

An abstract painting with a textured, layered appearance. The color palette is diverse, including dark blues, greys, earthy browns, and vibrant reds. The brushwork is expressive and visible, creating a sense of depth and movement. The overall composition is non-representational, focusing on color and form.

# 赵洋

ZHAO Yang

ShanghART  
香格纳画廊

# 赵洋，表现“恐惑”的画家

作者：Loïc LE GALL（蓬皮杜艺术中心策展人）

1919年，西格蒙德·弗洛伊德发表《恐惑论》（Das Unheimliche），将“恐惑”这一概念描述为日常生活中理性的断裂带来的不适感。

这个精神分析学里的概念指向焦虑与恐惧，它似乎能最好地阐释赵洋的作品：现实和梦境水乳交融，难分彼此，使观者困惑难解。一些熟悉的事物和情境在某些条件和背景下变得让人不安，使得观众开始质疑一些本应不容置疑的概念，诸如生命和死亡。几个世纪以来，这种怪诞的风格不断丰富着绘画艺术，在艺术史早期就能看到雏形，比如希罗尼穆斯·波斯到菲斯利的《噩梦》（1781）——其中梦魔和马头的形象都重现在赵洋的画作中。

这种艺术类型在二十世纪的绘画创作中蔚然成风，例如乔治·德·基里科、勒内·马格里特，甚至也影响了大卫·林奇的电影作品。而赵洋的艺术则扎根于中国画的古老技艺，融入丰富的文化传承，糅合不同的风格、时间和传统，实现了其艺术创作的高水准和独特性。

“废墟在赵洋的油画中反复出现。它是虚构世界中时间无涯荒野中一个属于时代的标记，既再现了已经流逝的过去，也预示着未来的末日景象。残垣断壁被用来构造画面空间，并为未完成的情节架构线索。艺术家笔触下的风景画作表现出极精湛的艺术造诣和构图技巧，他的艺术创作受到中国现代艺术作品的影响，特别是从二十世纪初就致力于融合东西方传统风格的刘海粟对其影响至深。赵洋的风景画似乎也连接了不同的文化，从中既可以看到他的故乡吉林郁郁葱葱的森林，也可以看到来自科幻、漫画和魔幻世界的当代童话和传奇。”

赵洋的童话里有着怪诞的氛围和奇幻的世界，这刚好符合弗洛伊德的维也纳弟子布鲁诺·贝特

海姆的分析。他在著名的《童话的作用》一书中解释道：“对于那些沉浸在童话世界里的人，首先会看到一个平静的湖面，平静得可以映出我们的倒影；但在这个倒影之下，我们很快会发现自己精神世界里的纷纷扰扰……”

在赵洋的油画里，那些本该留在阴暗角落里的生灵，突然出现在永恒的现实之中，让我们惊扰。这位画家仿佛一个魔术师或催眠师，但绝不是一个向导。他的画很难解读，没有明显或清晰的线索，他故意让我们迷失在陷阱之中，正如他2009年的作品《谁都不能成为自己》所营造的纷乱世界。

在画中，一个半人马造型身处一个暧昧不明的环境之中，但背景中的工厂建筑无疑指涉了现代世界。赵洋一直偏好不同文化背景中的神兽形象，例如半人马、麒麟，亦或是2011年作品《美人鱼之家》里的美人鱼。

在赵洋的作品中，“混杂体”概念，似乎更多借鉴了文学作品。他从中外古典神话传说中获取灵感，如中国先秦古籍《山海经》，和希腊诗人荷马于公元前八世纪创作的《奥德赛》。

赵洋的艺术创作深受诗歌和名著的影响，要理解这一点，必须提到他职业生涯中的一个阶段：他曾长期在大学出版社担任图书编辑。得益于这段经历，他一直热爱引经据典，从苏格拉底到雨果到海德格尔，涉猎十分广泛。文学风格的杂糅，也潜移默化影响到他的绘画，创造了大量的“混杂体”造型。

他过往的生活并没有消失，而是隐藏于他的众多引用手法中，也隐藏于与他的绘画不可分割的写作

中。在一篇名为《是的，只能是球》的文章里，他写下这句阐释终极世界观的格言式的句子：真正的死亡即重生。

赵洋早在 2008 年创作的一幅油画《共命》中，则参照了中国传统民间传说《白蛇传》。他将故事设定在一个难以辨别的地点，但留下了一些标志性的线索，例如白蛇和滔滔洪水。赵洋向我们解释，传统对每个人的自我塑造和发展都必不可少，同时它也是一种感知世界的方式。

这件作品更是创造出一种全新的魔力，更具当下性，为原本的主题引入一种现代感。画家很快又将更多当代元素融入创作，使创作主题更具时代性。

因此，汽车、飞机、潜水服和很多其他物品，与猎人一起并置于超越时间的情境中。自 2014 年起，“狩猎”主题在赵洋的画作中占据了一个特殊的位置，这一时期他的绘画技巧也更加鲜明。蛮荒的场景在当代艺术中并不常见。然而，狩猎场景一直是艺术史上最古老的主题，可以追溯到史前时代。而如今这个平庸的世界正试图一点一点地将这种猎人式的天性抹杀。作为回应，赵洋呈现的是日常的搏斗，是动物和人类间暴力的关系，并流露出些许同情。蓬皮杜中心收藏的油画作品《春天》正体现出这种矛盾性。熊、植物和猎人的颜色形成一种色调上的统一，成为一个整体。野兽存在及其死亡的意义似乎只在于成全这场无情的围捕活动，这也让人联想起我们自己的命运。

赵洋将作品中的风景和大自然塑造成一个探索我们自身处境的实验室，一个混杂了多面与荒诞的场域。在 2015 年的最新作品《蓝色》中，艺术家营造出一个传说的时代，该作品可以说概括了赵洋作品的各个层面，永远将观众置于一个介于熟悉和恐感之间的不安情境中。



无知与起点

布面油彩 & 丙烯

200 × 180cm

**Innocence and the Beginning**

Oil & Acrylic on Canvas, 2017

ZY\_8379

# Zhao Yang, Painter of the “Uncanny”

Author: Loïc LE GALL ( Curator of Centre Pompidou ) Translator: Wu Chenyun

In 1919 Sigmund Freud described the concept of the “Uncanny” (Das Unheimliche) as something which is the result of a departure from ordinary rationality. This psychoanalytical term, associated with anxiety and horror, is what best portrays Zhao Yang’s painting.

The real and the imagined become indistinguishable, blurring boundaries, and instilling confusion in the eyes of the beholder. Familiar objects and events become troubling and, depending on the context and situation, upset unshakeable truths such as life and death, in the onlooker’s mind. This distinctive mode has pervaded paintings for centuries, going back a long way in the history of art from Jheronimys Bosch, to Füssli’s Nightmare (1781) – and includes well-known iconography such as the incubus and the horse’s head – which also appear in works by Zhao Yang.

It is a current which found its way into the works of many painters throughout the 20th Century, such as Giorgio De Chirico and Rene Magritte, and even spread into David Lynch’s world of imagery and film.

As such, Zhao Yang’s pieces, inspired by traditional Chinese painting techniques, form part of a vast heritage, embodying high quality and originality stemming from a blend of genres, periods and traditions.

“Profoundly bonded to the world of legends – recurring reference found in Zhao Yang’s paintings – ruin appears to be a marker of the era in timeless setting, caught between the resurgence of

bygones and the possibility of an apocalyptic future. Architectural debris serve as a frame to construct space on the canvas and add circumstantial matter to the unfolding scenes. The landscapes born under the artist’s brush are testimony to outstanding technique and refreshing skill in the field of composition. The works display an influence from modern Chinese painting, including of course Liu Haisu ( 劉海粟 ), who at the dawn of the 20th Century was already uniting oriental and western stylistic traditions.

Zhao Yang’s landscapes also appear to form a bridge between cultures, referring to both his forest-covered birthplace Jilin ( 吉林 ), and to folk tales and modern sagas from the field of science fiction, comics and fantasy.”

The bizarre undercurrent and worlds of fantasy built on Zhao Yang’s fairy tales are a reminder of Bruno Bettelheim’s analyses. Bettelheim was a Viennese student of Freud’s. In his acclaimed work, “The Uses of Enchantment”, he explains that “those who delve into the meaning of fairy tales, initially see a tranquil lake which at first simply appears to reflect their own image. And yet before long they discover beneath this image the chaos of their inner soul...”

In Zhao Yang’s paintings monsters and creatures which should remain hidden, secret and in the dark burst out into timeless reality disrupting lives. Here the painter is playing the role of a magician or a hypnotiser –definitely not that of a guide. Reading the painting is not straight forward, as the painter deliberately misleads the viewer, much like in the mayhem of “Nobody Can

Be Themselves”, from 2009.

