

Public Programmes

In conjunction with the exhibition, a series of public programmes are organised to allow an in-depth engagement with Yang Fudong's artistic practice and provides the opportunity to expand on ideas relevant to his works.

Unless otherwise stated, all programmes are conducted in English and take place at the seminar room of the NTU Centre for Contemporary Art Singapore, Block 43 Malan Road, Gillman Barracks.

配合展览策划的一系列公共项目将促使对杨福东艺术实践的深入探讨，以及提供机会扩展作品相关概念的讨论。除非特别注明，所有公共项目将以英语进行，地点为新加坡南大当代艺术中心研讨室（Malan路43号，吉门营房艺术区）。

Sat, 13 Dec 2014
3:00pm–4:30pm

Yang Fudong In Conversation with Ute Meta Bauer and Khim Ong, co-curators of *Incidental Scripts*

Exhibition (de)Tours
A series of talks that engages participants in discussions on Yang Fudong's works in the exhibition. Through multiple approaches and viewpoints, distinguished guest speakers of diverse backgrounds will explore ideas that revolve around the works as well as share their interpretations.

Sun, 4 Jan 2015
2:00pm

The Artist's Cut: Sunday Film Screenings

展览「绕道」赏
这一系列讲座邀请到各个来自不同领域的演讲嘉宾与观众一起讨论杨福东展览中的作品。通过不同方式和观点，演讲嘉宾将探讨作品背后的理念以及分享他们独特的解读。

Wed, 14 Jan 2015
7:00pm–8:30pm

Exhibition (de)Tour with Ho Rui An, artist and writer

Special Programme – Sensing Film: Describing the Indescribable

Sun, 18 Jan 2015
2:00pm

The Artist's Cut: Sunday Film Screenings

3.00-5.00pm
Sensing Film takes participants on a two-part journey that will test the audience's perceptual capacity.

Thu, 22 Jan 2015
3:00pm–7:00pm

Special Programme – Sensing Film: Describing the Indescribable

This programme will span two venues. Participants are required to stay throughout the programme and will be shuttled between venues. Meeting point is at Marina Bay Sands Expo and Convention Centre, ground floor main entrance (10 Bayfront Avenue, Singapore 018956).

3:00pm

Departure at Marina Bay Sands Convention Centre

5.00-7.00pm
The programme will conclude with a roundtable discussion at NTU CCA Singapore with a distinguished panel of speakers to discuss the phenomenology of the cinematic.

5:00pm

Seminar Room of the NTU CCA Singapore
Speakers include Hou Hanru, Artistic Director of MAXXI Rome, Italy.

特备项目 – 意会电影：描述那些不可被描述的
下午时至5时：一个让观众以感官体验杨福东作品的特备项目，以两部分进行，带领观众踏上一个挑战个人感知能力的旅程。
注：此项目将跨越两个场地，观众需全程参与。聚集地点在滨海湾金沙会议展览中心一楼主要入口（莱佛士大道10号，新加坡坡区018956）。主办方会提供场地间的载送。名额有限，请预先登记。
下午5时至7时：此项目将以同名的圆桌会谈做结尾，将聚集了一组国际知名演讲者深入探讨影视现象。演讲人之一是侯瀚如，意大利罗马二十一世纪国家美术馆（MAXXI）艺术总监。

Sun, 1 Feb 2015
2:00pm

The Artist's Cut: Sunday Film Screenings

5.00-7.00pm
The programme will conclude with a roundtable discussion at NTU CCA Singapore with a distinguished panel of speakers to discuss the phenomenology of the cinematic.

Fri, 6 Feb 2015
7:00pm–8:30pm

Exhibition (de)Tour with Ben Slater, writer, film critic, and Lecturer in Screen Writing and Narratives at NTU School of Art, Design and Media

5.00-7.00pm
The programme will conclude with a roundtable discussion at NTU CCA Singapore with a distinguished panel of speakers to discuss the phenomenology of the cinematic.

