bonhöffer Concept, Alexander Ochs Galleries, Berlin, Germany Safety Zone, University of Queensland Art Museum, Brisbane, Australia
2010	Apparition, The Helper, Michael Reid at Elizabeth Bay, Sydney, Australia Safety Zone, Anna Schwartz Gallery, Melbourne, Australia
2009	Strachan's Room, Philip Bacon Galleries, Brisbane, Australia Bonhöffer in Harlem, Installation at St. Matthäus Church, Kulturforum, Berlin (in conjunction with Alexander Ochs Galleries, Berlin, Germany/Beijing, China)
2008	1967Dispersion, 10 Chancery Lane Gallery, Hong Kong, China The Day After Tomorrow, Michael Reid at Elizabeth Bay, Sydney, Australia John Young, Holmes à Court Gallery, Perth, Australia (in conjunction with Anna Schwartz Gallery, Melbourne, Australia
2007	Walden in China, Nanjing Library Gallery, Nanjing, China Return, via new paths, 10 Chancery Lane Gallery, Hong Kong, China Naive and Sentimental Paintings, Anna Schwartz Gallery, Melbourne, Australia
2006	Detours and Variations, Sherman Galleries, Sydney, Australia

	New South Wales, New South Wales, Australia; Queensland Art Gallery, Queensland, Australia
2005	Orient/Occident: John Young – a survey of works, 1978–2005, TarraWarra Museum of Art, Victoria, Australia
	The Fundamental Paintings, Anna Schwartz Gallery, Melbourne, Australia
	French Wallpaper and Numeral Paintings, Bellas Milani Gallery, Brisbane, Australia
	Near Sanctuary, Noga Gallery of Contemporary Art, Tel Aviv, Israel
2004	The Persian Paintings, Sherman Galleries, Sydney, Australia
2004	Reversals, Anna Schwartz Gallery, Melbourne, Australia
2003	Three Propositions, Prüss & Ochs Gallery, Berlin, Germany
	The Void Path, John Batten Gallery, Hong Kong, China
2002	Unstable Cultures, Sherman Galleries Good Hope, Sydney, Australia
2002	
	Pine's Edge, Anna Schwartz Gallery, Melbourne, Australia
2000	John Young—Works for a Considered Tourist, John Batten Gallery, Hong Kong, China
	Awful Backlash, Sherman Galleries Good Hope, Sydney, Australia
	Scholar Rocks, Nymphs and Paint Blotches, Sherman Galleries Hargrave, Sydney, Australia
	The Hermit Paintings, Anna Schwartz Gallery, Melbourne, Australia
	Sequences from Heaven, Anna Schwartz Gallery, Melbourne, Australia
	Matteo Ricci in Goa, Sherman Galleries Good Hope, Sydney, Australia
	Works on Paper, Za Moca Foundation, Tokyo, Japan
	Paradigm Fountain, Sherman Galleries Good Hope, Sydney, Australia
	Welcome to the Villa, Bellas Gallery, Brisbane, Australia
	The Bridge, Anna Schwartz Gallery, Melbourne, Australia
	Diaspora Asia, Sherman Galleries Good Hope, Sydney, Australia
	John Young, Museum of Contemporary Art, Brisbane, Australia
1992	Pony My Neighbor, City Gallery, Melbourne, Australia
	Models and Animals in Camera, Bellas Gallery, Brisbane, Australia
	Bad Faith Realism, Yuill/Crowley, Sydney, Australia
1990	Polychrome Paintings, City Gallery, Melbourne, Australia
	Ordinary Photography, Australian Centre for Photography, Sydney, Australia
	A Sudden Rush of Devotion, Yuill/Crowley, Sydney, Australia
	Chameleon Contemporary Artspace, Hobart, Australia
	Light of Day, Yuill/Crowley, Sydney, Australia
	3 States, Yuill/Crowley Gallery, Sydney; City Gallery, Melbourne, Australia
	After Virtue, United Artists Gallery, Melbourne, Australia
	Yuill/Crowley, Sydney, Australia
	Bellas Gallery, Brisbane, Australia