Zhao Yang gives life to a centaur cast in an undefinable, yet resolutely modern landscape, where factory buildings fill the background. He has also drawn liberally on mythical fauna from various cultures, such as the centaur, the Kirin (麒麟), and the mermaid, for example in “The Home of the Mermaid”, from 2011.

The concept of the hybrid is also a common concept, though here appears to be more of a reference to literary sources. Zhao Yang also gains significant inspiration from legendary and classic writings as diverse as Shan Hai Jing (山海經), The Classic of Mountains and Seas, dating back to the warring states era, and the Odyssey, attributed to Homer towards the 8th Century BC.

There is an important marker in Zhao Yang’s career which explains the extent to which he has been influenced by poetry and classic epics. For many years he worked as a book publisher for a university. It was during this period that he developed a penchant for quotations from an eclectic range of authors, ranging from Socrates to Victor Hugo and Martin Heidegger. The very concept of the hybrid is therefore deeply engrained in this mixture of literary genres, and surfaces via his canvases as well through his abundant use of iconography.

Zhao Yang’s past has not been worn away, remaining palpable in the form of his many references and other activities intrinsically linked to his painting, namely writing. In the piece entitled “Yes, It Could Only Be A Ball”, he employs a phrase which serves as a kind of motto encapsulating the

vision of his world: Real death is rebirth.

The play on references is particularly visible in one of Zhao Yang’s early works, Common fate (2008) in which he depicts the white serpent (白蛇傳) the main character in a very well-known folk tale. The legend is set against a nameless landscape, staging only the iconic white snake and a flooded scene as clues. Zhao Yang explains that tradition is a necessary foundation upon which we can build ourselves and move forward, while at the same time it is a wake-up call, a way of perceiving the world.

This work in particular sets out to forge a fresh kind of magic, introducing a more modern approach. The painter rapidly includes more items taken from contemporary culture, bringing the motif into the present.

It is for this reason that cars, planes, diving equipment and other items are juxtaposed with timeless landscapes and representations, such as hunters. Hunting has a place of its own in Zhao Yang’s paintings, in particular since 2014, year which saw an affirmation of his technique. Staging wilderness is unusual in contemporary art. The inner feelings of the hunter are reminiscent of primitive instincts – hunting scenes are still the most ancient reference in the history of art harking back to the prehistoric era – instincts that modern impersonal life has gradually sought to erase.

As a counterpoint to this trend, Zhao Yang portrays the battles that are waged in everyday life,



像克格勃一样的摄影师

布面油彩 & 丙烯  
38 × 26cm

**A KGB Like Photographer**

Oil & Acrylic on Canvas, 2016

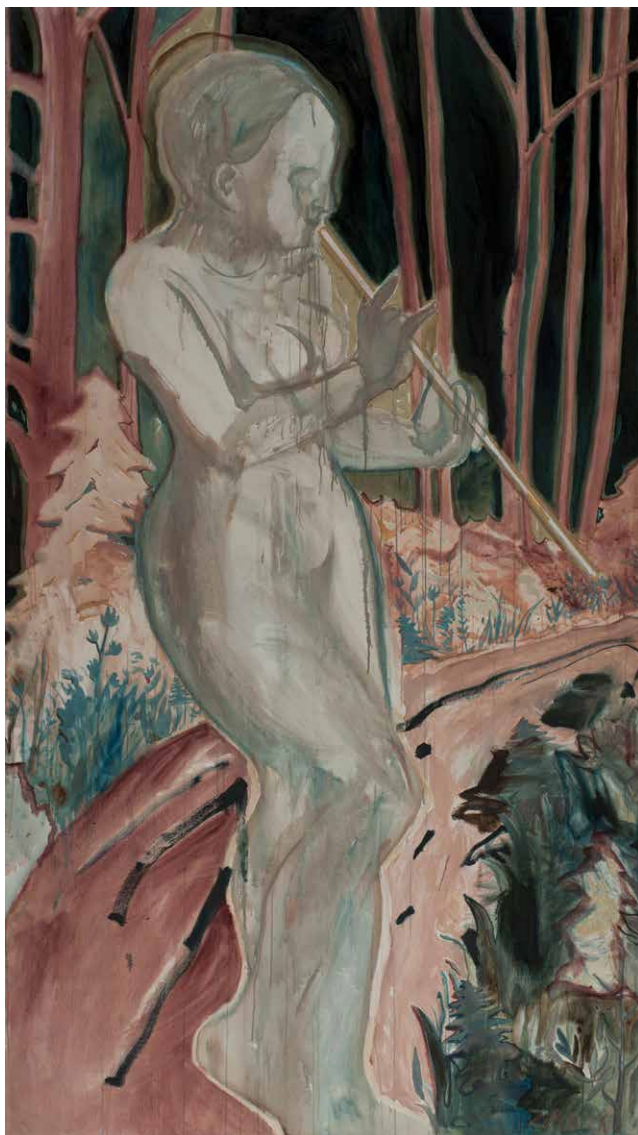
ZY\_9673

violent encounters between animals and humans, which still bear some note of empathy. The canvas hanging in the Centre Pompidou, *The Spring*, is as such the epitome of this ambivalence. The shades applied to the bear, the vegetation and hunters merge into chromatic union, operating as an ensemble. The very existence of the beast (and its death) appears to be a function of inexorable chase serving as a sharp reminder of our own fate.

Landscapes and nature form a composition redolent of a laboratory exploring our own condition, a cross between the hybrid and the bizarre.

The more recent canvas entitled *The Blue*, from 2015, set in a time of legends can be seen as a fusion of the many facets constituting Zhao Yang's art: an unrelenting quest to position the viewer on the uncomfortable cusp between the familiar and the uncanny.