Sun, 8 Feb 2015
2:00pm

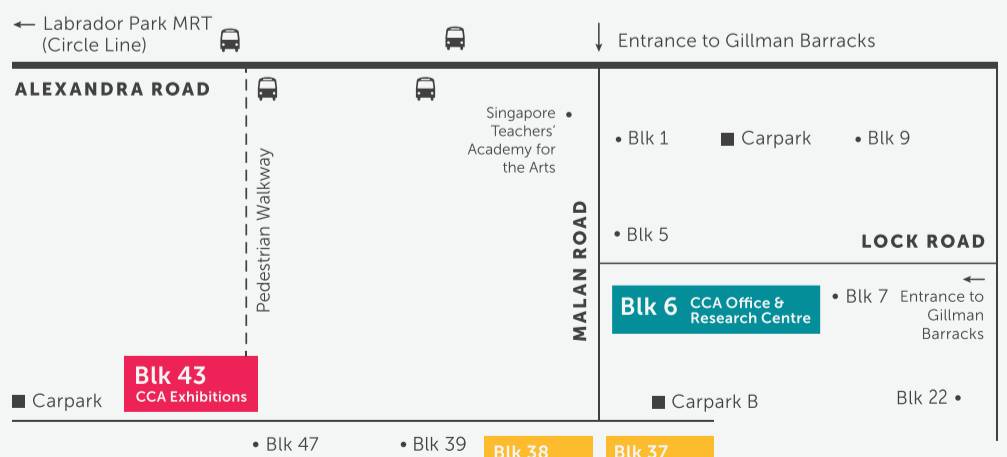
The Artist's Cut: Sunday Film Screenings

5.00-7.00pm
The programme will conclude with a roundtable discussion at NTU CCA Singapore with a distinguished panel of speakers to discuss the phenomenology of the cinematic.

Fri, 27 Feb 2015
7:00pm–8:30pm

Exhibition (de)Tour with Michelle Lim, writer, curator and Assistant Professor at NTU School of Art, Design and Media

5.00-7.00pm
The programme will conclude with a roundtable discussion at NTU CCA Singapore with a distinguished panel of speakers to discuss the phenomenology of the cinematic.



LOCATED AT
GILLMAN BARRACKS

NTU Centre for Contemporary Art Singapore
CCA Exhibitions, Block 43 Malan Road, Singapore 109443
CCA Office & Research Centre, Block 6 Lock Road, Singapore 108934
CCA Studios, Block 37 & 38 Malan Road, Singapore 109443

CCA Exhibitions
Tue – Sun 12-7pm
Fri 12-9pm
Mon Closed
Open on Public Holidays
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Free docent-led exhibitions tours
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Please register at www.ccasingapore.org

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For updates on exhibitions and programmes, visit:
www.gillmanbarracks.com/cca
www.facebook.com/CentreForContemporaryArt
www.ccasingapore.org

For updates on the public programmes please visit:
www.gillmanbarracks.com/cca or www.ccasingapore.org

欲知公共项目更新讯息，请浏览网站
www.gillmanbarracks.com/cca 或
www.ccasingapore.org

The NTU Centre for Contemporary Art Singapore is a national research centre of Nanyang Technological University, developed with support from Economic Development Board, Singapore. Located in Gillman Barracks alongside a cluster of international galleries, NTU CCA Singapore takes a holistic approach towards art and culture, intertwining its three platforms: Exhibitions, Residencies and Research.

NTU CCA Singapore positions itself as a centre for critical discourse and experimental practices for Singapore, the region and beyond. It aims to play an active role within the local art scene, as well as be a part of the development of regional and international art infrastructures.

UTE META BAUER is the Founding Director of the NTU Centre for Contemporary Art Singapore and Professor of the School of Art, Design and Media (ADM) at the Nanyang Technological University. She was Dean of Fine Art at the Royal College of Art, London (2012/2013); Associate Professor at the MIT, Cambridge, MA (2005–2013) and Founding Director of ACT, MIT's Program in Art, Culture, and Technology (2009–2012). Her recent editorial contributions include: *Intellectual Birdhouse: Artistic Practice as Research* (co-edited with F. Dombois, M.Schwab, C. Mareis, 2012), *World Biennale Forum No 1 – Shifting Gravity* (co-edited with Hou Hanru, 2013). In 2015 she will co-curate the US Pavilion for the 56th Venice Biennale with Paul Ha, Director of MIT List Visual Art Centre, featuring eminent artist Joan Jonas.

HO RUI AN is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. In a practice that attends to the problems of visibility, he writes, talks and thinks around images, investigating their sites of emergence, transmission and disappearance. He is currently developing a body of work surrounding image economies in Singapore and Southeast Asia and has presented projects at the 2nd Kochi-Muziris Biennale, Serpentine Galleries, London, U.K, Singapore Art Museum, LUMA/Westbau, Zurich, Switzerland and Witte de With, Rotterdam, Netherlands. He is the Singapore desk editor for *ArtAsiaPacific* and has contributed to numerous catalogues and periodicals. Ho lives and works in New York and Singapore.