1985 1985 1984 1983 1982	John Young, Hong Kong Arts Centre, Hong Kong John Young, Institute of Modern Art, Brisbane, Australia Yuill/Crowley, Sydney, Australia The Second Mirage, Rosroe, Connemara, Ireland
	Selected Group Exhibitions
2015	Mind Shadows, Arc One Gallery, Melbourne, Australia Conflict: Contemporary responses to war, University of Queensland Art Museum, Australia
2013	ORIENTing: With or Without You, Lawrence Wilson Art Gallery, The University of Western Australia, Perth, Australia Circles (recreation of <i>Bonhöffer in Harlem</i>), Bamberg, Germany U.F.O., Fang Li Jun Art Space, Hong Kong, China
2012	Passages: Brian Castro, Khai Liew, John Young, TarraWarra Museum of Art, Victoria, Australia Made in China, Australia, Long Gallery, Salamanca Arts Centre, Hobart, Australia Chinese Australia, Australia China Art Foundation, Melbourne, Australia
2011	Empathy: Khai Liew and John Young, Michael Reid at Elizabeth Bay, Sydney, Australia Forever Young: 30 Years of the Heide Collection, Heide Museum of Modern Art, Melbourne, Australia New Psychedelia, University of Queensland Art Museum, Brisbane, Australia Mid Autumn Moon, 10 Chancery Lane Gallery, Hong Kong, China Red, China and Artistic Freedom, 17 Perspectives, 1979–2011, 10 Chancery Lane Gallery Art Projects, Hong Kong, China Sound + Vision (with Robert Jacks, David Band and Jeremy Kibel), Hill Smith Gallery, Adelaide, Australia
2009	Ein Bild ist Ein Bild / The Wunderkammer, Alexander Ochs Gallery, Berlin, Germany Langue Froid—Cold Language/Tongue, Conny Dietzschold Gallery, Sydney, Australia
2008	Die Wahren Orte, Alexander Ochs Gallery, Berlin, Germany; Beijing, China
2007	Gallery Artists Group Show 8, 10 Chancery Lane Gallery, Hong Kong, China
2006	Still Life and Interior, Savill Galleries, Melbourne, Australia Year in Art, National Trust, S.H. Ervin Gallery, Sydney, Australia Decade: Acquisitions 1996–2006, Bendigo Art Gallery, Victoria, Australia
2004	Festivus—One of, Sherman Galleries, Sydney, Australia A Real China Club Night, Alexander Ochs Galleries, Berlin, Germany Bridges: Contemporary Art from China, Siemens-Forum, Munich, Germany Chinese: Artists between tradition and present, Pinacoteca Provinciale di Potenza, Potenza, Italy
2003	New Beaut Country: Selected Works from the TarraWarra Museum of Art Collection, TarraWarra Museum of Art, Victoria, Australia

Die Neue Kunsthalle II / Die Wirklichkeit des Individuums, Kunsthalle Mannheim, Mannheim, Germany See, Here, Now—Vizard Foundation Art Collection of the 1990's, Ian Potter Museum of Art, The University of Melbourne, Melbourne, Australia

MCA Unpacked II, Museum of Contemporary Art, Sydney, Australia

Austral-Asia Zero Three (with Xu Bing, Cai Guo Qiang, Gu Wenda et.al), Sherman Galleries, Sydney, Australia Collaged World, McClelland Gallery + Sculpture Park, Melbourne, Australia

Site + Sight: Translating Cultures: Asian Civilisations Museum, Earl Lu Galleries, Singapore We Are Australian, Immigration Museum, Melbourne, Australia

Dress & Dreaming, Sherman Galleries, Sydney, Australia

No Muttering, QcA Gallery, Brisbane, Australia; Gosford Regional Art Gallery, New South Wales, Australia

A Studio in Paris: Australian Artists at the Cité, National Trust S.H. Ervin Gallery, Sydney, Australia

