

YANG YONGLIANG

Time Immemorial

GALERIE PARIS-BEIJING
62, rue de Turbigo - 75003 Paris

Vernissage le samedi 4 novembre 2017, de 15h00 à 21h00
Exposition du 4 novembre au 23 décembre 2017



Endless Streams, 2017, single-channel 4K video, 7'00"

La Galerie Paris-Beijing est heureuse de présenter *Time Immemorial* dévoilant les nouvelles photographies et installations vidéo de Yang Yongliang.

L'artiste basé à Shanghai continue de bousculer notre conscience collective, questionnant nos problèmes économiques, environnementaux et sociaux, anticipant les effets dévastateurs de l'urbanisation effrénée et de l'industrialisation en Chine comme ailleurs. Inspiré par la culture ancestrale et le célèbre Shan Shui,* Yang Yongliang pratique la photographie numérique à la manière d'un peintre. La vision d'ensemble de son oeuvre rappelle celle d'un paysage, mais un examen minutieux révélera une image composée de formes créées par la main de l'homme et la représentation d'un contexte résolument urbain. Les arbres qui caractérisent les peintures classiques de la dynastie Song deviennent des tours en treillis métallique ou des pylônes sur lesquels sont tirées des lignes électriques. Ses habitants sont coupés de l'environnement naturel et semblent mener une vie qui va de pair avec une sorte de pseudo anonymat.

Avec la nouvelle série *Time Immemorial* (2016) l'artiste continue de développer une approche critique de la réalité tout en cherchant une source de spiritualité dans la marche inexorable de son pays entre progrès technologique et annihilation. L'imagerie urbaine contemporaine en total décadence est



The Path, 2016, giclee print on fine art paper, 80 x 80 cm

toujours omniprésente: les montagnes recouvertes des gigantesques gratte-ciel en ruines seront bientôt submergées par la montée des eaux, qui occupent de plus en plus la surface. Pourtant Yang Yongliang suggère subtilement une réconciliation possible entre tradition et modernité, nature et culture. Dans cette nouvelle série, la matérialité même de la photographie en tant que médium est traitée. Dans un premier temps, les images originales créées numériquement sont imprimées en négatif sur une feuille de papier beaux arts. Chaque image est ensuite photographiée à l'aide d'une chambre photographique. Puis, le film est présenté dans un écrin de bois retro-éclairé. Il s'agit pour l'artiste de préserver une image digitale sur un film photographique traditionnel.



Outside, 2005, giclee print on fine art paper, 60 x 60 cm

Ferons également partie de l'exposition trois nouvelles vidéos saisissantes *Journey to the Dark* (2017), *Prevailing Wind* (2017) and *Endless Streams* (2017) exploitant pour la première fois la technologie 4K. L'installation immersive *Eternal Landscape* (2017) permet au spectateur, à l'aide d'un casque de réalité virtuelle, de plonger au milieu des ruines dans l'univers achromatique de l'artiste.

Parallèlement à ses dernières vidéos 4K sera présentée pour la première fois à la galerie la série *Outside* (2005). Elle rassemble des vues d'espaces abandonnés toujours capturés selon un plan frontal avec une ouverture murale dans la partie centrale de l'image permettant un accès à l'environnement extérieur. Les images ont été prises dans des usines désaffectées en voie de démolition situées près de la ville natale de l'artiste dans le but de garder le souvenir de ces structures destinées à disparaître.

de Yang Yongliang du récit «Peach Blossom Spring» de Tao Yuanming et mène le spectateur dans un rêve hors du temps. Vêtu d'une armure de kendo, le protagoniste se positionne comme une figure solitaire au milieu d'une métropole occupée. Il est seul et détaché du chaos de la civilisation urbaine.

Né à Shanghai en 1980, durant dix ans il apprend la peinture traditionnelle chinoise auprès du maître calligraphe Yang Yang. A la fois photographe, peintre, vidéaste et plasticien, il est diplômé du Shanghai Institute of Design, China Academy of Art, en communication visuelle et design. Il enseigne actuellement au Shanghai Institute of Vision Art.