HOUI HANRU is the Artistic Director of the National Museum of XXI Century Arts (MAXXI) in Rome, Italy. His prolific curatorial work addresses contemporary practice and the conditions of artists living in the diaspora from the perspective of cultural hybridity. Hou gained international attention with *Cities on the Move* (1997–2000), a traveling exhibition he curated with Hans Ulrich Obrist, which emphasised the ways in which Asian contemporary artists have dealt with rapid changes in urban lifestyles and values. He has also curated many seminal exhibitions in Europe, U.S.A., and Asia, including international biennials in Shanghai (2000), Istanbul (2007), the Chinese Pavilion at the Venice Biennale (2007), and Lyon (2009). He has acted as a consultant for cultural institutions across the world including the Solomon R. Guggenheim Museum, the Global Advisory Committee of the Walker Art Center, and the Asian Art Council. Hou recently curated the 5th Auckland Triennial, *If you were to live here...* (2013).

MICHELLE LIM is a writer and curator based in New York and Singapore. She is on the faculty of the School of Art, Design and Media in Nanyang Technological University, Singapore and was a Curatorial Fellow in the Whitney Independent Study Program in New York, U.S.A.. Lim has worked on research and curatorial projects for institutions such as the Asia Society Museum in New York, the Whitney Museum of American Art, Princeton University Art Museum, Sculpture Square in Singapore, and the National Museum of Singapore. She has also taught at Cooper Union and the CUNY Graduate Center, and her writings have been published in *Asian Art News*, *World Sculpture News*, *Ish* magazine and various exhibition catalogues.

KHIM ONG is an independent curator based in Singapore. She was previously curatorial assistant at the Institute of Contemporary Arts Singapore, LASALLE, assistant curator at Osage Gallery, Hong Kong, and manager for Sector Development (Visual Arts) at the National Arts Council, Singapore. Some of her curatorial projects include *Jane Lee: 100 Faces* at Sundaram Tagore Gallery, Singapore (2014), *Landscape Memories* at Louis Vuitton Espace, Singapore (2013), *Biographies* (co-curated with Biljana Clinic) at Osage Gallery, Hong Kong (2010). She has also worked on solo exhibitions of Antony Gormley, Wolfgang Laib, On Kawara, Nipon Oranivesna, and Sun Yuan & Peng Yu, among others.

BEN SLATER is a writer, film critic and lecturer who has been based in Singapore since 2002. He wrote the book *Kinda Hot: The Making of Saint Jack in Singapore* (Singapore: Marshall Cavendish, 2006). His writings on film have been published internationally, and he has curated for cinemas and film festivals in the U.K. and Singapore. He has script edited several acclaimed feature films including *Helen*, *HERE* and *Mister John* and is the co-writer of the sci-fi thriller *Camera*. Currently he is a Lecturer in Screenwriting and Narrative at the School of Art, Design and Media in Nanyang Technological University, Singapore.

Incidental Scripts

YANG FUDONG

12.12.14 – 01.03.15

The NTU Centre for Contemporary Art Singapore presents, for the first time in Southeast Asia, a solo exhibition of Yang Fudong, one of China's best known contemporary artists who has gained international acclaim for his photographic, film and video works.

“许多偶发的启发特别重要”

The exhibition, *Incidental Scripts*, will present a selection of four works by Yang: *An Estranged Paradise* (1997–2002), *The Fifth Night (III) Rehearsal* (2010), *On the Double Dragon Hills* (2012), and *About the Unknown Girl – Ma Sise* (2013–2014). Each of these works is emblematic of the artist's multi-faceted approach towards the creation of visual imageries that complicates our understanding of realities and fiction and our experience of time and space. Yang's works clearly pay tribute to French cinema histories ranging from *La Nouvelle Vague* to a Godardian play with real and on-screen characters, going as far as to fictionalise the real life of Ma Si She Zuo Wei, a young Chinese actress.

“我作品中人物的行为举止都是其心理状态的反映”

An Estranged Paradise is Yang's first film and the single occurrence of following a script written by the artist. The work reflects his fascination for crisp, moody, black and white 35mm cinematography which was to become characteristic of his practice. Despite its narrative, this first foray into film was a portrayal of an internal landscape through physical meanderings of a scenic city, Hangzhou, where he spent years during his studies.