No Muttering, Ivan Doherty Gallery, Sydney, Australia

No Muttering, Ivan Doherty Gallery, Sydney, Australia

The Rose Crossing: Contemporary Art in Australia, Singapore Art Museum, Singapore; Holmes à Court Galler Perth, Australia; Campbelltown City Bicentennial Art Gallery, Sydney, Australia; Hong Kong Arts Centre, Hong Kong, China

Restricting the Palette: Colour and Land, Canberra School of Art Gallery, Canberra, Australia

1996 The Rose Crossing, Brisbane City Art Gallery, Brisbane, Australia

Mike Parr, Bernard Sachs, Imants Tillers, John Young, Orange Regional Gallery, Orange, Australia

Systems End, Oxy Gallery, Oxsaka, Japan; Hakone Open Air Museum, Hakone, Japan; Dong An Gallery, Seoul, South Korea; Kaohsiung Museum of Art, Kaohsiung, Taiwan

Antipodean Currents, The Solomon R. Guggenheim Museum, New York, New York, USA

Hong Kong-Sydney, Fringe Gallery, Hong Kong, China

Transcultural Painting, Ian Potter Museum of Art, The University of Melbourne, Melbourne, Australia

Antipodean Currents, The Kennedy Center, Washington, D.C., USA

Coniess and Conceal, 11 insights from contemporary Australia and South East Asia

Contemporary Art Archive, opening exhibition, Museum of Contemporary Art, Sydney, Australia
Transformations, Museum of Contemporary Art, Sydney, Australia
Abstraction, Art Gallery of New South Wales, Sydney, Australia
Surface Paradise, Art Gallery of New South Wales, Sydney, Australia
Cosmos, City Gallery, Melbourne, Australia
The New Naturalism, Institute of Modern Art, Brisbane, Australia
Australian Art Post 1960, Deutscher Fine Art, Melbourne, Australia
The Shadow of Reason, Institute of Modern Art, Brisbane, Australia
Selected Contemporary Drawings, Heide Museum of Modern Art, Melbourne, Australia
Selected Contemporary Drawings, Heide Museum of Modern Art, Melbourne, Australia
The Hand and the Photograph, Australian Centre for Photography, Sydney, Australia
The Hand and the Photograph, Australian Centre for Photography, Sydney, Australia
Making Appearances, Charlottenburg Exhibition Hall, Copenhagen, Denmark
Hong Kong Arts Centre, Hong Kong, China
Australian Perspecta, Art Gallery of New South Wales, Sydney, Australia
Drawing Sex, Yuill/Crowley, Sydney, Australia
Off Colour, Yuill/Crowley, Sydney, Australia
The Life of Energies, Artspace, Sydney, Australia
Art in the Age of Mechanical Reproduction, George Paton Gallery, Melbourne, Australia
A Local Mirage (3), Zona Gallery, Florence, Italy
A Local Mirage, n-space, Melbourne, Australia
Institute of Contemporary Art, Sydney, Australia

Selected Collections

Art Gallery of New South Wales, Sydney, Australia
Art Gallery of Western Australia, Perth, Australia
Bendigo Art Gallery, Victoria, Australia
Geelong Art Gallery, Victoria, Australia
Griffith University Art Collection, Brisbane, Australia
Hamilton Regional Gallery, Victoria, Australia
Heide Museum of Modern Art, Melbourne, Australia
Hong Kong Grand Hyatt, Hong Kong, China
Monash University Museum of Art Collection, Melbourne, Australia
Museum of Contemporary Art, Sydney, Australia

National Gallery of Australia, Canberra, Australia

National Gallery of Victoria, Melbourne, Au

Nanjing Library, Nanjing, China

National Library of Australia, Canberra, Australia

National Museum of Contemporary Art, Seoul, South Korea

Queensland National Gallery, Brisbane, Australia

TarraWarra Museum of Art Collection, Victoria, Australia

The Vizard Foundation, The Ian Potter Museum of Art, The University of Melbourne, Melbourne, Australia

University of Queensland Art Collection, Brisbane, Australia

United Nations Collection, New York, New York, USA

Victor and Loti Smorgan Collection, Museum of Contemporary Art, Sydney, Australia