## 主要作品 | Main Works



**唯有音乐**

布面油彩 & 丙烯

170 × 100cm

**Only Canto**

Oil & Acrylic on Canvas, 2016

ZY\_4890





啊! 后海

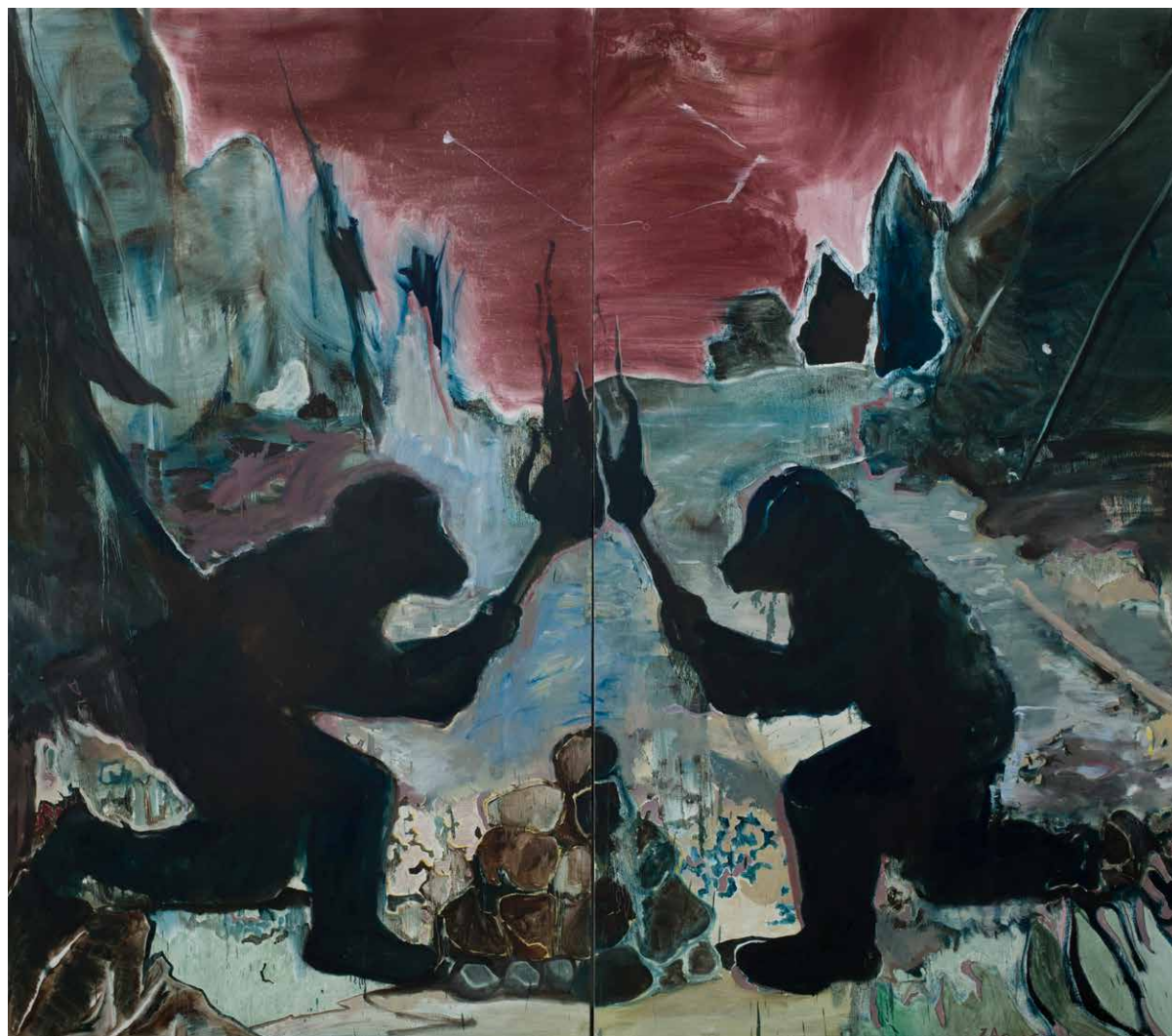
布面油彩 & 丙烯

200 × 180cm

Ah! Houhai

Oil & Acrylic on Canvas, 2016

ZY\_3536



盗火者

布面油彩 & 丙烯

300 × 340cm

**Fire Thief**

Oil & Acrylic on Canvas, 2016

ZY\_3732

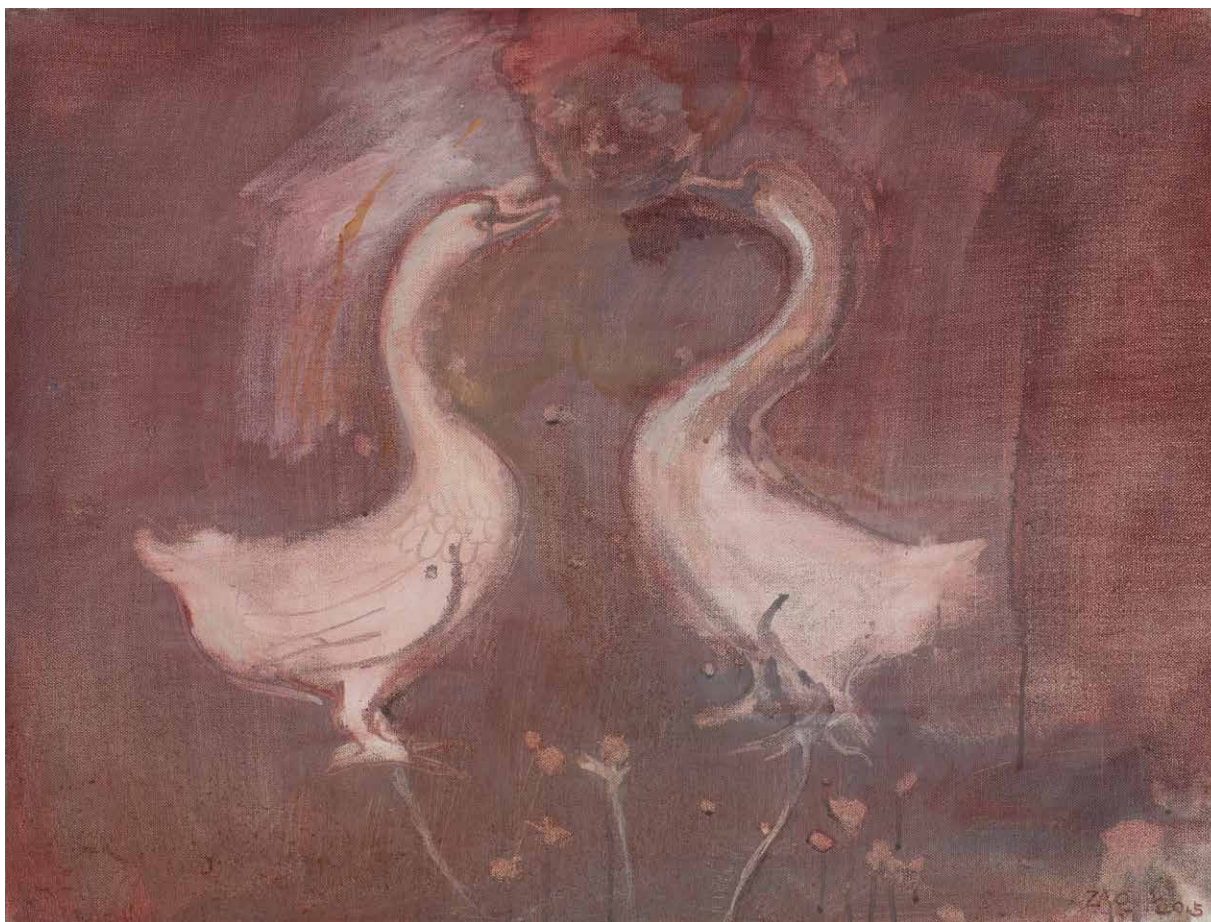


蓝色

布面油彩 & 丙烯  
200 × 400cm

**The Blue**

Oil & Acrylic on Canvas, 2015  
ZY\_2790



球

布面油彩 & 丙烯  
60 × 80cm

**Balls**

Oil & Acrylic on Canvas, 2015  
ZY\_8164



间隙

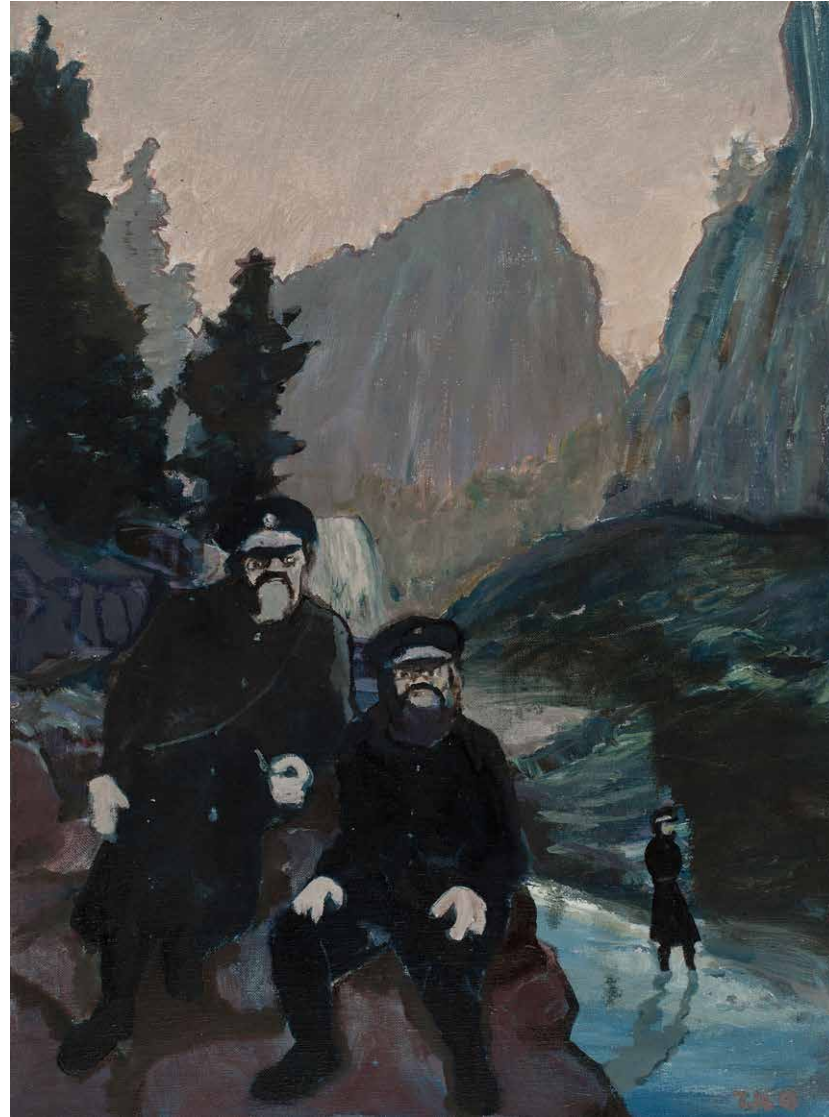
布面油彩 & 丙烯

81 × 61cm

**The Gap**

Oil & Acrylic on Canvas, 2015

ZY\_9141



峥嵘岁月

布面油彩 & 丙烯  
81 × 60cm

**The Glorious Days**

Oil & Acrylic on Canvas, 2015  
ZY\_9044



骨盆

布面油彩 & 丙烯  
200 × 300cm

**The Bone Basin**

Oil & Acrylic on Canvas, 2015  
ZY\_4676



篮球运动员

布面油彩 & 丙烯  
70 × 50cm

**Basketball Players**

Oil & Acrylic on Canvas, 2015  
ZY\_2494





唯有黎明

布面油彩 & 丙烯  
155 × 130cm

Only the Dawn

Oil & Acrylic on Canvas, 2015  
ZY\_9349



嗨火星出发

布面油彩 & 丙烯  
180 × 200cm

Hi, Martians! Go!