“现场即剧本”

Yang has since forgone the need for a 'script'. He instead favours the creation of images that allude to the fragmentary nature of our experiences, and rather communicates a certain mood or state of being. *The Fifth Night (III) Rehearsal* is a reflection on the film production process and presents the entire filming process in its unedited form. Seven cameras, each with its own pace and field of vision, concurrently shot seven scenes that occur simultaneously in the same space. The process of producing the film, from the creation of the set to the composition of the various scenes, was entirely arbitrary and reliant on the spontaneity of the cast and crew—each shot was unpredictable, each expression unpremeditated. Through allowing the filming itself to drive the unfolding of character and scene, Yang is interested in examining how chance encounters result in the formation of relationships, whether imagined or real. In establishing multiple perspectives, the work challenges the viewer's perception of the cinematic time/space, allowing free association unique to each viewing experience.

“出发点是来自那些不可以被干涉、不可以被描述的初衷。”



Still from *The Fifth Night (III) Rehearsal*, 2010

Yang's interest in unmitigated experiences is also prominent in *On the Double Dragon Hills*, a two-channel black-and-white video that consists of footages taken from an earlier work *Blue Kylin* (2008). Filmed in Jiaxiang in Shandong Province, a city well known for its resource of blue stone, the work records the everyday of the locals whose lives are centred on the stone-carving trade. His straight-forward and direct recording neither interferes nor attempts to describe. The resulting footage provides a bare glimpse into the work and lives of these craftsmen who continuously adjust to various uses of their skills subject to market demands, transcending the reality of it and at the same time alluding to modern civilisation. For these craftsmen, their work stays the same no matter if their product becomes an artefact or a form of decoration.

Like the uncertainties in his films that unfold with time, what unfolds in life is just as unpredictable. This fascination with the unknown led Yang to embark on an ambitious project, *About the Unknown Girl – Ma Sise*.

Initially conceived as a durational film project, it concerns all the 'unknowns' in the life of a girl named Ma Sise; the uncertainty of what her future will bring, the anticipation, curiosity and excitement of what life has yet to offer and is yet-to-be. At the same time, it is also the artist's inquiry into the life and mind of an actress. What thoughts transpire between the two states of living and acting? How different are the roles in real life and on screen? This three-year project took an unexpected turn when Ma Sise suddenly decided to leave the project.

“不是更关注，而是生活本身的不决定性会让我有所憧憬，不知道未来怎样，会让我充满期待。”

Incidental Scripts is an exploration of four different realms of one artist and an invitation to participate in their becoming. "Time is the script" in Yang's films and the viewer is his co-director.

NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

偶发的剧本

杨福东

CURATED BY UTE META BAUER AND KHIM ONG

由乌塔·梅塔·鲍尔 (Ute Meta Bauer) 和王佩琴共同策划。

EXHIBITION HOURS
Tue–Sun 12pm–7pm
Fri 12pm–9pm
Mon Closed
Open on Public Holidays
Free Admission

展览开放时间
星期二至星期天 中午12时至傍晚7时
星期五 中午12时至晚上9时
逢星期一闭馆；公共假日照常开放

入场免费

LOCATION
NTU Centre for Contemporary Art Singapore
Block 43 Malan Road, Gillman Barracks,
Singapore 109443

地址
新加坡南大当代艺术中心 (NTU CCA新加坡)
Malan路43号，吉门营房艺术区，新加坡坡区
109443

Special thanks to ShanghaiART Gallery

Complimentary to the exhibition is a series of four posters. A limited number of tote bags featuring *The Unknown Girl – Ma Sise* is available at the NTU CCA Singapore

NANYANG TECHNOLOGICAL UNIVERSITY

偶发的剧本

YANG FUDONG

杨福东

新加坡南大当代艺术中心将举办杨福东个展。这是艺术家首次在东南亚区办个人展。杨氏是中国最著名的当代艺术家之一，他的摄影、电影及录像作品亦获得国际赞誉。

“Incidental inspirations are especially important.”