Allen, Allen & Hemsley Collection of Art, Sydney, Australia

ANZ Building Collection, Sydney, Australia

Arthank, Australia

AXA Collection, Melbourne, Australia

Baillieu Myer Collection of Australian Art of the 80's, Melbourne, Australia

Bank of Chicago, Illinois, USA

Besen Collection, Melbourne, Australia

BHP Billiton Collection, Sydney, Australia

Coopers and Lybrand Collection, Melbourne, Australia

Credit Suisse First Boston Collection, Hong Kong, China

Cypress Lakes Resort, Hunter Valley, Australia

Deutscher Bank Collection, Hong Kong, China

Gandel Collection, Melbourne, Australia

Goldman Sachs Collection, Melbourne, Australia

Hewlett Packard Corporation Collection, Melbourne, Australia

ICI Collection, Sydney, Australia

Macquarie Bank Collection, Sydney, Australia

MTR Corporation, Hong Kong, China

Myer Collection, Melbourne, Australi

Shell Collection, Sydney, Australia

State Bank Collection, Sydney, Australia

Valentine Sands Collection Melbourne Australia

Wakayama Hotel Collection, Wakayama, Japar

wakayama Hotel Collection, wakayama, Japan

Westin Hotel Collection, Melbourne, Austral

Wesfarmers Collection, Perth, Australia

杨子荣

1967 1974-77 1978-80 1983-94 1997 2012	安中国无广所级单节影响,移居主娱加恋尼 于澳洲悉尼大学学哲学系修读科学哲学与美学 于澳洲悉尼大学艺术学院修读油画与雕塑 于澳洲悉尼大学艺术学院油画科担任讲师 澳洲亚裔艺术家协会创办人 获得澳洲领事会奖学金 现生活及居住于澳洲悉尼
	主要个展
2016	《瀾回》,藝術門,中国 上海 《现代性的终结:半边天》,焚化炉艺术空间,澳洲 悉尼
2015	《永恆转化》,菲利普比根画廊,澳洲 布里斯班 《一八六六年:商人卢光明与矿工阿星的世界》,Arc One画廊,澳洲 墨尔本 《开放的纪念碑》,永久性公共设施,澳洲 巴拉瑞
2014	《安全地带》,澳洲尤里加民主博物馆,澳洲 巴拉瑞特
2013	《桥樑与果树 – 杨子荣的考察》,澳洲国家大学德鲁美术馆,澳洲 坎培拉 《潘霍华在哈林区的日子》,救世主堂,德国 班堡
2012	《在澳门的日子》,10号贊善里画廊,中国 香港 《罗马新生狼》,菲利普比根画廊,澳洲 布里斯班
2011	《潘霍华的信念》,亚历山大奥克斯画廊,德国 柏林 《安全地带》,昆士兰大学美术馆,澳洲 布里斯班
2010	《幻象/助力》,伊利莎白湾米高里德画廊,澳洲 悉尼 《安全地带》,安娜施华兹画廊,澳洲 墨尔本
2009	《史特根的房间》,菲利普培根画廊,澳洲 布里斯班 《潘霍华在哈林区的日子》,在圣马太堂的艺术装置,柏林文化广场,德国 柏林 (与德国柏林/中国北京亚历 山大奥克斯画廊合作)
2008	《流徙于一九六七》,10号贊善里画廊,中国 香港 《明日之后》,伊利莎白湾米高里德画廊,澳洲 悉尼 《杨子荣作品展》,霍姆斯法庭画廊,澳洲 珀斯 (与澳洲墨尔本安娜施华兹画廊合作)
2007	《开放的世界 - 杨子荣作品展》,南京图书馆新馆,中国 南京 《从新路回程》,10号贊善里画廊,中国 香港 《純真与感性》,安娜施华兹画廊,澳洲 墨尔本
2006	《绕道与变奏》,舍曼画廊,澳洲 悉尼 《开放的世界 – 杨子荣作品展》,维多利亚州立图书馆考恩画廊,澳洲 维多利亚;新南威尔斯州立图书馆米 歇