Son travail a fait l'objet de nombreuses expositions, notamment *Disorder*, l'exposition itinérante liée au Prix Pictet, au Musée d'Art Moderne de la Ville de Paris, et au Musée de l'Homme qui compte désormais une oeuvre de l'artiste dans ses collections permanentes, *China in Motion* (2017) aux Musées d'Annecy en parallèle du Festival du Film d'animation, *Shanshui Within* (2016) au MoCa de Shanghai. Il a également participé à la double exposition *2050. Une Brève histoire de l'avenir* (2015), inspirée du livre homonyme de Jacques Attali, au Louvre, aux Musées Royaux des Beaux-Arts de Belgique et au Palazzo Reale à Milan, Italie. En 2014, il a participé à la 5ème Triennale de l'art asiatique à Fukuoka et l'exposition d'envergure *Chinese Ink* au Metropolitan Museum of Art de New York. En 2013, il prend part à la 5ème Biennale d'art contemporain de Moscou. En 2012, il est exposé au sein du Palais des Beaux-Arts de Lille pour l'exposition *Babel* et au Ullens Center for Contemporary Art de Beijing pour *The Creator Project*.



Fall into Oblivion, 2015, Video, 58'13"

*Paysage naturels représenté dans les peintures des grands artistes classiques chinois depuis plus d'un millénaire. Les Shan Shui comportent toujours des inscriptions calligraphiques.

YANG YONGLIANG

Time Immemorial

Opening Saturday, November 4th 2017 from 3:00 to 9:00 pm
Exhibition from November 4th to December 23rd, 2017



Endless Streams, 2017, single-channel 4K video, 7'00"

Galerie Paris-Beijing is proud to present *Time Immemorial*, revealing Yang Yongliang's latest photographs and video installations.

The Shanghai-based artist keeps jostling our collective conscience, questioning our economical, environmental and social issues, by foreseeing the devastating effects of unrestrained urbanization and industrialization in China and abroad.

Inspired by Chinese ancestral culture and the famous Shan Shui*, Yang Yongliang works with digital photography like a painter. The overall view of his work reminds us of a landscape, but a careful analysis will reveal an image made of man-made shapes and the representation of an undoubtedly urban context.

The characteristic trees from the classical Song dynasty paintings become metallic lattice or poles from which are drawn electrical power lines. His inhabitants are cut off from the natural environment and seem to lead a life pairing with a kind of anonymity.

With the new series *Time Immemorial* (2016), the artist keeps developing a critic approach to reality while searching for a spiritual source in his country's relentless march between technological progress and annihilation. The contemporary



The Path, 2016, giclee print on fine art paper, 80 x 80 cm

urban imagery in total decay is always present: the mountains covered by giant skyscrapers in ruins will soon be flooded by the rise of the waters, taking more and more over the surface. However Yang Yongliang subtly suggests a possible agreement between tradition and modernity, nature and culture. In this new series, the very materiality of photography as a media is dealt with. Firstly, the original images created digitally are printed in negative on a fine arts paper sheet. Then each image is photographed with a 8x10-inch traditional film camera. Finally the hand-developed film is mounted on a backlit wooden case, according to the artist's intent to preserve a digital image on a traditional photographic film.



Outside, 2005, giclee print on fine art paper, 60 x 60 cm

Three new seizing videos will also be part of the exhibition: *Journey to the Dark* (2017), *Prevailing Wind* (2017) and *Endless Streams* (2017) that use for the first time the 4K technology. The immersive installation *Eternal Landscape* (2017) lets us dive into the ruins of the artist's achromatic universe with the help of a virtual reality headset.

Alongside with his latest 4K technology videos Yang's first photography series *Outside* (2005) will also be on display. *Outside* collects a series of abandoned rooms with an outside view through the window frame. The images were taken in old factories to be demolished near the artist's hometown in order to memorize the structures that would soon be gone. Some outside views were staged; the others were taken naturally from the scene. They are spaces no longer in use; they are grey zone that carries memories and expectations.