名为《偶发的剧本》，此展览将呈现杨氏的四件作品，即《陌生天堂》（1997–2002）、《第五夜（第二版）巡回排演》（2010）、《二龙山上》（2012）和《关于与一切未知的女孩：马斯瑟》（2013–2014）。展出的每件作品都象征了艺术家对视觉意象创作的多方位尝试，复杂化了观者对「现实/虚构」的认知和对「时/空」的体验。杨氏的作品明显地是对法国电影史的致敬，从「法国新浪潮」至高迪式（Godardian）玩弄于真实与银幕角色之间。他甚至把一位年轻中国女演员马思睿作为自己的生活虚拟化。

“The behaviour of the characters in my works are all reflections of their mental state.”

《陌生天堂》是杨氏的第一件影视作品也是他唯一一次依照剧本拍摄的作品。该作品反映了他对35毫米黑白电影胶片风格摄影的迷恋，和其锐利、忧悒的风格随即成为了他创作实践的特点。作为杨氏第一次涉足电影的作品，其叙事性已是意识形态主导的方式进行，通过角色在风景秀丽的杭州城市的漫游写照他的内心世界。杭州亦是杨氏求学时期居住的城市。

“The scene is the script.”

自《陌生天堂》后，杨氏舍弃了对剧本的依赖，反而热衷于创造能够影射人支离性的体验和能表达某种氛围或生存状态的影像。《第五夜（第二版）巡回排演》是对电影制作本身的思考，将之拍摄制作过程完整地呈现。作品运用了七部摄像机，各自以自己的步调和视角同时拍摄七个并发的场景。拍摄过程，从布景到各种场景的组成，是任意的且完全依赖演员和拍摄组的自发性——随之产生的每个镜头是不可预知的，而每次的演绎，每个表情亦是未经预谋的。在这种任由拍摄过程驱动人物和场景发展的创作方式里，杨氏感兴趣探索的是演员间不经意的接触所形成的人物之间的关系，无论是实际或是虚构的。通过建立了多重角度的观看，该作品挑战观众对电影时间和影视空间的认知。同时，观看时产生的自由联想使每次的观赏都成为独特的体验。

“Points of departure are those original intentions one cannot interfere with, that are indescribable.”

多路视频作品《二龙山上》亦充分地表现出杨氏对于那些不可被干涉的体验的兴趣。取材于杨氏2008年创作的《青·麒麟》，此作记录了在盛产青石的山东嘉祥市当地人的日常生活

和工匠们围绕着青石雕刻产业的生计。直白的拍摄手法即不干涉亦不试图描述，拍摄出的画面赤裸地呈现了工匠们的生活和他们如何不断的依市场需求来调整利用他们手工艺，超越了实际用途并同时暗指着现代文明。对这些工匠而言，无论他们所制作做出的最终成为文物或摆设品，工作依旧是不变的。

如同他电影里随着时间展开的不确定性，生命同样的是不可预测的。对「未知」的深感兴趣促使杨氏开始一个具野心的项目，《关于与一切未知的女孩：马斯瑟》。初构思为长期电影项目的这件作品以常出现在杨氏作品的年轻中国女演员马斯瑟为主，关系着她生命中所有未知的；她的前途的不确定性。对生活中还没发生的事的期待，和对所有可以成为可能的好奇和兴奋。同时，艺术家探讨的是一个女演员的生活和思维：在生活与演绎两种状态之间，脑子里想的是什么？现实生活中与银幕上的角色有何区别？原来计划为期三年的作品在马斯瑟突然决定退出后告终。

“It’s not about paying more attention, but it is rather the inherent uncertainties in life that I look forward to; not knowing what the future will bring, makes me full of anticipation.”

《偶发的剧本》探索的是关于一个艺术家的四个不同境界并参与它们的形成。「时间就是剧本」，在杨福东的影视作品中，观众就是第二导演。

An Estranged Paradise (1997–2002)

Single-channel video, 35mm film transferred to DVD, black and white, sound, 76mins



In *An Estranged Paradise*, which took five years to edit, Yang Fudong yielded to his trademark fascination for crisp, moody, black-and-white 35mm cinematography. The film starts with a meditation on the composition of space in Chinese painting, then, following the protagonist’s emotional vicissitude, nonchalantly wanders through the streets, railroad tracks, apartment buildings, waterfront and outskirts of the southern city of Hangzhou, China. In this first film, there is a sense of the journalistic style as in Jean-Luc Godard’s film *Breathless* (1960), influences by Jim Jarmusch, and a nostalgia for 1930s Shanghai cinema. The film portrays the protagonist’s search for a cause of an illness he thinks he has and his relationships with three women. Each of these echoes a different state of his being; the stability of a relationship made official with an outing with his parents; the temporary respite offered by a lover but that is emotionally non-committal; a fleeting encounter with a young woman where they momentarily become “stand-ins”—he for the ex-lover she can’t get over, and her as his fantasy. His sense of uneasiness which he attributes to be some illness (external, corporeal), that seeks explanation and cure in medical science (certainty, truths) suggests a desire for ‘normalcy’. As common as his life seems, it does not feel normal to him. Shot in various scenic spots in Hangzhou, *An Estranged Paradise* takes as its backdrop, a fast modernising Chinese city as the site of the protagonist’s search for certainty in life. *An Estranged Paradise* captures the general sentiments of a generation confronted with rapidly changing cities.