Oil & Acrylic on Canvas, 2015  
ZY\_2074



**瓦特瓦尔特 2**

布面油彩 & 丙烯  
200 × 180cm

**Watt Walter 2**

Oil & Acrylic on Canvas, 2015  
ZY\_4884



巨人症

布面油彩 & 丙烯

340 × 510cm (in 6 pieces) | EACH 170 × 170cm (× 6 pieces)

**Gigantism**

Oil & Acrylic on Canvas, 2015

ZY\_7573

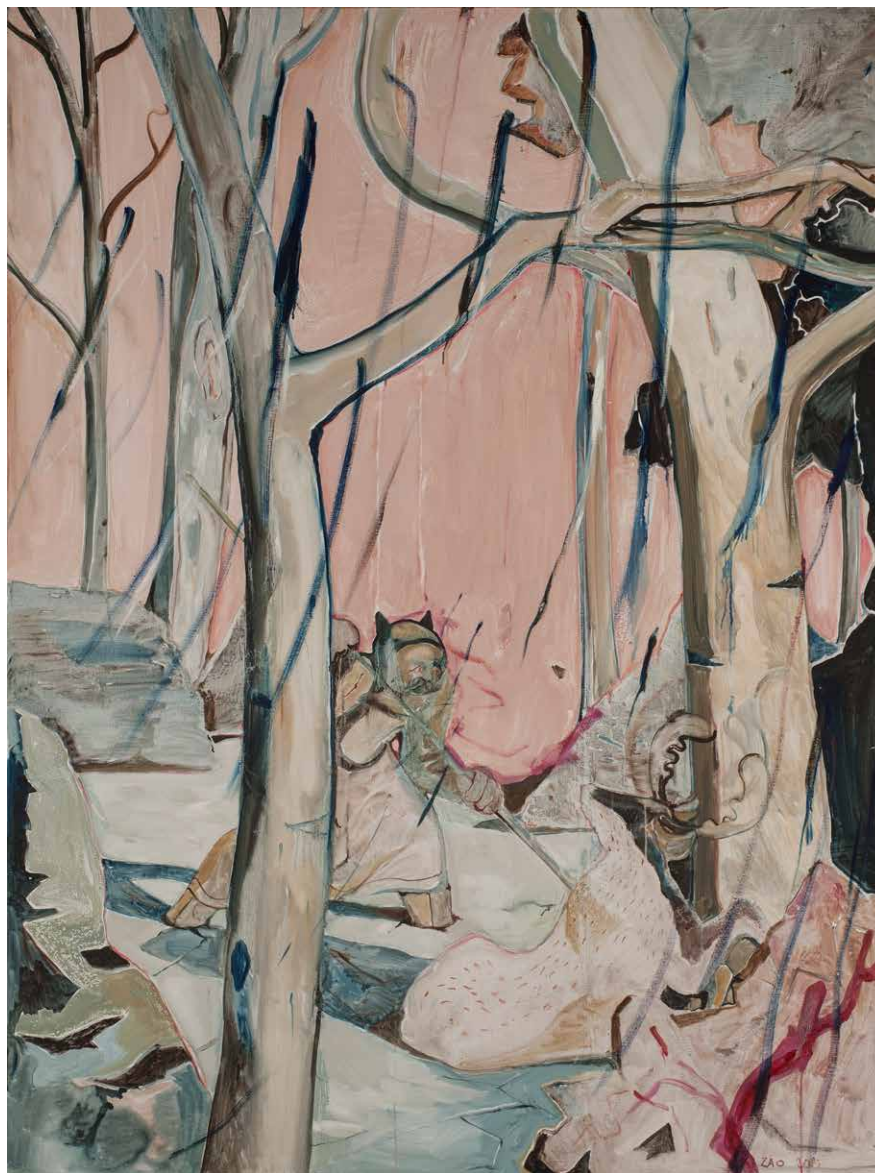


对称的人

布面油彩 & 丙烯  
200 × 150cm

**Symmetrical People**

Oil & Acrylic on Canvas, 2015  
ZY\_3054



大雨

布面油彩 & 丙烯  
200 × 150cm

**Heavy Rain**

Oil & Acrylic on Canvas, 2015  
ZY\_8852



**失语症**

玻璃板上油画, 铁架  
84 × 81cm

**The Aphasics**

Oil on Glass, Iron Stand, 2015  
ZY\_6381



空洞与时间

布面油彩 & 丙烯

60 × 81cm

**Hollow and Time**

Oil & Acrylic on Canvas, 2015

ZY\_1592





**球状闪电**

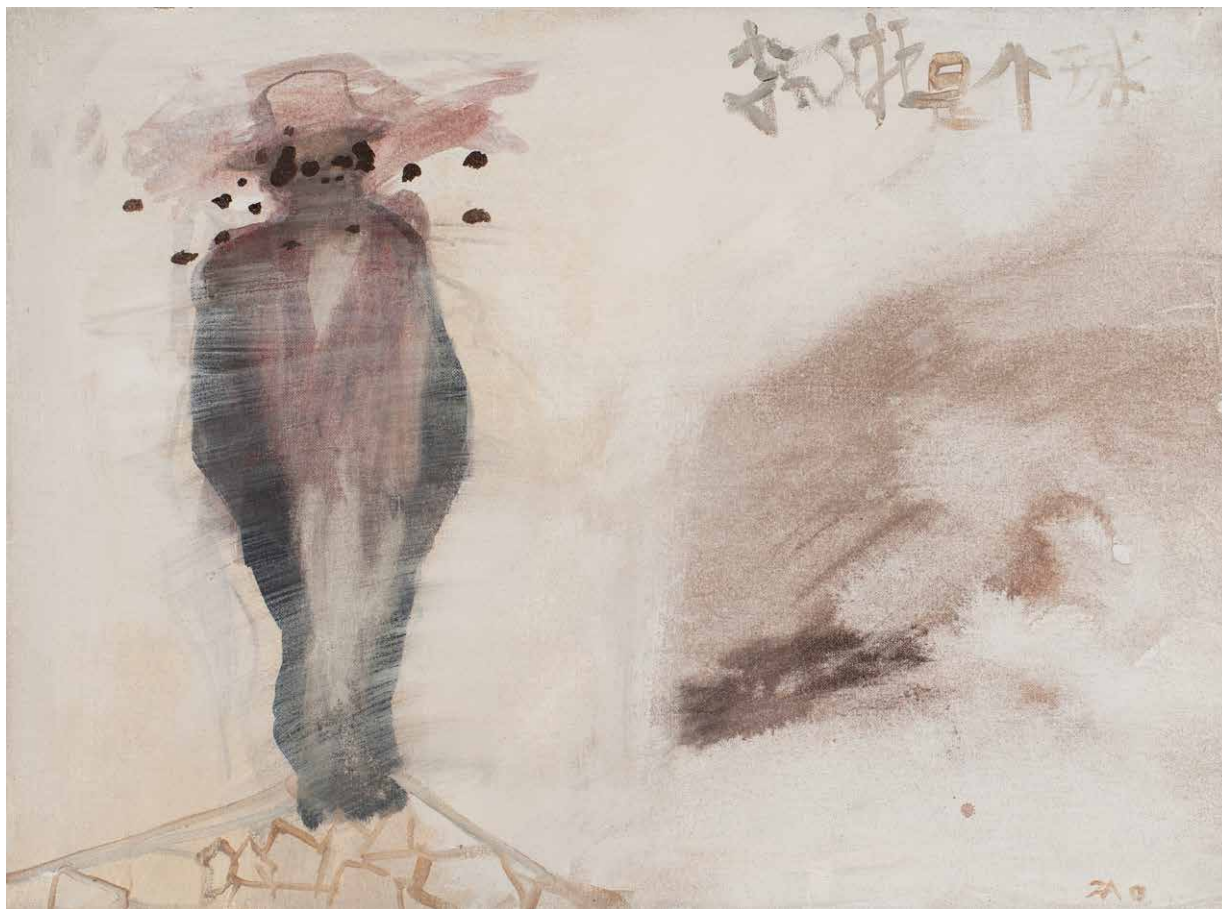
布面油彩 & 丙烯

60 × 81cm

**Spherical Lightning**

Oil & Acrylic on Canvas, 2015

ZY\_0446