To close the exhibition, the experimental feature-length film *Fall into Oblivion* (2015) will be projected. The scenario is influenced by Yang Yongliang's reading of the tale "Peach Blossom Spring" by Tao Yuanming and leads the viewer into a dream out of time. Dressed with kendo armour, the protagonist positions himself as a lonely figure in the middle of a busy metropolis. He is alone and detached from the urban civilisation's chaos.

Born in Shanghai in 1980, for ten years he studied traditional Chinese painting with the calligraphy master Yang Yang. Photographer, painter, videographer and visual artist, he graduated from the Shanghai Institute of Design, China Academy of Arts, in visual communication and design. He is now a teacher at Shanghai Institute of Vision Art.

His work has been exhibited multiple times, including Disorder, the itinerary exhibition attached to the Pictet Prize, at Musée d'Art Moderne de la ville de Paris, and at the Musée de L'Homme which now owns one of the artist's work as part of the permanent collection. China In Motion (2017) at Musées d'Annecy during the Animation Film Festival, Shanshui Within (2016) at the Shanghai MoCa. He also participated in the double exhibition 2050, A Brief Future History (2015), inspired by Jacques Attali's book by the same name at the Royal Fine Arts Museum of Belgium and at the Palazzo Reale in Milan, Italy. In 2014, he participated in the 5th Asian Art Triennial in Fukuoka and the large scale exhibition Chinese Ink at the Metropolitan Museum of Art in New York. In 2013, he was part of the 5th Contemporary Art Biennale of Moscow. In 2012, he was part of the Babel exhibition at the Palais des Beaux Arts de Lille and The Creator Project at Ullens Center for Contemporary Art in Beijing.



Fall into Oblivion, 2015, Video, 58'13"

**Natural landscapes represented in the greatest classical Chinese artists for over a millennia. The Shan Shui always include calligraphic inscriptions.*

YANG YONGLIANG

Born 1980, Shanghai

Lives and works in Shanghai, China

COLLECTIONS

AiLing Foundation, China
Allen Memorial Art Museum, USA
Arendt Art Collection, Luxembourg
Art Gallery of New South Wales, Australia
Bates College Museum of Art, USA
Brooklyn Museum, USA
Deutsche Bank, China
DSL Collection, France
Fidelity Investment Corp. Collection, USA
Franks-Suss Collection, UK
How Art Museum, China
Jordan Schnitzer Museum of Art, University of Oregon, USA
Metropolitan Museum of Art, USA
Nevada Art Museum, USA
PAE ART Collection, Switzerland
HSBC Hong Kong, China
M+ Sigg Collection, China
Middlebury College Museum of Art, USA
Museum of Fine Arts, Boston, USA
Samuel P. Harn Museum of Art, USA
San Francisco Asian Art Museum, USA
Ulrich Museum of Art, Wichita State University, USA
The British Museum, UK
The National Gallery of Victoria, Australia
The Rare Books Department of the National Library of France, France
The Saatchi Gallery, UK
White Rabbit Contemporary Chinese Art Collection, Australia

SOLO EXHIBITIONS

2017
Time Immemorial, Matthew Liu Fine Arts, Shanghai, China

2016
Time Immemorial, SHIBUNKAKU, Tokyo, Fukuoka and Kyoto, Japan
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
Solo Exhibition, Galerie Paris-Beijing, Brussels, Belgium

- 2014
Solo Exhibition, Art Basel Hong Kong, Galerie Paris-Beijing, Hong Kong
Solo Exhibition, Sophie Maree Gallery, Den Haag, The Netherland
- 2013
Moonlit Metropolis, Schoeni Art Gallery, Hong Kong, China
Silent Valley, MC2 Gallery, Milano, Italy
The Moonlight, Galerie Paris-Beijing, Paris, France
- 2012
The Moonlight, Magda Danysz Galleries, Shanghai, China
- 2011
The Peach 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, 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, 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
- 2007
Phantom Landscape Series 2&3, OFOTO gallery, Shanghai