Yang has had more than sixty solo exhibitions at acclaimed institutions such as Kunsthalle Zurich, Switzerland; Parasol Unit Foundation for Contemporary Art, London, UK; Sherman Contemporary Art Foundation, Sydney, Australia; Kunsthaus Baselland, Basel, Switzerland; Zentai Museum of Modern Art, Shanghai, China; Hara Museum, Tokyo, Japan; Asia Society and Museum, New York, U.S.A.; Castello di Rivoli Museo d’arte contemporanea, Torino, Italy; and Stedelijk Museum, Amsterdam, Netherlands. In addition, his works have been shown in numerous major international exhibitions including La Biennale de Lyon, France (2013); 11th Sharjah Biennial, UAE (2013); The First Kyiv International Biennial of Contemporary Art, Ukraine (2012); *Moving Image In China: 1988–2011*, Minsheng Art Museum, Shanghai, China (2011); 17th Biennale of Sydney, Sydney Museum of Contemporary Art, Australia (2010); Aichi Triennial 2010, Arts and Cities, Japan (2010); Shanghai Biennale, Shanghai, China (2004 and 2010); the Venice Biennale, Italy (2003 and 2007); the 5th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Australia (2006); the 1st Moscow Biennale of Contemporary Art, Russia (2005).

陌生天堂 (1997-2002年)

单屏电影、35毫米黑白电影胶片转DVD、76分钟

这部用了五年时间编制的《陌生天堂》延续了杨福东对35毫米黑白胶片的迷恋。影片开始是长达五分钟的书法表演。随后，跟着主角情绪的变化，不断经过杭州这个城市的街道、铁路、公寓楼、西湖、及郊外等场景。透过影片可以感受到类似尚卢·高達（Jean-Luc Godard）1960年的影片《断了气》（*Breathless*）中报道式的拍摄手法，来自吉姆·贾木许的影响，和对上世纪三十年代老上海电影的意味未尽。影片描述了主人公认为自己患病而不断寻求其根源，以及他和三个女人的关系。这些际会各自呼应了他不同的生存状态：一个稳定的交往对象通过一次与父母的郊游正式化；一段能给予暂时性喘息空间但又无需投入感情的情人关系；与一年轻女子短暂的邂逅引发出替代关系——他暂时代替了她难以忘怀的旧情人，而她成了他的幻想。影片主人公把感受到的浑身不自在归结于某种病（外在、有形的），因而寻求医学上的解释和治愈（确定性、真理）暗指了他对「正常」的渴望。他的生活即使看上去是如此平凡却似乎感觉不正常。《陌生天堂》在杭州各个景点拍摄，以逐渐现代化的中国城市为背景。透过画面影片主人公追寻生命的确定性，《陌生天堂》捕捉了一代人在面对迅速变化的城市时的普遍情绪。



The Fifth Night (II) Rehearsal (2010)

Multi-channel film installation, 35mm film transferred to HD, black and white, sound, 52mins 10secs



The Fifth Night (II) Rehearsal is a reflection on the process of cinematic production and comprises seven synchronised projections. Referred to by Yang Fudong as a “multiple perspective film”, the installation goes beyond our visual field and habits of viewing, depicting scenes that are random, unrelated yet seem to connect at certain moments only to end abruptly. The process of producing the film, from the creation of the set to the composition of the various scenes, was arbitrary and reliant on the spontaneity of the cast and crew—each shot is unpredictable, each expression unmediated. *The Fifth Night (III) Rehearsal* shows the entire production process in its unedited form. Seen through the director’s monitor, it is as if the set is brought live, transposing viewers in the middle of a live shoot. With seven cameras, each having its own pace and field of vision, concurrently shooting seven scenes, occurring simultaneously in the same space, the film set becomes a playground for experimentation of cinematic space and time. The interplay of the different scenes gives rise to arbitrary encounters between characters, and the same scene can be at the foreground on one screen and serve as the background on another. As if an attempt to make manifest the fragmentary nature of our experience of the world, this assembly of filmic moments plays with our perceptive faculties and resists comprehension. If the natural tendency of a viewer is to draw associations and establish some coherence to the disparate scenes, to what extent is the created narrative derived from imageries from the work and to what degree are they a synthesis of the viewer’s experience of the ‘real’ world? *The Fifth Night (III) Rehearsal* is a film about a film and each viewer becomes its co-director.