抗拒是个球

布面油彩 & 丙烯

60 × 81cm

Resistance is a Ball

Oil & Acrylic on Canvas, 2015

ZY\_0587



月球

布面油彩 & 丙烯

50 × 100cm

**The Moon**

Oil & Acrylic on Canvas, 2015

ZY\_5125

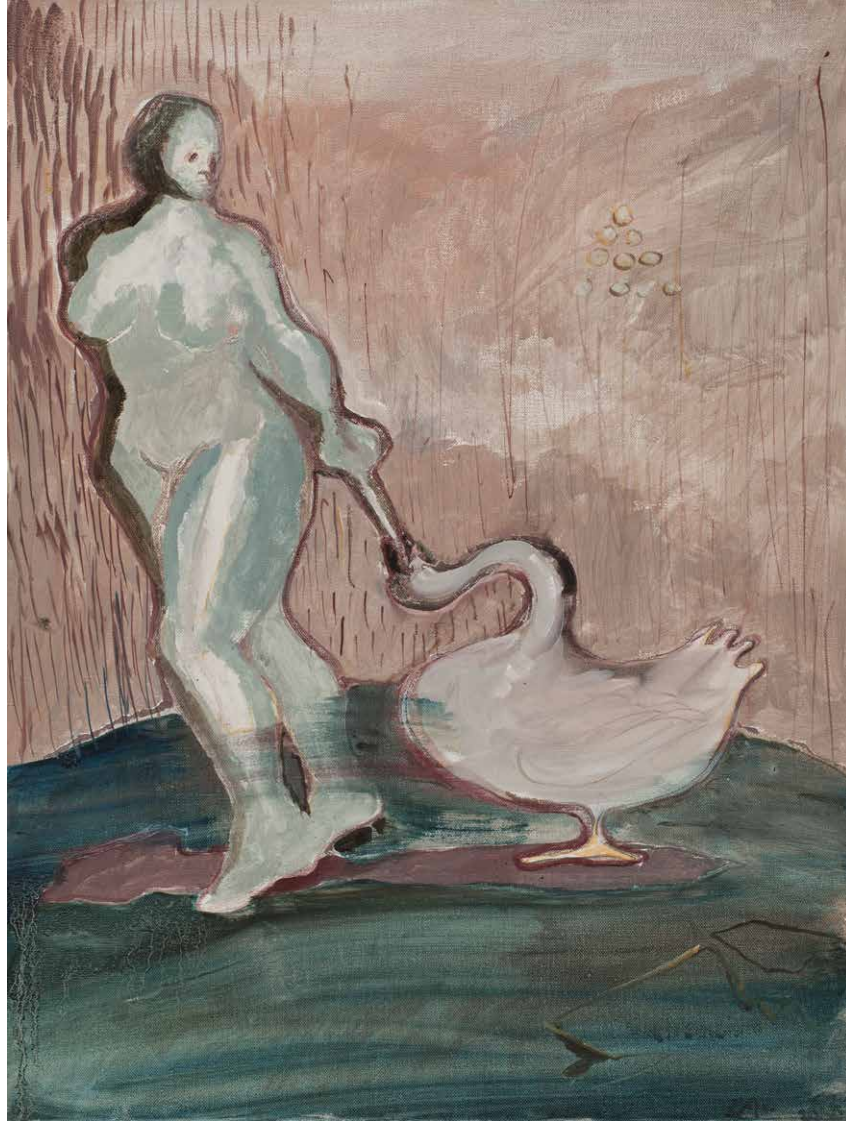


**行动者**

布面油彩 & 丙烯  
200 × 400cm

**Doers**

Oil & Acrylic on Canvas, 2015  
ZY\_2232



**扭曲**

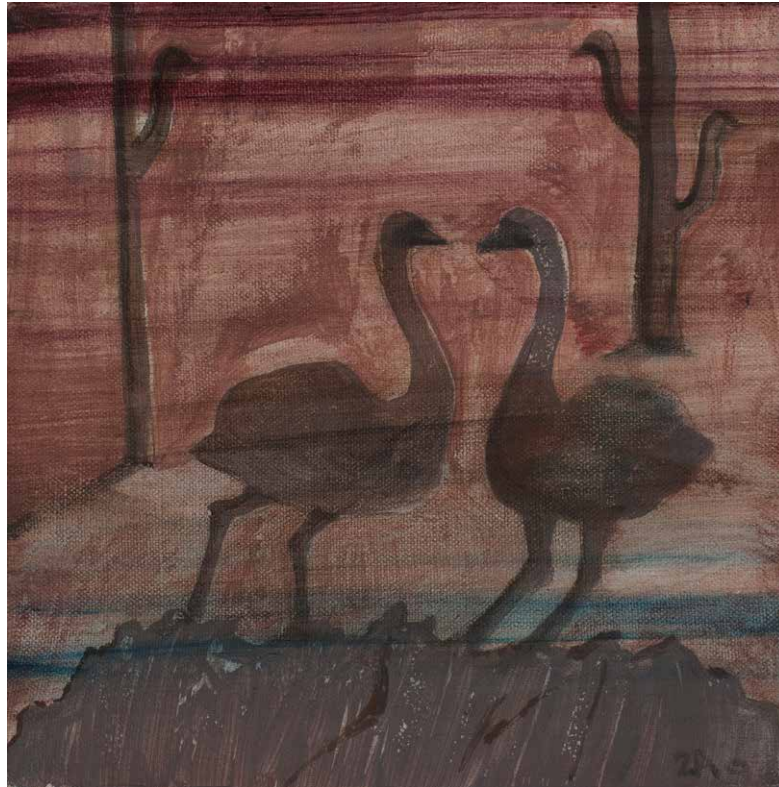
布面油彩 & 丙烯

80 × 60cm

**Twisting**

Oil & Acrylic on Canvas, 2015

ZY\_1337



两只鸵鸟

布面油彩 & 丙烯  
25 × 25cm

Two Ostriches

Oil & Acrylic on Canvas, 2015  
ZY\_5724



失忆者

布面油彩 & 丙烯

155 × 260cm (in 2 pieces) | EACH 155 × 130cm (x 2 pieces)

People with Amnesia

Oil & Acrylic on Canvas, 2015

ZY\_5244



风雨夜归人

布面油彩 & 丙烯

200 × 400cm

An Arduous Journey Back Home on a Windy and Rainy Night

Oil & Acrylic on Canvas, 2015

ZY\_9992





酒神之歌

布面油彩 & 丙烯

300 × 400cm (in 2 pieces)