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尔图书馆,澳州 新南威尔斯;昆士兰艺术馆,澳洲 昆士兰《东方/西方:杨子荣1978-2005回顾展》,结拉沃拉艺术馆,澳洲 维多利亚《基本画作》,安娜施华兹画廊,澳洲 墨尔本《法国墙纸与数字画作》,贝拉·米兰尼画廊、澳洲 布里斯班《邻近的避难所》,诺加当代艺术画廊,以色列 特拉维夫《波斯风画作》,舍曼画廊,澳洲 悉尼《逆转》,安娜施华兹画廊,澳洲 悉尼《逆转》,安娜施华兹画廊,澳洲 悉尼《逆转》,安娜施华兹画廊,澳洲 悉尼《必锋》,安娜施华兹画廊,澳洲 悉尼《松锋》,安娜施华兹画廊,澳洲 悉尼《松锋》,安娜施华兹画廊,澳洲 悉尼《松锋》,安娜施华兹画廊,澳洲 悉尼《科学者最强、女神与画漆污迹》,夏格维夫舍曼画廊,澳洲 悉尼《学者最强、女神与画漆污迹》,夏格维夫舍曼画廊,澳洲 悉尼《第七画作》,安娜施华兹画廊,澳洲 悉尼《第七画作》,安娜施华兹画廊,澳洲 悉尼《第七画作》,好望角舍曼画廊,澳洲 悉尼《统上画作》,又和 Moca艺术基金会,日本东京《范例来源》,好望角舍曼画廊,澳洲 悉尼《欢迎来临山庄》,贝拉画廊,澳洲 悉尼《欢迎来临山庄》, 规节重廊,澳洲 悉尼《歌外张》,好望,从前画廊,澳洲 悉尼《歌》,安娜施华兹画像。澳洲 悉尼《我的邻居小马》,城市画廊,澳洲 悉尼《我的邻居小马》,城市画廊,澳洲 悉尼《我的邻居小马》,城市画廊,澳洲 悉尼《李美四作》,城市画廊,澳洲 悉尼《李斯西作》,城市画廊,澳洲 悉尼《李斯西作》,郑江川/Crowley画廊,澳洲 悉尼《李如其来的虔诚》,邓江川/Crowley画廊,澳洲 悉尼《三种状态》,Y证川/Crowley画廊,澳洲 悉尼《三种状态》,Y证川/Crowley画廊,澳洲 悉尼;城市画廊,澳洲 悉尼《三种状态》,Y证川/Crowley画廊,澳洲 悉尼《三种状态》,为证川/Crowley画廊,澳洲 悉尼
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《拆解二》,澳洲当代艺术博物馆,澳洲 悉尼《澳大利亚零三》,舍曼画廊,澳洲 悉尼《拼贴世界》,麦基兰画廊与凋塑合作,澳洲 墨尔本《现场与视点 – 文化翻译》,亚洲文明博物馆,Earl Lu画廊,新加坡《我们是澳州》, 泰民博物馆, 恶尽 《我们是澳洲人》,移民博物馆,澳洲 季小华《装饰与造梦》,舍曼画廊,澳洲 悉尼《禁止喃喃自语》,昆士兰艺术学院画廊,澳洲 布里斯班;戈斯福特市画廊,澳洲 新南威尔斯《拆解》,澳洲当代艺术博物馆,澳洲 悉尼《巴黎工作室:城市国际艺术馆中的澳洲艺术家》,S.H.Ervin画廊,澳洲 悉尼《禁止喃喃自语》,艾文杜靴堤画廊,澳洲 悉尼《禁止喃喃自语》,艾文杜靴堤画廊,澳洲 悉尼《本艺术中心,也思 香港 《玫瑰异缘》,布里斯班城市画廊,澳洲 布里斯班 《米克·帕尔、贝纳德·萨赫斯、伊曼兹·提勒斯、杨子荣联展》,奥兰治区画廊,澳洲 奥兰治 《精神与空间:澳洲世纪艺术展》,澳洲当代艺术博物馆,澳洲 悉尼 局雄 《澳洲洪流》,所罗门古根汉美术馆,美国 纽约 《香港 – 悉尼》, 艺穗会画廊,中国 香港 《跨文化画作》, 伊恩波特艺术博尔。