第五夜（第二版）巡回排演 (2010年)

多屏电影、35毫米黑白胶片电影转高清、52分10秒

《第五夜（第二版）巡回排演》是由七个屏并置放映七段同步影像组成，是对电影制作过程的思考。杨福东称之为「复眼电影」，作品超出了我们的视域和视觉习惯，描绘的场景都是随机的、毫无关联的。在某些时刻似乎连接上了却又突然被打断。制作拍摄的过程，从布景到各种场景的组成，是任意的且完全依赖演员和拍摄组的自发性——随之产生的每个镜头是不可预知的，而每次的演绎、每个表情亦是未经预谋的。《第五夜（第二版）巡回排演》将整个拍摄制作过程以未经编辑的形式完整地呈现。观众看到的正是导演在监视器所看到的画面，犹如置身于现场拍摄中。七台摄影机以各自的景深、景别、移动方式等，同时拍摄七个场景，使现场瞬间成了一个能让人挥霍于电影时空的实验。在不同场景的交错下片中人物的交集所产生出的画面可以同时是前景也是下一个画面的背景。仿佛在试图具体化人对外在世界支离性的体验，作品所聚集的支离的画面玩弄着我们的感官并拒绝被逻辑逻辑。倘若观众的自然倾向是去为这些不同的场景做联想并建立连贯性，那么所拼凑出的叙述有多少是直接引用于作品中的影像，又有多少程度是综合了他们体验的「真实」世界？《第五夜（第二版）巡回排演》是一部关于电影的电影而每位观众都成了它的第二导演。

On the Double Dragon Hills (2012)

Double-channel video, black and white, silent, 25mins 50secs



On the Double Dragon Hills is a two-channel black and white video that consists of footage taken from an earlier work by Yang, *Blue Kylin* (2008). Filmed in Jiaxiang in Shandong Province, a city well known for its resource of blue stone, the work records the life of the locals whose livelihood centred on the stone-carving trade. The earlier work presents the process of creating blue stone sculptures, from the quarrying of the stones, to its carving, to the display of a large, unfinished piece of collapsed stone sculpture. *Blue Kylin* reflects the artist’s contemplation of the production process where the promise of an artefact being created is unfulfilled, and an allusion to modern civilisation that consumes them. *On the Double Dragon Hills* is a meditation on the process of production itself and its effects on the city that provides for, reacts to, and depended on the demands of such production. Scenes of workers at work and at rest are juxtaposed with vast landscapes of the nearby city and the blue stone quarry. Amidst the expanse of these natural and man-made landscapes, workers carry on with their daily activities, seemingly unperturbed by the invisible forces that drives and sustain their living. In the artist’s characteristic style, the work takes a poignant look at human endeavours that transcends practical realities, resisting any attempts at ascribing meaning or purpose.

二龙山上 (2012年)

多路黑白视频、无声、25分50秒

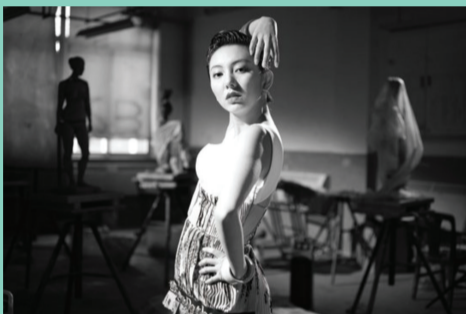
多路黑白视频作品《二龙山上》取材于杨氏2008年创作的《青·麒麟》，在盛产青石的山东嘉祥拍摄。作品记录了当地人的生活以及他们以青石雕刻制作为中心的设计。《青·麒麟》呈现的是打造青石雕塑的过程，从采石到雕塑，将记录下的过程和一组未完成、坍塌了的雕塑一同展示。《青·麒麟》中被骤然终止的生产过程反映了艺术家对制作过程的思考，及暗指着消耗它们的现代文明。