**Dithyramb**

Oil & Acrylic on Canvas, 2015

ZY\_9636



惩罚

布上油画

200 × 180cm

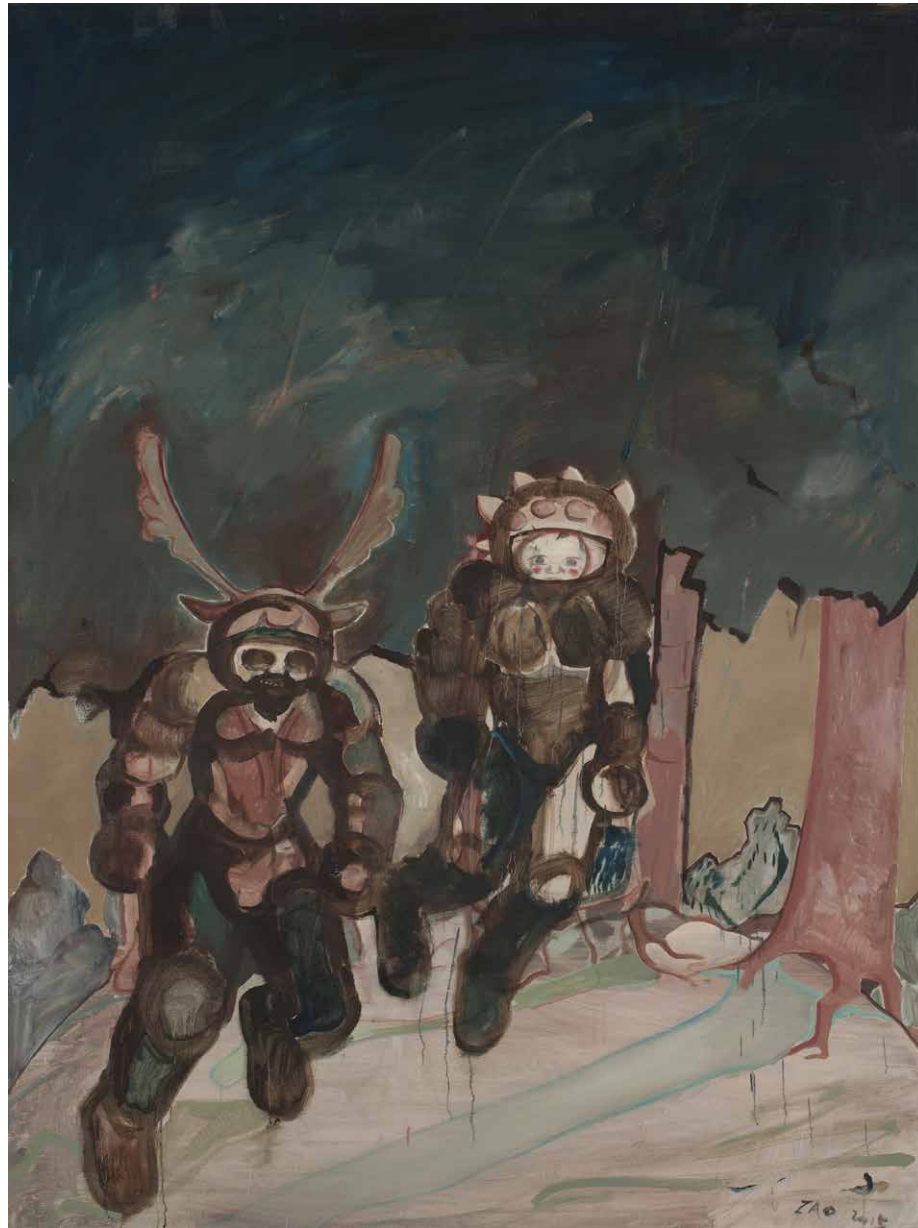
**Punishment**

Oil on Canvas, 2015

ZY\_5971



七个矮人  
布面油彩 & 丙烯  
200 × 400cm  
**Seven Dwarves**  
Oil & Acrylic on Canvas, 2015  
ZY\_2908



回到地球

布面油彩 & 丙烯  
200 × 150cm

**Back to Earth**

Oil & Acrylic on Canvas, 2015  
ZY\_1086



春天

布面油彩 & 丙烯

200 × 150cm

Spring

Oil & Acrylic on Canvas, 2014

ZY\_3391

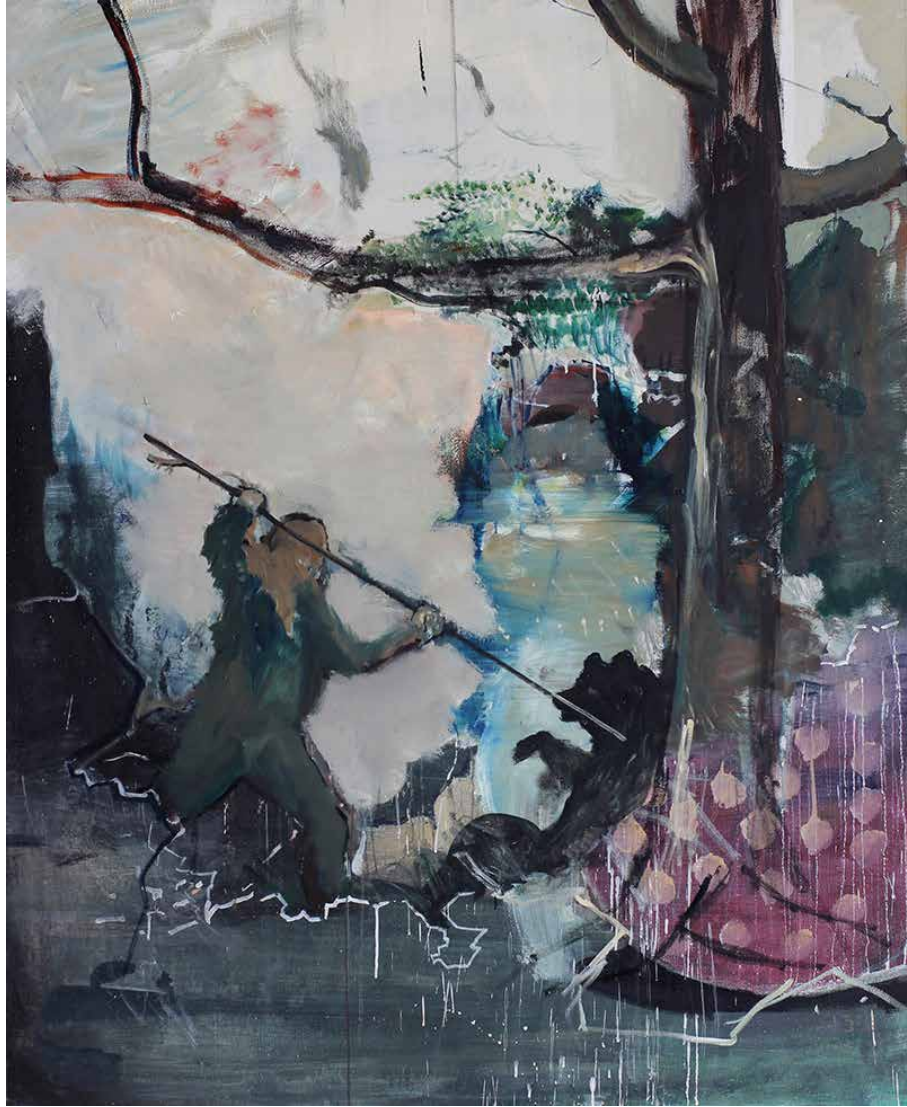
法国蓬皮杜艺术中心收藏 | Collected by Centre Pompidou, Paris, France