SELECTED GROUP EXHIBITIONS

- 2017
Art is Science, Karuizawa New Art Museum, Nagano, Japan
40 Years of Chinese Contemporary Photography, Three Shadows Photography Art Center, Beijing, China
China in Motion, Annecy International Animation Film Festival, Annecy Museum, Annecy, France
Energy Filed, Museum of Contemporary Art, Shanghai, China
The Five Moons, Return of the Nameless and Unknown, PyeongChang Biennale, Pyeongchang, Korea
Prix Pictet: Disorder, Museum of Photographic Arts, San Diego, USA
Land and People, Cairns Regional Gallery, Queensland, Australia
Geo-Civilization: Land and Man in Contemporary Photography in China, Geological

museum and the City Gallery, Ramat Hasharon, Israel
Behold Land, People: People and Land in Chinese Contemporary Photography, Geological
Museum and the City Gallery, Ramat Hasharon, Israel

2016

Jimei Arles Photography Festival, Xiamen, China
An Contemporary Art Experiment for Fu Lei, Zhoupu Art Museum, Shanghai, China
Après Babel, Traduire, Museum of Civilizations of Europe and the Mediterranean, Marseille,
France
Beijing Independent Film Festival, Li Space, Beijing, China
Humanistic Nature and Society (Shan Shui) – An Insight to the Future, Himalayas Museum,
Shanghai, China
Ink Remix: Contemporary art from China, Taiwan and Hong Kong, Museum of Brisbane,
Brisbane, Australia
Art-On Cascina, Festival di Arte Pubblica, Cascina, Italy
Shan Shui Within, Museum of Contemporary Art, Shanghai, China
China: Grain and Pixel – 150 Years of Chinese Photography, China Cultural Center, Brussels,
Belgium
Another Landscape, Yang Art Museum, Beijing, China
Prix Pictet: Disorder, Municipal Gallery of Athens, Athens, Greece; Somerest House, London, UK
Ink Remix: Contemporary art from China, Taiwan and Hong Kong, UNSW Galleries,
Sydney, Australia

2015

Prix Pictet: Disorder, Musée d'Art Moderne de la Ville, Paris, France
Grain and Pixel, Shanghai Center of Photography, Shanghai, China
Copyleft: China Appropriation Art, Power Station of Art, Shanghai, China
Shanghai Ever, Museum of Contemporary Art, Shanghai, China
Bizarreland – Exhibition of Chinese Contemporary Photography, Dadi Art Museum,
Hefei, China; Kunstraum Villa Friede, Bonn, Germany
Humanistic Nature and Society – An Insight into the Future, 56th International Art
Exhibition of La Biennale di Venezia, Palazzo Flangini, Venice, Italy
China8 – Contemporary Art from China, für Kunst und Kultur e.V., Bonn, Germany
Aandacht! Aandacht! – Stormopkomst Festival, De Warande, Turnhout, Belgium
1st Overclock Festival, Espace Nova-Velaux, Velaux, 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, 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, Netherlands
Outside the Lines - New Art From China, RH Contemporary Art, New York, USA
Tradition-Reversal, "Sarajevo Winter" the 30th International Festival of Sarajevo,
Collegium Artisticum, Sarajevo, Greece
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, Culture&Arts Center, Daegu, South 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, Lianzhou, China
Hohe Berge, fließendes, Chinesischen Kulturezentrum Berlin, Berlin, Germany

2013

Ink Art: Past as Present in Contemporary China, Metropolitan Museum of Art, 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
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, Thononles-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, Milano, Italy
Landmark: The Fields of Photography, Somerset House, London, UK

2012

A Sprinkle of Salt: Shi Zhiying / Yang Yongliang, MOT ARTS, Taipei, Taiwan
Printed Image in China 8th - 21th Century, Metropolitan Museum of Art, 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
Metropolis / City Life in the Urban Age, Noorderlicht International Photo festival, Groningen, 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 Luzern, Switzerland
Words and Dreams: Where technology meets dreams and vice versa, 18 Gallery, Shanghai, China

2010

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, 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, Maine, USA

Artificial Nature, MOCA Art Lab, Shanghai, China

Material Link - A Dialogue Between Greek and Chinese Artists, MOCA, Shanghai, China and Athens

Group Exhibition, Urban Public, Hamburg, Germany

Mixed Maze, Red Mansion Foundation, London, UK

2007

Art Now 2007, Gyeonggido Museum of Modern art, Ansan, Korea