《二龙山上》则是制作过程本身的冥想，以及它如何影响着这个它提供资源、做出调整回应、并依赖着这种生产需求的城市。工人们工作和休息的画面与采石场和它周围城市辽阔的景观成对比。置身于这些宽阔的自然与人造景观，工人们继续着他们的日常工作，对于推动和维持他们的生活的无形力量似乎泰然自若。富有杨福东一贯的风格形式，《二龙山上》是对人类作业的深刻观察，超越了实际现实，并抗拒任何为之赋予意义的企图。

Incidental Scripts

About the Unknown Girl – Ma Sise (2013-2014)

Multi-media installation with wallpaper, two projections, four TV monitors, photographs. Dimension variable



《被遗忘的蝴蝶结》The Forgotten Bow-knot (2014)



《昆明湖上》At Lake Kunming (2014)

构思为长期电影项目的这件作品是关于一个叫马斯瑟女孩的生活的一切。杨福东是在拍摄两部影像作品，《将军的微笑》与《第五夜》时认识当时参演的马斯瑟。艺术家好奇她学过的所谓专业的表演，与日常生活中作为演员的一些变化。作品试图揭露一个「真实」演员的所思所想，以及什什么样的故事会发生在她的生活里。在真实的生活与真实的表演两者之间，她未来的生活充满着许多不确定因素，也正这种不确定性使生活充满期待。杨氏对这种戏剧性深感兴趣，这是在实际的实践种固有的——如同影视时间驱使场景的发展，现实的时间推动前人生。作品进一步思考并实验「现实」与「虚构」的概念。所谓虚构的或在实时和真实空间中的演绎，都已被现实包含着；而当我们审查现实生实时，此举下意识的已经是真实生活的虚拟化。《关于与一切未知的女孩：马斯瑟》最初计划为期三年（2013至2015）但因马斯瑟最近决定退出而告一段落。作品的第一次展出是在2013年第12届里昂双年展，代表这个艺术项目的开始。在新加坡南大当代艺术中心的展出由几个部分组成：取自《将军的微笑》作品中有马斯瑟镜头的录像；记录了拍摄电视剧的录像作品《在朝岗》；摄影系列《昆明湖上》和《被遗忘的蝴蝶结》；以及《被遗忘的蝴蝶结》的拍摄现场录像记录。

关于与一切未知的女孩：马斯瑟 (2013-2014年)

多媒体装置包括壁纸、两部投影、四个电视显示器和摄影影像，尺寸可变

构思为长期电影项目的这件作品是关于一个叫马斯瑟女孩的生活的一切。杨福东是在拍摄两部影像作品，《将军的微笑》与《第五夜》时认识当时参演的马斯瑟。艺术家好奇她学过的所谓专业的表演，与日常生活中作为演员的一些变化。作品试图揭露一个「真实」演员的所思所想，以及什什么样的故事会发生在她的生活里。在真实的生活与真实的表演两者之间，她未来的生活充满着许多不确定因素，也正这种不确定性使生活充满期待。杨氏对这种戏剧性深感兴趣，这是在实际的实践种固有的——如同影视时间驱使场景的发展，现实的时间推动前人生。作品进一步思考并实验「现实」与「虚构」的概念。所谓虚构的或在实时和真实空间中的演绎，都已被现实包含着；而当我们审查现实生实时，此举下意识的已经是真实生活的虚拟化。《关于与一切未知的女孩：马斯瑟》最初计划为期三年（2013至2015）但因马斯瑟最近决定退出而告一段落。作品的第一次展出是在2013年第12届里昂双年展，代表这个艺术项目的开始。在新加坡南大当代艺术中心的展出由几个部分组成：取自《将军的微笑》作品中有马斯瑟镜头的录像；记录了拍摄电视剧的录像作品《在朝岗》；摄影系列《昆明湖上》和《被遗忘的蝴蝶结》；以及《被遗忘的蝴蝶结》的拍摄现场录像记录。

（马斯瑟全名马思睿。1989年出生于四川凉山彝族自治州西昌市，是名女演员。现工作生活于北京。）



《在朝岗》At Hegang (2013)

(Ma Sise’s full name is Ma Si She Zhuo Wei. Born in 1989 in Xichang, Yi Autonomous Prefecture of Liangshan, Sichuan province; she is an actress and currently lives and works in Beijing.)