猎物  
布面油彩  
150 × 200cm  
Prey  
Oil on Canvas, 2014  
ZY\_4189

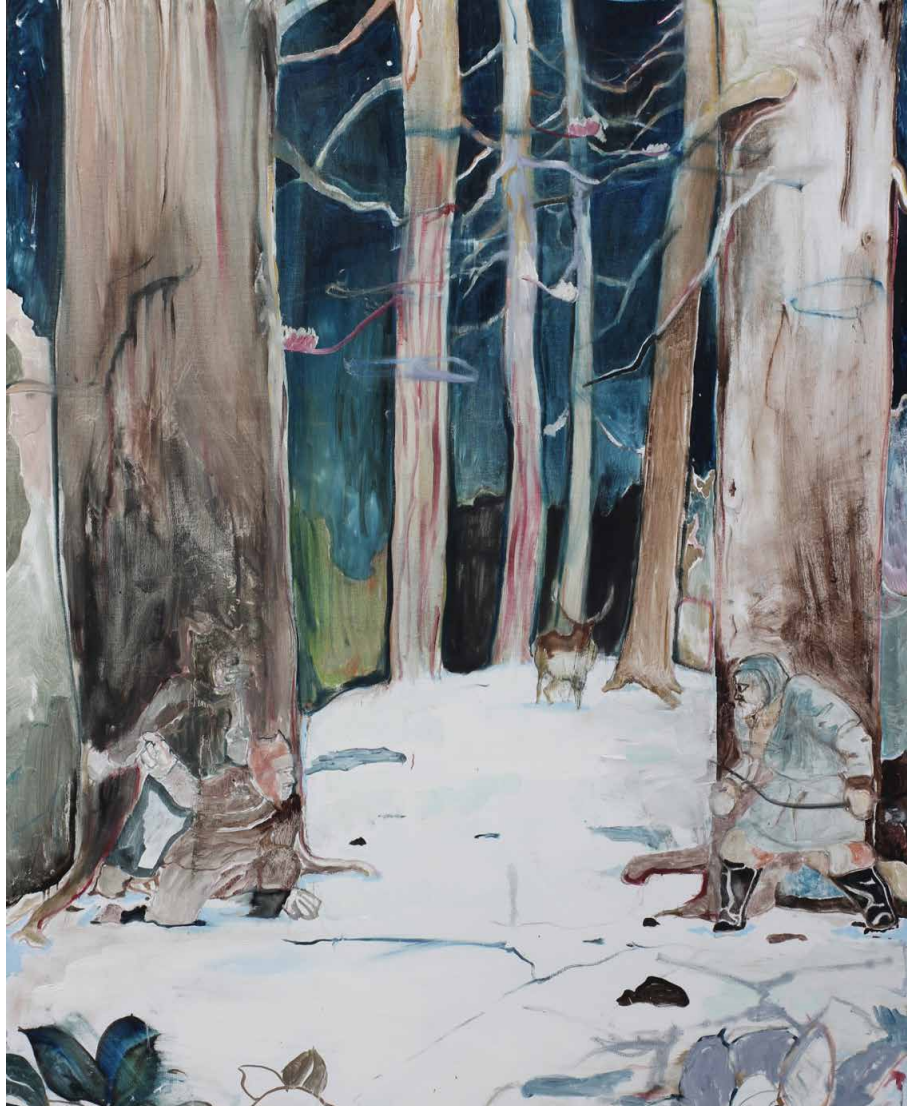


猎虎者  
布面油彩  
150 × 200cm  
**Tiger Hunter**  
Oil on Canvas, 2014  
ZY\_0201



养蜂人  
布面油彩  
160 × 130cm  
**The Beekeeper**  
Oil on Canvas, 2014  
ZY\_8420





雪夜寻踪

布面油彩

200 × 150cm

**A Pursuit on a Snowy Night**

Oil on Canvas, 2014

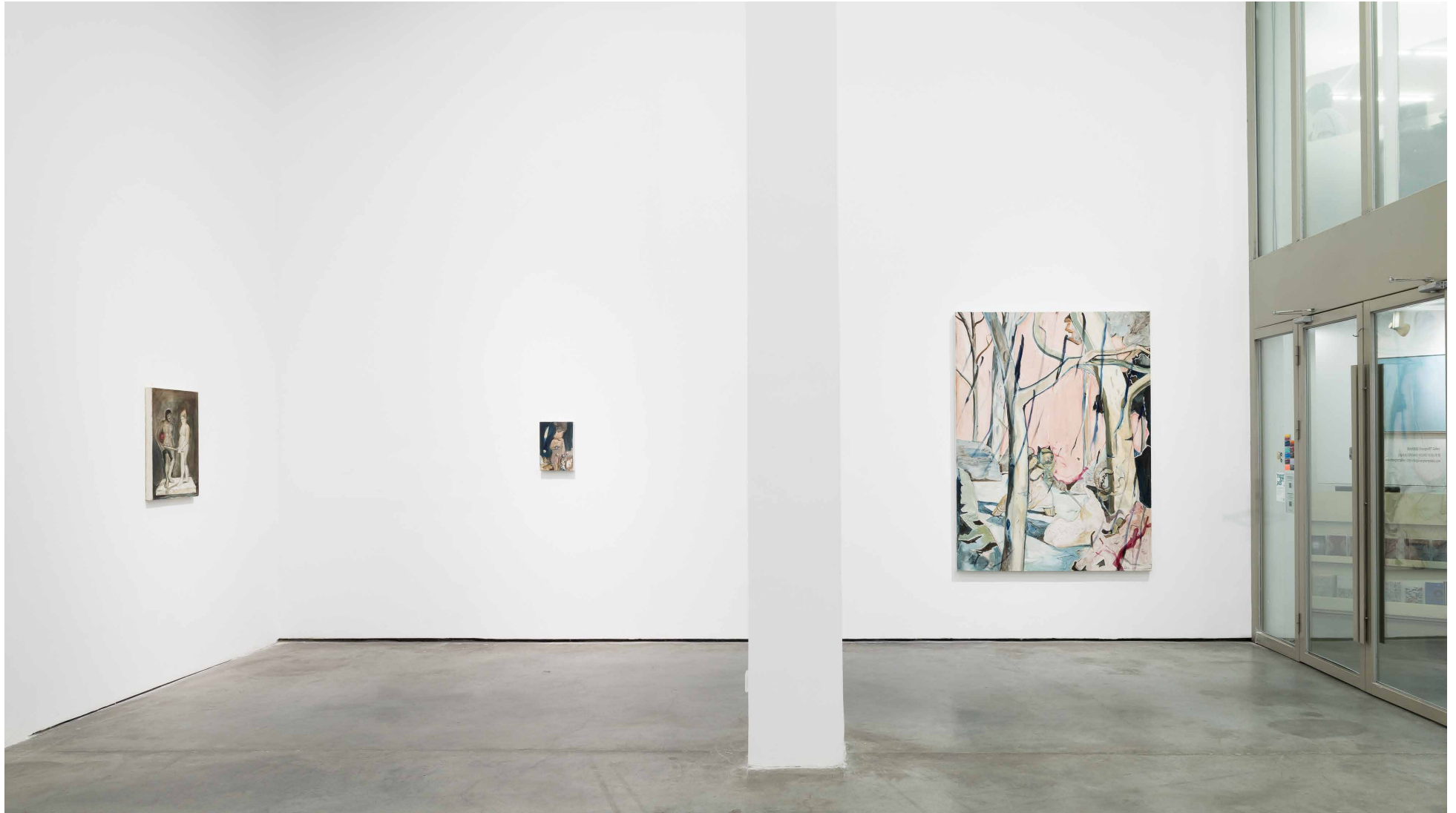
ZY\_2732

展览现场 | Installation View



香格纳主空间现场 ShnghART Main Space Installation View | 2016







香格纳 H 空间现场 ShnghART H-SPACE Installation View | 2016















赵洋：万物之间 | 台北艺术大学关渡美术馆 Zhao Yang: In Between, Kuandu Museum of Fine Arts, TNUA Installation View | 2016







# 图书馆的天地之心

作者：黄静远

赵洋的画里没有受到具体文化时间奴役的人体，因为画家本人身体的在场已经代言了这样的人间烟火：一种不懈怠的流畅和神奇。稍早一些的以猎人和野兽为主要形象的作品里，我们能窥探到他对虚拟的残酷对峙里包含的神性的钟爱。而这次展览中的几幅尺幅偏大的作品（比如《巨人症》，《行动者》，和《风雨夜归人》）似乎又超越了过去那些用线条来构建虚拟对峙的有限性，取而代之的是更加“悬浮的森林”。新的作品里显现的更加稳定和个人化的配方，加上在成熟的言说能力后对言说的规避，我们足以相信这位对当下各种绘画误读和偏见均有所洞察的画家正在深思熟虑的崛起。

如果说我们可以把赵洋新作里对古今中外天地人灵活调配的气概称为他的天地之心，那么这种天地之心却并不具有非说不可的当下性；甚至，它把我们带（回）到一种图书馆似的阅读次序——这是他的本意。如今的绘画非常幸运的逐渐获得了一种从内容到风格的摘抄的自由。所以，去追问这位从东北走来带着欧洲色泽的江南画腕对自己的传统和艺术史图示的关系会是对他绘画开拓的宇宙的一种矮化。然而，带给我们的这种自由的，恰恰不是原有的图书馆里检索和幸存方式；而是新的时时刻刻的编码馆藏和纵横破译。从维基解密到斯诺登到巴拿马，真正的秘密不仅仅是没有进入收集时刻的失散的编纂，而更是信息之间的重重壁垒，是大数据本身。这个时候，可能更需要追问的是，这个天地之心，是否依然有一个普世的图书馆次序的入口？

绘画是否应该以其类别受到先入为主的高下分级？艺术家们也许首当其冲的不这么看，因此我们才有了汹涌澎湃的艺术史。所以是否有非说不可的当下性，不是唯一的标准。也许标准在于选择了绘画给予的哪些自由和哪些限制，又如何回馈了它们。而最后一个问题，可能是这里的问题。



电弧之夜

布面油彩 & 丙烯  
200 × 180cm

The Night of Arc

Oil & Acrylic on Canvas, 2015

ZY\_3901



## A pending entrance

Author: HUANG Jing Yuan Translator: Nick Stember Jun

If the human forms in Zhao Yang's paintings are unfettered by the bonds of time and culture, it is because the artist's own physicality and temperament speak to the vulgarity of human existence, a tireless fluency and mysticism. In earlier works built around the fable of hunter and prey, there is a fondness for the divine that resists cruelty. Major works in this exhibition, including *Gigantism* and *Returning on a Stormy Night* surpass the artificial limitations of this linear construction, replacing it with a mythical floating forest. The new body of work is more stable, and each work more individualized. Zhao clearly understands the misreadings of and biases held against painting today.

If Zhao Yang deploys compassion in his work, treating the universe as a place of equality, he does so without speaking to the present zeitgeist. Thankfully, the medium of painting today has extracted a sort of freedom in both content and style. Zhao knows that he can unsettle his audience and comfort them afterwards. But the very things that bring this freedom are the same methods of retrieval and storage native to the library—the very contemporary libraries of coding. From WikiLeaks to Edward Snowden to the Panama Papers, true secrets are compiled in a scattered way from collections never entered, and the greatest barrier is the data itself.

Artists generally resist the categories to which they are said to belong, hence the turbulent history of art. Whether or not a work speaks to the current zeitgeist cannot be the only standard. Instead, the standard now lies in the freedoms and limitations chosen by the painter, and how he or she justifies this choice. This, perhaps, is a question for Zhao.

