

PHOTO LONDON

The Screening Room Programme 2018

All screenings and events are free to attend for Photo London ticket and pass holders

Screenings

From the dslcollection:

Qiu Anxiong, *The New Book of Mountains and Seas*, 2006

30 mins 17 secs

This work is allegorical in its reference to historical events, which gradually leads into recent post-9/11 events thinly masked as a fantastic tale. Looking at a distance into today's world relieves the viewer from claustrophobic identification and sets him adrift in the strange universe of contemporary life. Qiu seems to suggest that very few advantages have been gained by populating the world with all the monsters we have created.

Zhang Ding, *Great Era*, 2007

14 mins

In this video Zhang (b.1980) adopts the film style of Fellini to compare the dreams with the realities of the hundreds of thousands of migrant workers who come to Shanghai in search of wealth and opportunities. This video shows tremendous sympathy for the plight of migrants.

Miao Xiaochun, *Microcosm*, 2007 – 2008

15 mins 55 secs

Concepts that dramatically announce paradigmatic changes in thought and artistic creation are short-lived as a rule. At the start of the third millennium, hardly anybody still speaks of postmodernism, which as a concept had so shaped the 1970s and 1980s of the Western world. A half-life of fifteen to twenty years is very little in the energy balance of the theory market.

Wang Sishun, *Truth 9.23*, 2014

3 mins 49 secs

"A flame is ignited from a fire disaster, a specialist cultivates the fire eternally and prevent it from being extinguished."

The flame born from a disaster conveys all the tragedies it may relate to: wildness, invasiveness and destruction, filled with strong desire and liveliness. Its weakness is similar to a soul fed with voracious wildness. It may rapidly grow and spread beyond control, leading to unforeseeable consequences, as any danger or evilness on earth. For this film and related exhibition, Wang Sishun (b.1979) drove from Beijing to Madeln Gallery in Shanghai. The scenery on the road became his canvas, he released his 'flame' as a creature, destroying and creating new landscapes, natural and social. During the exhibition period, the car of the artist with his flame is parked near the gallery, ready to be taken to any other places...

Cheng Ran (b.1981), *Joss*, 2013

6 mins 2 secs

Joss refers to papier-mâché offerings burnt in veneration to the spirits of the deceased in Chinese culture. This tradition in the contemporary context reflects the consumerism of quotidian life. In the video, these possessions for the afterlife offer a dizzying parade of consumer culture: from luxury fashion to electronic gadgets, fast food to pop cultural icons. Exploding these paper objects with fire-crackers and set in slow-motion, the artists plumb the physicality of the moving image, referencing the explosion sequence in Michelangelo Antonioni's film *Zabriskie Point* and the investigation of time and momentum in Swiss artists Fischli and Weiss's film *Der Kauf der Dinge (The Way Things Go)*. Through the ambivalent meanings of celebration and destruction, between exuberance and exhaustion, it takes the pulse of our contemporary desires.

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Yang Yongliang, *Phantom Landscape*, 2010

3 mins 25 secs

Yang Yongliang creates his photographs using a digital camera. His many views of the cityscape are used as the building blocks for his works. The computer is his tool. He extended his digital photographic 'landscapes' to create video/digital animations. In Yang Yongliang's video work *Phantom Landscape* the viewer encounters what appears to be a landscape painting. The mountains are composed of densely packed concrete buildings. The forest is composed of construction cranes and electric towers, and misty streams flow contaminated urban waste. The scene that once was the inspiration for ancient poets is supplanted by a congested cityscape, filled with the too familiar concrete towers of modern cities and the atmospheric haze of pollution has replaced natural mists and cloud.

Feli Yang, *Wind and Water*, 2018

30 mins

Wind and Water is a documentary about Chinese contemporary artist Zheng Guogu, set in provincial Yangjiang. The film covers three places designed by the artist himself: his living space, studio and garden, each more extraordinary than the next. *Wind and Water* is part of Feli Yang's ongoing project, a series of short documentaries about Chinese contemporary artists.

Feli (b.1994) visited Zheng Guogu's hometown, the provincial Yangjiang in Guangdong province, in summer 2017, where she filmed the three different venues that Zheng conceived and developed as artistic projects since the year 2000: First, *My Home is your Museum*, the artist's apartment, that he reconstructed without permission out of seven condos situated in the three upper levels of an apartment building, like a 'private parasitic structure within the public space'. Second, the studio and meeting place of Yangjiang Group (Chen Zaiyan, Sun Qingling and Zheng Guogu) resembling some kind of surreal iceberg situated in this tropic coastal city, and finally, Liao Garden, an on-going garden project that combines contemporary concepts with the principles of the Chinese literati garden.

All these large-scale projects go beyond the modern and postmodern aesthetics of the common buildings in Yangjiang and sidestep local law and through a slow and painstaking process of negotiation with local officials. Zheng Guogu here not only defies the rigid logic of bureaucracy but also that of the official directive of unrestrained economic development by proposing traditional Chinese concepts, such as balance and resonance.

dslcollection is a private collection founded by Sylvain and Dominique Levy, which features Chinese contemporary art representing over 350 of the leading Chinese avant-garde artists, and includes paintings, sculpture, installation and video. The key factors that differentiate the dslcollection are its unique acquisition policy and its use of the latest technology.