墨尔本大学,澳洲 墨尔本 《澳洲洪流》,甘迺迪中心,美国 华盛顿 《告解与掩饰:来自当代澳洲及东南亚的十一种智慧》,西澳艺术馆,澳洲 珀斯;新加坡国家博物馆,新加坡;泰国国家美术馆,泰国 曼谷 《杨子荣、戴利·法兰克、伊曼兹·提勒斯》,舍曼画廊,澳洲 悉尼 《色彩》,安娜施华兹画廊,澳洲 墨尔本 《馆藏展》,澳洲当代艺术博物馆,澳洲 悉尼 《九二·裸像》,海德现代艺术博物馆,澳洲 墨尔本 《澳洲艺术》,大都会博物馆,菲律宾 马尼拉;澳洲总领事馆,马来西亚 吉隆坡;新加坡国家美术馆,新加坡 《模彷假设》,贝拉画廊,澳洲 布里斯班 《当代艺术收藏》开幕展,澳洲当代艺术博物馆,澳洲 悉尼 《转变》,澳洲当代艺术博物馆,澳洲 悉尼 《转变》,悉尼新南威尔斯美术馆,澳洲 悉尼 《表象乐园》,悉尼新南威尔斯美术馆,澳洲 悉尼 《表象乐园》,悉尼新南威尔斯美术馆,澳洲 悉尼 1988 《一九六零年后之澳洲艺术》,德意志画廊,澳洲 墨尔本
1987 《理性的阴影》,当代艺术学院,澳洲 布里斯班
《当代画选》,海德现代艺术博物馆,澳洲 墨尔本
1986 《药》,Yuill/Crowley画廊,澳洲 悉尼
《手·影像》,澳洲摄影中心,澳洲 悉尼
1985 《登场》,夏洛滕堡展览馆,丹麦 哥本哈根
香港艺术中心,中国 香港
《澳洲观点》,悉尼新南威尔斯美术馆,澳洲 悉尼
1984 《不能显出软弱》,当代艺术学院,澳洲 布里斯班
《绘性》,Yuill/Crowley画廊,澳洲 悉尼
《褪色》,Yuill/Crowley画廊,澳洲 悉尼
1983 《能量的生命》,澳洲艺术空间,澳洲 悉尼
1983 《能量的生命》,澳洲艺术空间,澳洲 悉尼
1984 《机械化複製年代之艺术》,乔治·柏顿画廊,澳洲 墨尔本
《本地蜃景-二》,城市国际艺术馆,法国 巴黎
《本地蜃景-三》,桑那画廊,意大利 佛罗伦斯
《本地蜃景》,n-space,澳洲 墨尔本
当代艺术学院,澳洲 布里斯班

主要收藏

南京图书馆,中国 南京 哈密尔顿美术馆,澳洲 维多利亚 基朗美术馆,澳洲 维多利亚 塔拉沃拉艺术馆,澳洲 维多利亚 悉尼新南威尔斯美术馆,澳洲 悉尼 昆士兰大学艺术收藏, 澳洲 布里斯班 昆士兰艺术馆,澳洲 布里斯班 本迪戈美术馆,澳洲 维多利亚 格里菲斯大学 画廊,澳洲 布里斯班 海德现代艺术博物馆,澳洲 墨尔本 澳洲国家图书馆,澳洲 坎培拉 澳洲国立美术馆,澳洲 坎培拉 澳洲当代艺术博物馆,澳洲 悉尼 澳洲当代艺术博物馆之域陀・斯摩根、乐蒂・斯摩根收藏,澳洲 悉尼 维多利亚省国立美术馆,澳洲 维多利亚 联合国收藏,美国 纽约 香港君悦酒店,中国香港 威斯汀酒店艺术收藏,澳洲 墨尔本 德意志银行艺术收藏,中国 香港 瑞士信贷第一波士顿艺术收藏,中国 香港 华伦天山士艺术收藏,澳洲 墨尔本 香港铁路有限公司,中国香港

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