# 赵洋

b. 1970, 工作和生活在 北京

## 基本资料

1970 生于吉林四平

## 教育

1995 毕业于中国美术学院, 杭州

1990 毕业于浙江美院附中, 杭州

## 个展

2016 赵洋: 万物之间, 台北艺术大学关渡美术馆, 台北, 台湾

赵洋个展: 赵洋, 香格纳 H 空间, 上海

赵洋个展: 赵洋, 香格纳画廊主空间, 上海

2013 愿景般的真相, GALERIE EIGENHEIM, 魏玛, 德国

无底洞, 赵洋个展, 优上艺术空间, 上海

2012 忧伤的警示, VILLAGE SOUTH 当代艺术沙龙, 北京

路眼, 赵洋个展, 妙有艺术, 北京

科学在时间中没有, 水井艺术空间, 广州

## 群展

2017 后浪, 气质与前卫, 谷仓当代艺术空间, 深圳

2016 20, 复星艺术中心, 上海

HOLZWEGE, 香格纳, 上海

不确定的, 或者被搁置的 ....., 香格纳 H 空间, 上海

不确定的, 或者被搁置的 ....., 香格纳 (M50), 上海

艺术家群展: 我该如何向你解释, 香格纳, 北京

新资本论, 黄予收藏展, 成都当代美术馆, 成都

我们, 一个关于中国当代艺术家的力量, 上海 chi K11 美术馆, 上海

2015 CHINA 8, 莱茵鲁尔区中国当代艺术展, 勒姆布鲁克博物馆, 杜伊斯堡, 德国

湖山·旦暮, 中国当代艺术西湖之径, 三尚当代艺术馆, 杭州

一种历史: 1980 年代至今的艺术、建筑、设计, 当代艺术收藏展, 蓬皮杜艺术中心, 巴黎, 法国

2014 红, 上海之夜, 上海

“预言”, 当代绘画跨年展, 叠·up 美术馆, 上海

半自动方式 2, 香格纳北京, 北京

破·立, 新绘画之转序, 龙美术馆, 上海

光芒, 优上空间, 上海

噪音与种花, 妙有艺术, 北京

遗失的肖像, 龙美术馆, 上海

2013 第五元素, 全国中青年油画作品邀请展, 苏州美术馆, 苏州

非视觉, 优上艺术空间, 上海

定格: 21 个“瞬间”, 2013 年青年艺术家邀请展, 南美术馆, 广州

绽放, 泛华艺术中心, 上海

燃点, 多伦现代美术馆, 上海

时代的关键词, 当代艺术中的 9 个个案, 上海

七毛钱, 当代艺术展, 杭州

2012 身体噪音, 同祺文化艺术中心, 上海

中国蓉城·2011 全国青年艺术家提名展, 蓉城美术馆, 成都

微图盛景 - 中国当代小幅作品收藏计划, 那特画廊, 成都

记忆存在于身体之外, K11 空间, 武汉

创意中国 - 我相信我能飞, 德国

2011 剧本, 静艺空间, 北京

第四届五四国际青年艺术节, 灿艺术中心, 北京

成都双年展特别邀请展之记忆缝合, 那特画廊, 成都

2010 游园, 当代艺术展, 杭州

丛林: 中国当代艺术生态管窥, 站台中国, 北京

318 国际艺术家联展, 尚元素艺术馆, 北京

亥夜, 上海

白夜, 蒙田画廊, 上海

2009 未来制造, 青和当代美术馆江浙沪架上绘画提名展, 青和当代美术馆, 南京

IN, 2009 首届中国当代青年美展, 外滩艺术馆, 上海

黑板, 香格纳 H 空间, 上海

刀锋 - 重建雷峰塔, 圣之空间, 北京

进化?, 广发当代艺术展, 多伦现代美术馆, 上海

FROM 杭州, FELLINI 画廊, 上海

2008 幻想的瘟疫, 奥沙艺术空间, 上海

另一种方式 - 杭州实验艺术展, 四方当代美术馆, 南京

2007 浙江省中国人物画名家作品展, 杭州

2005 浙江省中国画人体艺术展, 杭州

2002 浙江中国人物画大展杭州, 杭州

2001 附体, 影像艺术展, 杭州; 上海; 北京

2000 情性与伪装纸上作品展, 上海油雕院, 上海

## 收藏

蓬皮杜艺术中心, 巴黎, 法国

# ZHAO YANG

b. 1970 , works and lives in Beijing

<b>Basic</b>		
1970	Born in Siping, Jilin	
Education		
1995	Graduated from China Academy of Art, Hangzhou	
1990	Graduated from the Middle School Affiliated to Zhejiang Academy of Art, Hangzhou	
Solo Exhibitions		
2016	Zhao Yang: In Between, Kuandu Museum of Fine Arts, TNUA, Taipei, Taiwan ZHAO Yang Solo Exhibition: 'Zao' by ZHAO Yang,ShanghART H-Space, Shanghai ZHAO Yang Solo Exhibition: 'Zao' by ZHAO Yang,ShanghART Gallery, Shanghai	
2013	A Mirags Similar Truth Trugbild,Galerie Eigenheim, Weimar, German The Battomless Pit, ZHAO Yang Solo Exhibition, Upto Art Space, Shanghai	
2012	Sad Alerts,Village South Contemporary Art Salon, Beijing Sparkling Signpost, ZHAO Yang's Solo Exhibition, Mouart, Beijing Science isn't an Existence of Time, Well Art Space, Guangzhou	
Group Exhibitions		
2017	Post Wave, Temperament and Avant-garde, Good Chance Space for Contemporary Art, Shenzhen	
2016	20, Fosun Foundation, Shanghai Holzwege,ShanghART, Shanghai The Uncertain, or the Shelved..., ShanghART H-Space, Shanghai The Uncertain, or the Shelved..., ShanghART(M50), Shanghai Group Exhibition: How Should I Explain to You, ShanghART, Beijing New Capital, Huang Yu Collection Exhibition, Museum of Contemporary Art Chengdu, Chengdu We, A Community of Chinese Contemporary Artists, Chi K11 Art Museum, Shanghai	
2015	China 8, Contemporary Art from China at the Rhine and Ruhr, Lehmbruck Museum, Duisburg Hushan · Danmu, A Contemporary Historical Path by the West LakeA Contemporary Historical Path by the West Lake, Sangshang Art, Hangzhou Une histoire: art, architecture, design des années 1980 à nos jours, Collections contemporaines,Centre Pompidou, Paris, France	
2014	Rouge, Shanghai Night Club, Shanghai "Prophecy" , Contemporary Painting Exhibition, Semi-automatic Mode 2, ShanghART Beijing, Beijing Broken. Stand, The New Painting to Order, Long Museum, Shanghai Ray of Light, Upto to Art Space, Shanghai Noise and Spiritual Homeland, MOUart, Beijing Lost Portrait, Long Museum, shanghai	
2013	The Fifth Element, The National Youth Oil Painting Invitational Exhibition,Suzhou Art Museum, Suzhou Non Visual, Upto Art Space, Shanghai Fixed: 21 "Moment", 2013 Young Artists Invitation Exhibition, South Art Museum, Guangzhou Bloom, Fanhua Art Center, Shanghai Ignition Point, Duolun Museum of Modern Art, Shanghai Key words of Time, Nine Cases of Contemporary Art, Shanghai Seven Mao, Contemporary Art Exhibition, Hangzhou	
2012	Body Noises, Tongqi Art Center, Shanghai First National Exhibition of Young Artists Nominated, Art Museum of Chengdu, Chengdu Grand Views from Small Images, L-Art Gallery, Chengdu The Memory Exist Beyond The Human Body, K11, Wuhan Creative China-I Believe I Can Fly, German	
2011	Play, Jing Yi Art Space, Beijing The 4rd 54 International Young Art Festivals, Can Art Center, Beijing Chengdu Biennale Special Invitation Exhibitions-Emory Suture, L-Art Gallery, Chengdu	
2010	In the Garden, Contemporary Art Exhibition, Hangzhou Jungle: A Close-Up Focus on Chinese Contemporary Art Trends, Platform China, Beijing 318 International Artists Group Exhibition, Elements MoCA, Beijing Black Night, Shanghai White Night, Montaigne Gallery, Shanghai	
2009	Art Of The Future, Qinghe Current Art Center Jiang-Zhe-Hu Painting Nomination Exhibition, Qinghe Current Art Center, Nanjing In, The First China's Young Artist Contemporary Exhibition, The Bund Museum, Shanghai Blackboard, ShanghART H-Space, Shanghai BLADE - Reconstruct Leifeng Pagoda, SZ Art Center, Beijing Evolution? , Guangdong Development Bank Modern Art Exhibition, Duolun Museum of Modern Art, Shanghai From Hangzhou, Fellini Gallery, Shanghai	
2008	The Plague of Fantasies, Osage Gallery, Shanghai Another Way-Hangzhou Experimental Art Exhibition, Sifang Art Museum, Nanjing	
2007	Zhejiang Chinese Figure Painting Masterpiece Exhibition, Hangzhou	
2005	Zhejiang Chinese Figure Painting Exhibition, Hangzhou	
2002	Zhejiang Chinese Figure Painting Exhibition, Hangzhou	
2001	Mantic Ecstasy, Digital Image and Video Art, Hangzhou; Shanghai; Beijing	
2000	Inertia & Mask- Works on Paper, Shanghai Oil Painting & Sculpture Institute, Shanghai	
Collections		
	Centre Pompidou, Paris, France	

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